

## Latin American poetry and exile

**Zenilda Durci**

UFMS - CPTL – FUNDECT  
Três Lagoas – MS  
zdurci@hotmail.com  
ID Lattes: 7284498844359702

### **Abstract:**

This paper proposes to discuss poems from the work of Ferreira Gullar and Pablo Neruda. Both poets present unique phases of their poetics and of figures that accompanied both poets from their first poems to their last writings. To demonstrate these peculiarities, the bibliography of the authors themselves and critical fortune about them will be used. As for the figuration of recurring motifs in Gullar's work, it will be treated from the perspective of Octavio Paz, who adds much about poetic creation. The aspects pointed out converge to demonstrate how the poetic works in question present elements in common, ranging from rural motifs to exile from their respective homelands.

**Keywords.** Poetry, Ferreira Gullar, Pablo Neruda.



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## **Introducción**

This study presents some perspectives discovered during the master's studies and that were continued during the doctorate, which deal mainly with the social poetry and metapoetry of Ferreira Gullar. In addition, some conceptions that were added in the doctoral studies in progress, such as the comparative bias with the poet Pablo Neruda.

Poets identify not only in Latin American themes, but also in their dictatorial, exile, and social experiences.

## **METHODOLOGY**

We have adopted here an interpretative methodology, in addition to resorting to literary theorists and historical currents, to be guided mainly by the work of the social period and the exile of Ferreira Gullar, the poetry of exile on a Hispanic-American theme of Pablo Neruda, relying on some important literary critics such as Octavio Paz and Antônio Candido, as well as some critical fortune of the poets, who accumulate dense studies in various fields of their works.

What this study provides is a perception of the intersections between the authors, the works, the profile and the life, and how the geographical proximity of the territories in which they lived and the dictatorial regimes, and especially the exile, are decisive in the works of these writers.

### **3. Figures of poetry in exile**

A critique that wants to be comprehensive will cease to be unilaterally sociological, psychological or linguistic, to freely use the elements capable of leading to a coherent interpretation. (Cândido, 2011, p. 17).

Antonio Candido points out the need to observe the arts, more specifically literature under the triad that makes up all artistic production: society, the human psyche and the language adopted to carry it out and for this reason in our study we seek to contemplate the relationship of Ferreira Gullar's work with society, the issues of language and how these processes are produced from "otherness".

Above all, Candido's prospection makes it clear that there is no artistic work dissociated from the reality that surrounds its construction, however what happens with Gullar and other authors is a mixture between art and social life, which cannot be conceived as mere militancy or biography, but as a unique work with its peculiarities.

The sociological orientation adopted by Ferreira Gullar, unquestionably, is configured as a preponderant factor in its authorial totality. The cordels he conceived are an unequivocal paradigm of this social commitment, as well as the events that would result from his experience of exile. If we extend the observation made about Gullar to Latin American poetry, we will glimpse a protagonist as outstanding as Gullar in the figure of Pablo Neruda.

Pablo Neruda, Chilean poet born on July 12, 1904 in Parral and died on September 23, 1973, produced an extensive poetic work that deals with a wide range of topics, including nature, politics, social justice and the human condition. Neruda's poetry has evolved over time, going through different phases, from a more symbolist approach to a more direct and socially committed expression.

Neruda also had a political career, was elected senator in Chile for the Communist Party and, for a period, served as a diplomat in several embassies. However, during the presidency of Gabriel González Videla (1946-1952), the president who became hostile to the communists, Neruda faced political persecution and had to go into exile, particularly in Europe.

Neruda and Gullar's personal trajectory experiences very similar points, despite the fact that Neruda is from a generation before Gullar, resulting in somewhat similar poetics.

Take Ferreira Gullar's iconic "O açúcar" and Pablo Neruda's "La United Fruit Co" as examples. Gullar's poem denounces the terrible working conditions of sugar workers in the interior of Pernambuco, a legacy of the colonial period of exploitation. It is worth mentioning that, when the poem was written, labor laws were recently being implemented in Brazil (1943) and were slowly reaching the workers. It is alarming to realize that, currently, such laws have not yet reached everyone.

"O açúcar" presents a line of historical-social and political thought, which in some respects bore its marks Ferreira Gullar's participation in the Centro

Popular de Cultura: "O açúcar" The white sugar that will sweeten my coffee this morning in Ipanema was not produced by me 61 nor did it appear inside the sugar bowl by miracle. I see it pure and affable to the palate like a girl's kiss, water on the skin, a flower that dissolves in the mouth. But this sugar wasn't made by me. This sugar came from the grocery store around the corner and neither did Oliveira, the owner of the grocery store.

This sugar came from a sugar mill in Pernambuco or in the state of Rio de Janeiro and neither did the owner of the mill. This sugar was cane and came from the extensive fields of sugar cane that do not grow by chance in the lap of the valley. In distant places, where there is no hospital or school, men who cannot read and die of hunger at the age of 27 planted and harvested the sugar cane that would become sugar. In dark mills, men with bitter and hard lives produced this pure white sugar with which I sweeten my coffee this morning in Ipanema. (Gullar, 2004, p. 165-166).

The poem portrays an everyday scene: the poet goes for a coffee and begins to reflect on the origin of that sugar, a product resulting from the labor relations of the capitalist world; The story of the poem, based on an everyday situation, possibly of the author, provides the insertion of the author's social vision, as in "August 1964" and in other poems that we will deal with later. By exploring the theme of mills, mill workers and the production process, of which the author is not a part, Gullar produces an approximation between himself, poet and worker.

Sugar cane, the original raw material, is added in value by the hands of the worker who transforms it into white sugar. The words, the material of the poem, are placed one by one to compose the poem. Alexandre Pilati, in an article for the "Dossier Ferreira Gullar", of the Poetic Text Magazine, reports that this effect of rapprochement with the people: "Creates a determined social framework, in which the poet and the people of whom he sings of hardships are identified, placed in relation to the miracle of the presence of sugar in the morning of the apartment in Ipanema" (Pilati, 2017, p. 368).

The concrete approach between the poet and the factory worker seems impossible, given their distance in physical space and work occupations, which denounces how each individual in society is an integral part of the process of

exploitation of man by man; reflecting on this question, Hermenegildo Bastos concludes: "In his condition, brought in the morning to Ipanema and by the coffee to sweeten, which are his, the poet feels complicit in the process of concealment" (Bastos, 2001, p. 23).

Throughout the poem, the author traces the inverse trajectory of sugar, from his apartment in Ipanema, to the mills of origin, "Ipanema"/"mercearia da esquina"/"Pernambuco ou Rio"/"cañaverale"; As sugar gets closer to its source, environments become more degrading to man, "in distant places"/"in dark mills"; the poet, in order to produce the effect of approximation to the worker in the fields and sugar cane mills, travels the paths along the sugar, thus consolidating his relationship with the most important link in the production chain: the worker, a condition that, for Pilati, does not completely dissolve his isolation from the author: The desire for integration with the class other dominates, supplanted, at least in certain aspects, the condition of isolation of the poet, which does not seem to be problematized, the precise form of the realist appeal to resolve his commitment here. (Pilati, 2017, p. 368).

Thus, Gullar seeks the complete link between the author's feelings and those of the worker, which for Pilati occurs only in part, and could not happen in its entirety, for the simple fact that the author is contemplating sugar in his apartment in Ipanema. The poem presents dichotomies of images: on the one hand, we find the qualities of "white" / "pure" / "affable to the palate" / "water on the skin" / "girl's kiss" and, on the other hand, the characteristics attributed to its "distant" production process / "where there is no hospital or school" / "dark mills" / "bitter life".

These dichotomies serve to illustrate the immense abyss generated by the productive and mercantile processes of capitalism between the one who consumes – the poet – and the one who produces sugar – the worker, between whom a journey is traveled in which common sugar, from home in Ipanema or from any other, is transmuted into the allegory of capitalism. Regarding the process of allegorization, Walter Benjamin clarifies that "in order to resist the fall into absorbed contemplation, the allegorical has to find ever new and surprising forms" (Benjamin, 2011, p. 195).

This feat is produced by Gullar in composing the poem, by the association of such unequal elements as an apartment in Ipanema and dark mills, demonstrating how far apart the social classes are, rather than making a simple appreciation of the precarious conditions in which these workers live and work. The revelation of the precariousness of the life of the factory workers can reveal at least one of the functions of literature, which, according to Antônio Candido, who explains in the book *Literature and Society*, are three: humanizing, psychological and knowledge of being. If the reader is moved by the degrading living conditions of those who produce sugar, he will have already achieved the "humanizing function of literature, that is, the ability to confirm the humanity of man" (Candido, 2002, p. 77). The reader and the poet are humanized by becoming aware, the reader as well as the poet approaches the reality of that worker, the reader can still identify with the poet who drinks his morning coffee in Ipanema, transporting the reader from his private fortress to other social places. Adorno explains that "they only become artistic when, precisely by virtue of the specification of their aesthetic form, they acquire participation in the universal. [...] This universality of lyrical content, however, is essentially social" (Adorno, 1983, p. 193-194).

Along with the humanization of the reader and the return of sugar to its origins, the poem is also built in its 33 verses of 6 stanzas, which are born together with the revelation of man without schools or hospitals. The poem and the humanization of the reader are revealed simultaneously in the production of sugar. So Gullar also produces a product? With respect to art as a product, Terry Eagleton, in his book *Marxism and Literary Criticism*, states: [...] literature can be an artifact, a product of social consciousness, a vision of the world; But it's also an industry. Books are not only structures of meaning, they are also products produced by publishers and sold in the market for profit. (Eagleton, 2011, p. 105)

Thus, Ferreira Gullar's poems, although they are part of a product, of the book, of what the poem produces, the book, in short, the artistic object, goes far beyond the 64 questions of the art market, the effect generated by the propagation of the ideas of the poem permeates the idea of a mere product. What exists in the poetic process established in the poem "Azúcar" refers to the record of history, having in common, with the capitalist means of production, labor

relations and artistic productions, which develop historically. The scientific analysis of the capitalist mode of production shows that it is a mode of production of a particular kind, specifically defined by historical development; which, like any other given mode of production, presupposes a certain level of the social productive forces and their forms of development as a historical condition; the latter, which is in itself the historical result and the product of a previous process, from which the new mode of production starts, while this process is its given foundation; that the relations of production corresponding to this specific, historically determined mode of production (relations in which men enter into their process of social life, into the creation of their social life), have a specific, historical, transitory character. (Lukács, 1970, p. 79).

Therefore, there are two processes that are revealed: the sugar that returns to its origin of production and the poem itself that is being written. The poet would then be close to the mill worker; he too, the poet, is producing a product. For Hermenegildo Bastos, the relationship between sugar and the poem "lies in the fact that, in the succession of stages of production, something is despised, left behind like bagasse" (Bastos, 2001, p. 24).

At this point, we have already perceived the germ of metapoetry, a technique that will be widely adopted by the author and that is the subject of chapter 3 of this study. In blank verses, like sugar, the rhythm is marked by the passing of the stages in the search for who made the sugar "it was not produced by me"/"neither was Oliveira, the owner of the grocery store"; Thus, in the poem, we have an alternation dedicated sometimes to qualifying sugar, sometimes to looking for who produces sugar and sometimes to qualifying the environments in which sugar was produced; Undoubtedly, there is an undeniable importance of adjectives in the structure of the poem, which fulfill the function of an element of emotion for the reader. The exaggeratedly accessible language allows any level of reader to understand the poem, which is presented by Antônio Donizeti Pires as "vestiges, certainly, of the poet's times in the militancy of the CCP" (Pires, 2013, p. 29).

It is extremely important to emphasize that at the same time that Gullar finds himself in the space of the bourgeoisie – the apartment in Ipanema – and makes the approach to the worker who produced sugar, he does not fail to make

a judgment of bourgeois society, which as was understood by Gullar and emphasized by critics "the poet never hid his belief in the function of art as a critical spearhead of bourgeois society" (Bosi, 2003, p. 179).

[...]  
In faraway places, where there is no hospital  
not even school,  
Men who can't read and die  
at twenty-seven  
He planted and harvested sugar cane  
that would turn into sugar. (Gullar, 2004a, p. 165)

The criticism is direct and clear, the author compares his reality of table and coffee in Ipanema, with the reality of the worker, evidencing the labor relations and exploitation resulting from capitalism. It is revealed that in this poem, as in many others in *Dentro da Noite Veloz*, "otherness" is born from Gullar's perception of the other and is realized in the poem.

With similar social roots, Pablo Neruda's *Canto general* book first published in 1950, is a comprehensive statement on the history, struggle, and identity of the peoples of Latin America, reflecting Neruda's political and social commitment, demonstrating oppression and resistance with the celebration of Latin American culture.

Neruda's poem "La United Fruit Co" by *Canto general*, denounces the actions of companies, such as United Fruit Company, directly mentioned in the poem, this and other companies, mentioned or not in the poem, that had a destructive impact on Latin America.

When the trumpet sounded, he was  
all prepared on earth,  
and the Lord divided the world  
a Coca-Cola Inc., Anaconda,  
Ford Motors, and other entities:  
Compañía Frutera Inc.  
he reserved the juiciest,  
the central coast of my land,  
the sweet waist of America.  
He baptized his lands again  
as "Banana Republics" (Neruda, 2012, p. 179)



The act of naming the Banana Republic, in addition to being derogatory, symbolically shows the loss of voice and freedom in the face of foreign exploitation and intervention. The power over the land and the suffering of the worker are decisive in both poems, although not experienced in the skin by the authors, they are portrayed by the poets, and in an even more visceral way in this poem by Neruda:

Meanwhile, through the abysses  
sugary from the ports,  
buried Indians fell  
On the morning steamer:  
A body rolls, a thing  
No name, a fallen number,  
a bunch of dead fruit  
spilled in the rot. (Neruda, 2012, p. 179)

Another factor in common among the poets is through the anonymity of their characters, in Gullar "a man", in Neruda "Indians", which reflects in the fact that they do not consist of isolated cases and that capitalism brings the loss of individuality and identity, the worker is one more, faceless and nameless.

The common facet of the authors that would be most evident appears in the references to places in the homeland and in figures from the past, which makes the similarity between them even more particular is that the gaze of the one who writes in exile is not focused on loneliness and longing, but on the figures that were once familiar and at the time of exile are a memory.

The geographical and historical proximity between the poets, common problems of the tropics, historical and capitalism are undoubtedly factors that bring the productions together, but it is peculiar that both end up focusing on the issues of land, the first symbol of economic power, and the idea of land that unites all writers who have suffered exile through exile, the writing of absence.

In this study, he refers to the way that poems and exile relate to each other, not to the way in which the authors felt in exile, in an interview given to *Cadernos de literatura*, of the Moreira Salles Institute, Gullar states in an interview with Zuenir Ventura:

I wasn't going to surrender, I wasn't going to let it destroy me. I tried to survive, but that was a permanent punishment for me. I

only thought about going back. My obsession was so great that I rented apartments in the cities I passed through, but I didn't set up a house, as they say. I improvised. The apartment was a tent, a camp for me. I didn't accept the idea of settling in. I confess to you that I couldn't stand living away from my family, friends, my city. One thing I learned in exile (I know it's my thing) was this: all the cities I passed through, a pole was a pole, a house was a house, a wall was a wall and in my land, it wasn't. The pole is the pole on such and such a street, where I spent one night, talking to a friend, the house, it's the house of an acquaintance. Exile, in my opinion, is a hostile world, a world that is nothing, a world that is only matter (Gullar, 1998, p. 43).

To be absent from everything that is familiar to him, the feeling of a journey that does not end, the feeling of absence, of all kinds of people who better to translate or hide this feeling than the poets. We perceive from the correlation between Gullar's poems and his testimonies, that writing was a kind of resistance to the whole process suffered.

Being separated from his land is a theme in evidence in Gullar's poetics even before his exile, in the 60s, with the cordel poem "João Boa Morte, cabra marcado para morrer", which narrates the journey of a family looking for a place to live and work.

It becomes inevitable when talking about "João Boa Morte, cabra marcado para morrer" (Good Death, goat marked to die) that we do not refer to Morte e vida Severina, by João Cabral de Melo Neto, the titles of the works themselves dialogue with each other through death, in Cabral we have the saga of the family in search of survival conditions, as in Gullar's cordel, and in this regard there are already studies and in interviews Gullar reveals the influence of Cabral in his poetry.

For this research we are interested in the issue of distancing from home, in the works cited, the movement of distancing is marked as in stations of a pilgrimage and in *João Boa-Morte, a goat marked to die*, it is marked by the stops on the farms where the family asks for landing and land to work. The nights in which the family spends in the open and in which they fall due to exhaustion and hunger, serve to highlight the distance from the land of origin that makes the environment increasingly alien to the characters.

The amalgam of Gullar's poetry had always been impregnated with the social question and linked to the historical context, even if the theme reappears

in poetic moments, as occurs with the issue of distance from home, mentioned here, whether in the rural exodus portrayed in the cordel poem, "João Boa Morte, cabra marcado para morrer" or in the poems in which Gullar portrays his exile.

Another factor about rural exodus that occurred in Brazil with great intensity in the 60s, just when the "João Boa Morte, cabra marcado para morrer" was written. It resides in the role of literature accompanying the movement of migration to the big cities and has been thought of by Regina Dalcastagnè who points out that the arts, especially in literature, a way of representing the difficulties faced in this process and in adaptation, through the loss of references and the new problems that have arisen with the movement of populations from the countryside to the cities.

The literature has followed migration to large cities, representing in a less or more direct way the difficulties of adaptation, the loss of references, and the new problems that have arisen with deterritorialization (Dalcastagnè, 2018, p. 109).

With the increase in cities, there was also an increase in all the problems of poverty and misery, which were accentuated by the lack of structure in the cities to receive the demands of the new populations:

After all, the country urbanized in a very short period - the 1960 census recorded 45% of Brazilians living in cities, a number that would reach 56% in 1970 and 81% in 2000 (the first IBGE data for the last census point to 84% of the urban population in 2010. deterritorialization (Dalcastagnè, 2018, p. 109).

Gullar, through João Boa-Morte, tells us not only about the problems of the sertanejo worker of the orders and excesses of the colonels, but also about the cities and how part of their problems originated – the city that is also the place from which the author speaks. The rural exodus generated neighborhoods without sufficient infrastructure, lack of housing, work options or any other conditions that would allow the cities to receive those who went there precisely in search of better living conditions, and thus the current of poverty and misery is perpetuated, as occurred with the exploitation of rural labor.

Gullar's writing is marked by being exiled, since leaving his homeland, São Luís do Maranhão for the capital of Rio Janeiro, which, even though it is a voluntary and non-traumatic movement, also leaves reminiscences in his poetics in a forceful way, even in the country images present even in his last poems.

From *Dentro da Noite Veloz*, an example of this is the poem "Memória" (Memory), which presents the most vivid memory of a time that is, above all, linked to the place of childhood:

Boy in the grassland  
Walks  
This afternoon and another  
there is  
Between grasses and pastures  
Go, step on it  
In the dead weeds yesterday  
And alive today  
and relived in the flash of memory

And there's something blue that lights you up  
and that does not come from heaven, and if it does not come  
from the ground, it comes  
Surely the sea beating on another afternoon  
And in my body now  
- A defunct sea that lights up in the flesh  
as in other times the flavor is lit up  
of a fruit  
or the dirty light of the perfumes of life  
Ah life! (Gullar, 2004a, p. 189).

As it is typical of those who miss something, to try to relive what they lack, Gullar re(lives) the images of childhood memory eternalizing them in verses that are rich in sensory images and evoke a strong connection between childhood, nature and memory.

The poet uses vivid images, such as, for example, the "boy in the grass" and the description of the walk between grasses and pastures. This creates an atmosphere of sensations, allowing the reader to visualize and feel the scene. Walking in the grassland intensifies man's relations with the land and the importance of this dynamic in writing.

The poem plays with temporality, connecting the "now" of the poet's body with the boy's past experiences. The reference to "dead herbs yesterday" and

"alive today" highlights the continuity of life and the persistence of memory. The mysterious "blue thing" that illuminates the boy suggests an influence not only from the immediate environment, but also from something distant, possibly the sea. This blue color can symbolize distant memories that shape the present experience.

The connection with the sea is quite intense with all of Ferreira Gullar's poetics, whether it is the sea of childhood or of Copacabana, and in this poem it is introduced as a force that affects the boy, even if he is geographically distant. The idea of the "sea crashing on another afternoon" suggests the lasting influence of past experiences, which resonate like waves of the sea. And during his exile in the former Soviet Union, every sea was absent for Gullar, whether it was São Luís or Copacabana, there was no environment that was familiar to him.

The poet describes the body as a "dead sea that is lit in the flesh". This metaphor intrigues, suggesting that the body is not only physical, but also a receptacle of memories that can light up, manifesting as intense sensations. Creating the expectation that this defunct sea is a memory, not the real sea, but enough to ascend memories.

The final verse "ah life!" reveals a profound reflection on the complexity of existence. The exclamation seems to carry a mixture of wonder, nostalgia and perhaps even questioning the meaning of life. Gullar's language in this poem is one of pure sensitivity, essentially linked to nostalgia for the land and the time of childhood, capturing the essence of human experiences and connecting the reader to the poet's emotions. The careful choice of words and the structure of the poem contribute to the expressiveness and impact.

Neruda, like Gullar, makes a kind of odes to popular characters and real people in the iconic *Canto General*, in the poem "VI. Abraham Jesús Brito" praises the poet belonging to the people and the people belonging to the poet:

Jesús Brito es su nombre, Jesús Parrón o pueblo,  
y fue haciéndose água por los ojos,  
y por las manos se fue haciendo raíces,  
hasta que lo plantaron de nuevo donde estuvo  
antes de ser, antes de que brotara  
del territorio, entre las piedras pobres.

Y fue entre mina y marinero un ave

nudosa, un patriarcal talabartero  
de la corteza suave de la patria terrible:  
mientras más fría, más azul la hallaba:  
mientras más duro el suelo, más luna le salía:  
cuanto más hambre, más cantaba.

Y todo el mundo ferroviario abría  
con su llave y su lira sarmentosa,  
y por la espuma de la patria andaba  
lleno de paquetitos estrellados,  
él, el árbol del cobre, iba regando  
cada pequeño trébol sucedido,  
el espantoso crimen, el incendio,  
y el ramo de los ríos tutelares.

Su voz era la de los roncós gritos  
perdidos en la noche de los raptos,  
él llevaba campanas torrenciales  
recogidas de noche en su sombrero,  
y recogía en su harapiiento saco  
las desbordantes lágrimas del pueblo.

Iba por los ramales arenosos,  
por la extensión hundida del salitre,  
por los ásperos cerros litorales  
construyendo el romance clavo a clavo,  
y teja a teja levantando el verso:  
dejando en él la mancha de las manos  
y las goteras de la ortografía.

Brito, por las paredes capitales,  
entre el rumor de las cafeterías,  
andabas como un árbol peregrino  
buscando tierra con los pies profundos,  
hasta que fuiste haciéndole raíces,  
piedra y terrón y minería oscura.

Brito, tu majestad fue golpeada  
como un tambor de majestuoso cuero  
y era una monarquía a la intemperie  
tu señorío de arboleda y pueblo.

Árbol errante, ahora tus raíces  
cantan bajo la tierra, y en silencio.  
Un poco más profundo eres ahora.  
Ahora tienes tierra y tienes tempo. (Neruda, p.323,)

Neruda's poem explores the life and struggle of a character who appears to be a symbolic representation of a worker of the people, immersed in the harsh conditions of life and work, particularly in the context of the mines and the railway environment. Neruda describes Brito as a being that transforms and blends with

the environment in which it is inserted, passing from a form of water to roots and trees, and finally becoming an integral part of the land and the people. This process of transformation reflects a deep connection between the individual and the collective, a recurring theme in Neruda's work, which frequently explores the identity and destiny of human beings in relation to land and work.

Neruda uses a language rich in metaphors and visual images. Brito's transformation into water, roots and trees suggests a process of absorption and integration with the environment, symbolizing the character's strength and resistance. The use of images such as "árbol del cobre" and "campanas torrenciales" denotes the direct relationship with hard work and the relentless nature, evoking both sacrifice and the dignity inherent in labor.

The poem is also a critique of the social and economic system that exploits and marginalizes workers like Brito. The references to the "astonishing crimen" and the "arson" indicate the violence and injustice that permeate the social context of the poem. The way Brito is described as a "pilgrim árbol" and "errant árbol" emphasizes his condition of displacement and search for an identity and a place in society.

Ferreira Gullar, also addresses social and political issues in his work, his poetry often reflects on the political and social reality of Brazil, with a particular focus on injustices and inequalities. However, while Neruda often employs grandiose language and a strong symbolic charge, Gullar tends to use more direct and concrete language to express his social concerns.

Ferreira Gullar's poetry is marked by simplicity and clarity, using a language that is more accessible and less loaded with metaphors than Neruda's. Gullar is known for his engagement with social realism and for a style that seeks to reflect the everyday experience of Brazilians. His poem "O Poema Sujo", for example, uses a raw and direct language to describe the political and social reality of Brazil during the period of the military dictatorship.

Neruda, in "VI. Abraham Jesús Brito", uses rich and complex images to create a poetic and symbolic vision of the worker's life. Brito's transformation into natural elements and the use of metaphors such as "campanas torrenciales" and "ramo de los ríos tutelares" reflect a more ornamental and abstract style. In

contrast, Gullar uses imagery and metaphors in a more direct and concrete way, often seeking an immediate connection to lived reality.

Both poets have a deep engagement with social issues, but their approaches differ. Neruda uses poetry to create an epic and universalized vision of the challenges faced by workers, while Gullar seeks a more tangible and immediate representation of social and political struggles.

## FINAL CONSIDERATIONS

In conclusion, both Ferreira Gullar and Pablo Neruda demonstrate in their works a strong engagement with the social and political issues of their respective contexts, although their approaches are different. Gullar, with a direct and accessible language, reflects the daily reality of Brazil, exposing the injustices of capitalism and the exploitation of the worker, especially in the countryside and in the big cities, as evidenced in "João Boa Morte, cabra marcado para morrer". On the other hand, Neruda, in *Canto General*, uses a language rich in metaphors and symbolisms, creating a grander and more epic vision of the struggle of the peoples of Latin America against oppression. Despite these stylistic differences, both poets converge in denouncing exploitation, criticizing capitalism and valuing land as a symbol of identity and resistance. Thus, their poems become powerful tools for raising awareness and reflecting on social inequality and the impact of exile, in addition to expressing the pain of estrangement and the loss of roots, universal themes that echo in their respective literary trajectories.

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