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Author

Jaramillo, Brenda Saraí

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“OS POEMAS FICAM
NONSENSE”: CANONICAL
GENDER IN ANGÉLICA
FREITAS’ *UM ÚTERO É DO
TAMANHO DE UN PUNHO*

Brenda Saraí Jaramillo

University of California, Los Angeles

Since its publication in 2012, *Um útero é do tamanho de um punho* by Angélica Freitas has taken the Lusophone poetry world by storm. *Um útero* follows Freitas’ earlier collection, *Rilke Shake* (2007), which pays homage to the literary canon by satirizing the figures of well-respected writers such as Rainer Maria Rilke, William Shakespeare, Ezra Pound, and Gertrude Stein. As the title suggests, the collection of poems is a whirlwind of linguistic and comedic innovation that reimagines literary giants as casual acquaintances, some of whom, Freitas cheekily implies, readers ought not to read. Recent analyses of *Rilke Shake* include: the relationship of the Western canon to contemporary literary production in Brazil (Viero Escute & Bueno Martha, 2012); the use of anthropophagic strategies to read against tradition (Bueno Martha, 2016); and the significance of humor as a tool of ideological resistance (dos Passos, 2020). With its characteristic irreverence, *Rilke Shake* sets the stage for Freitas’ ongoing battle against the limits of tradition in her subsequent collection, *Um útero é do tamanho de un punho*. The latter collection maintains the fighting wit that characterized *Rilke Shake* while situating Freitas’ critique within the female body and extending her satire to encompass notions

of gender essentialism, heteronormativity, and gender performance. In *Um útero*, Freitas writes from a position of unapologetic womanhood. She aligns the uterus, a symbol of woman's reproductive potential, with the fist, that which promises belligerent transformation. The title of the collection of poems prefigures the deployment of a quotidian female subjectivity that categorically resists all externally imposed expectations. Angélica Freitas' unique brand of resistance derives its rhetorical power from a strategic combination of colloquial speech and sophisticated irony, both of which were also emblematic of *Rilke Shake*. Though it may still be "premature falar de um Projeto Poético da autora em questão" (dos Passos 159), one can nevertheless appreciate the consistency with which Freitas dismantles prescriptive notions of acceptable performance, armed with only her words, her humor, her uterus, and her fists.

The link between the two projects is visible throughout *Um útero's* many poems, but nowhere is it clearer than in the epigraph. Composed of two quotes—a line from a well-known German opera song titled "Seeräuber Jenny," and the satirical phrase, "i piri qui"—, the epigraph condenses and contains Freitas' ideological stance. This article will examine how the tension generated by the two quotes, each independently ensnared in a rich history of mockery, results in a sophisticated critique that utilizes humor and the Western literary canon to reveal the canonical construction of gender.

To fully appreciate the (re)productive tension of the epigraph, it is crucial to first examine the rhetorical argument that stitches together the many poems of *Um útero*. The book is divided into seven sections: "Uma mulher limpa," "mulher de," "a mulher é uma construção," "um útero é do tamanho de um punho," "3 poemas com o auxílio do Google," "Argentina," and "O livro rosa do coração dos trouxas." All seven of the constituent parts rescue a different element of Freitas' feminist satire. Rafael da Silva Mendes argues that each section can be understood as an individual round of a boxing match, each leading up to the final knockout punch that characterizes Freitas' poetic victory. Of the many punches that form "essa sequência de golpes...que levam o leitor ao chão," da Silva Mendes emphasizes

Suas ironias sutis, suas alusões por processos substitutivos, suas referências indiretas, seus sofismas de aparente inocência – mas profunda perspicácia –, sua voz relutante em se engajar abertamente, mas enviesadamente denunciando um tudo e expondo o todo em construções metonímicas e/ou metafóricas – uma profusão de estratégias numa forma extremamente concisa, em poemas geralmente curtos, num livro fino que se configura em fina literatura e grande reflexão sociopolítica instigada por *flashes* da realidade empírica (11).

As da Silva Mendes's critique indicates, Freitas' arsenal of discursive strategies strikes the reader again and again, culminating in a bruising critique of gender performativity that lingers long after initial contact.

The collection's rhetorical momentum begins in the first section with an explicit articulation of the often-unacknowledged expectations for the performance of female gender. A good woman must be, as Freitas explains, clean, sober, and pliable. She must ensure everyone else's comfort by quietly adjusting to societal expectations without complaint, as the following lines make clear: "Uma mulher incomoda / é interdita / levada para o depósito / das mulheres que incomodam" (12). From the linguistic ambiguity of the word "incomoda" emerges a dual reading of the verse that exemplifies Freitas' subtle rhetorical machinery. If "incomoda" is misinterpreted as an adjective, the line becomes "uma mulher *incômoda* / é interdita". This (mis)reading suggests two things: 1) that a woman can experience discomfort with the gendered role she has been assigned, and 2) that a woman's public acknowledgment of personal discomfort is tantamount to a criminal act that will result in her confinement. In *Madness & Civilization* (1961), Foucault argues that "in its most general form, confinement is explained, or at least justified, by the desire to avoid scandal" (66). For Freitas, the space of the woman's confinement, the "depósito" full of other uncomfortable women, is necessary insofar as it precludes the destabilization of a gendered society via the scandal of a woman's complaints. The threat of confinement is thus a silencing tactic that undermines a woman's right to speak that simultaneously

reveals an anxiety regarding the power of women's dissent. This (mis) reading would fit well within the poem's critique of gender performance, as it foregrounds the woman's uncomfortable encounter with the conformity demanded of her. However, the deliberate use of "incomoda" as a verb rather than the adjective "incômoda" makes it clear that the sense of comfort at stake is not her own, but that of her presumably male interlocutors. The poetic speaker implies that the purpose of a successful performance of womanhood is the unquestioned valorization of men's potential feelings of discomfort above, and indeed at the expense of, the woman's. Society's continued functioning, measured by the metric of male comfort, takes precedence over the woman's dissenting affective response. This principal argument about a woman's expected social performance would not be as efficient without Freitas' characteristic ironic wit. The levity that structures the poem relies on the ambiguity and strategic repetition of one key verb: *incomodar*. Freitas' linguistic manipulation and comedic concision sets the tone for the ideological critique expounded in the rest of the book.

The poems in the second section, titled "mulher de," extend the critique by featuring predominantly female poetic speakers who have internalized the externally mandated behaviors of the first section. The predominant tone is that of sarcasm borne from an insider perspective. Though the poems are focalized through an undeniably female poetic voice, they do not appear to feature a female speaker at first glance. The first poem, "mulher de vermelho," features an example of the male gaze, focalized through an ostensibly male speaker who interprets a woman's decision to wear a red dress as incontrovertible proof of her desire for him. The poem's humor resides in its use of dramatic irony, as the presumably male speaker attempts to decode and capitalize upon a fashion choice that we, the readers, know does not include him in the slightest. However, the male speaker is determined to make sense of the female object of his inquiry. Freitas "chega a se utilizar do arquétipo da razão masculina, o personagem Sherlock Holmes, para ampliar a proporção de sua troça, por meio do clássico bordão: 'caro Watson, elementar'" (da Silva Mendes 6). The reference

to Sherlock Holmes' classic dialogue with Watson is indeed an effective punchline, but there exists an additional source of humor that secures this poem's comedic success: the shifting layers of subjectivity in which a critical female speaker pretends to be a rational male speaker pretending to understand what women want. Thus, the poem's pretense of phallogocentric reasoning unearths the underlying absurdity of male objectivity and foregrounds its role in female objectification. The critique in this poem is cleverly foreshadowed by the section title, "mulher de," which positions women as grammatical objects of an as-yet undisclosed subject. The denotation of the specific subject is of lesser importance than the fact of women's continued and unchanging objecthood. However, by exposing the pseudo-logic of male desire, the poems in this section invite women and women-aligned readers to laughingly dismiss the erroneous male reasoning that would objectify them.

Apart from the titular section later in the collection, the third section of the book, titled "a mulher é uma construção," most directly conveys the book's ideological argument. Far from being an essential category, the identity of "woman" is an ongoing social construct built upon external mandates in patriarchal society, as the preceding sections have already shown. The poems in the third section foreground a woman's agency in constructing herself as an individual, not as a representative of a categorical type. Despite the bleak beginning poem ("nada nunca vai mudar— / a mulher é uma construção"), Freitas constructs herself as a flawed poet-journalist unafraid of confronting the ongoing project of self-construction. She writes, "sou uma mulher / de tijolos à vista / nas reuniões sociais tendo a ser / a mais mal vestida" (36). In this quote, Freitas acknowledges her performative lack. The elements of her self-construction (i.e., her "bricks") are publicly visible, understood as a failure to cloak herself in the illusion of structural conformity. The confluence of bricks and clothing equates the process of construction to the static of appearance. In this context, being poorly dressed goes beyond mere articles of clothing; it reveals the constant flux of construction at the core of an ostensibly static identity. The rest of the poems betray a similar affect: jaded women

confronting their reflections in the mirror (38), disgruntled by way-laid plans (40), frustrated by the limits of art (42), bearing witness to disrespectful behavior (43), caught up in the irritating minutiae of life (44), and finally making themselves a priority (45). As the poems unfold, the initial resentment prefigured in the opening poem's lines becomes less about stagnation and more about the perennial frustrations of building oneself anew.

The poems in the third section valorize the independent, non-conforming female self, but this recognition of value is subsequently challenged by the expectations of female performance in the fourth section, “um útero é do tamanho de um punho.” This titular section is one long, continuous poem that channels frustrations concerning gendered behavior into a blasé attitude of resistance. Its hallmark is the repetition of the phrase “i piri qui.” A deliberate misspelling of the phrase “e para quê”, the phrase “i piri qui”—one of the two phrases that make up the book's epigraph—conveys an attitude that is equal parts confrontational and dismissive. The phrase is, fundamentally, a refusal. It repudiates prescriptive structures by questioning the purpose of their limiting influence. Because the words do not adhere to normative orthographical conventions, they visually perform on the page what Freitas accomplishes in her poetic mockery. Their willful misspelling undermines the seemingly intrinsic authority of external forces such as language academies, professional grammars, and reference dictionaries. The linguistic equivalent to the patriarchal norms of gender performance, these authorities must be exposed for their arbitrary nature. The visual performance of irreverence towards grammatical authority is therefore a metonymic way to express irreverence towards all forms of prescriptive authorities.

Nowhere is this more evident than in the line “vini vidi vici / piri qui” (50). A misspelled version of the classic Latin adage meaning “I came, I saw, I conquered,” the verse counterbalances the classically masculine urge to conquer with an expression of exasperation. What, Freitas seems to ask, is the point of such conquest and whom does it serve? The phrase “veni, vidi, vici” is a trope of masculine warfare that, under Freitas's skilled pen, highlights the classical construction

of male gender performance. Freitas assigns an origin in antiquity and thereby indicates that the category of man is as socially constructed as the category of woman. However, by subjecting the phrase from antiquity to the same orthographic irreverence as the colloquial phrase “i piri qui,” she dismisses the historical significance of gender categories altogether. Such a dismissal mocks the presumed authority of the past and suggests the need for an ideological shift that will adapt the ontologies of gender to the present day, if not eradicate them altogether. In this excerpt, the identity of “woman” is constructed through an affective rejection of the masculine categories she is meant to celebrate. Symbolized by her “útero errante,” woman is transformed into the “punho” that threatens the established gender order by undermining the historical traditions that structure its ongoing effects (51).

In the titular section of *Um útero é do tamanho de um punho*, readers experience the satirical potential of “i piri qui.” However, they are introduced to the interrogative and belligerent nature of the phrase in the epigraph via the words’ sardonic orthography. This non-standard spelling introduces the satirical project of the book before the first poem unfolds and foreshadows the structural irony of Freitas’ poetic attack on canonical notions of gender. By deploying the phrase “i piri qui” after a quote from a song in Bertolt Brecht’s 1928 musical play *Die Dreigroschenoper*, Freitas implies that both the Western literary canon and the gender canon are equivalent floating signifiers, equally devoid of intrinsic substance. Her position, articulated through a poetry of social critique, is one that participates in what Harold Bloom calls the “School of Resentment,” a network of academics and journalists “who wish to overthrow the Canon in order to advance their supposed (and nonexistent) programs for social change” (4). Freitas’s critical satire could be codified within the School of Resentment, but such a categorization would mean reducing the impact of her originality and dismissing her poetic innovation, two characteristics of literature that Bloom holds in high regard. In fact, Bloom’s definition of the canon, which spans geographies and millennia and includes major works from Europe, the United States, and Latin America, is contingent on the work’s perceived “strangeness, a mode

of originality that either cannot be assimilated, or that so assimilates us that we cease to see it as strange" (3). Freitas challenges the notion of the canon's assimilation, or lack thereof, by questioning the value of subjective deliberation (strange to whom?), thereby destroying the privileged space the canon occupies in society. However, she does so by creating parallels between a text's unquestionable canonical value and a woman's strict performance of gender. Freitas's poetry implies a concordance between her social critique and Bloom's definition insofar as the corpus, alternately text or body, must be subject to review and codification by an exclusive panel of experts (most of whom are men) and ought not be questioned once it has been assigned a value. Thus, her insistence on asking "i piri qui," particularly when it follows a quote from a member of Bloom's canon, is her mode of questioning the worth of canonical standards.

Furthermore, the specific song that Freitas excerpts in the epigraph deepens the rhetorical complexity and creative sophistication of her de-canonical satire. "Seeräuber Jenny" tells the story of Jenny, a maid in a waterfront hotel, who spies a pirate ship from the window of the room she is cleaning. The male guests express alarm at its presence while simultaneously belittling her labor. When the ship inevitably docks and pirates pour out to wreak havoc on the town, they round up the men and bring them to Jenny to decide their fate. Without a moment's hesitation she sentences them to immediate death. The song ends with an affirmation of her complicity: "And the ship/ the Black Freighter/ disappears out to sea/ and on it is me." Jenny's power to bestow death is as unsettling as it is unexpected—unsettling because it is unexpected—but the gleeful malice with which she wields death marks the subversive potential of her character. Not only is she prepared to seek vengeance on the men who have wronged her, she is, more importantly, delighted to do it. Though she intends to punish and redress, she also performs violence for the sheer pleasure of it. Like Freitas, who seems to delight in her artistic irreverence, Pirate Jenny is not merely an agent of chaos; she is, through her gleeful affect, destruction incarnate.

Jenny's identity as leader of the pirates is masked until the last stanza in the song, in which her earlier vigilance is recontextualized as a morbid preparedness to enact violence on her environment. Similarly, Freitas' potential to destroy is understood as the humor with which she critiques the Western literary environment and the patriarchal expectations of gendered behavior, both of which are limiting structures that curtail her potential influence. The quote in question reads, "Und ein Schiff mit acht Segeln/ Und mit fünfzig Kanonen/ Wird liegen am Kai." Roughly translated, this phrase reads as "And a ship with eight sails/ and fifty cannons/ will be on the quay." The usage of the word *Kanonen* is no accident; like its English counterpart, it denotes a specific weapon while containing within itself the word *Kanon*, the behemoth of Western culture. The play on words emphasizes the canon's dual capacity to harm and be harmed if the right person—or poet—harnesses its destructive power. In "Laughter: An Essay on the Meaning of the Comic," Henri Bergson explains that

[Repetition of a word] makes us laugh only because it symbolises a special play of moral elements, this play itself being the symbol of an altogether material diversion. It is the diversion of the cat with the mouse, the diversion of the child pushing back the Jack-in-the-box, time after time, to the bottom of his box, —but in a refined and spiritualised form, transferred to the realm of feelings and ideas. Let us then state the law which, we think, defines the main comic varieties of word-repetition on the stage: in a comic repetition of words we generally find two terms: a repressed feeling which goes off like a spring, and an idea that delights in repressing the feeling anew (246).

Though Bergson was thinking specifically about live performance on the stage, we can nevertheless apply his definition of the comedy of repetition to Angélica Freitas' choice to excerpt the only line in the song that mentions the *Kanonen*. The literal meaning denotes violence, but the word's usage as marker of cultural merit represses the violence inherent to it. Given the song's context of pillage and plunder, the dual meaning of the word (*Kanon*)*en* as both structure and weapon could be interpreted as an ironic warning that foreshadows

the thematic and linguistic irreverence that saturate the poems within *Um útero é do tamanho de um punho*.

It is important to note that “Seeräuber Jenny,” is taken from *Die Dreigroschenoper*, a whirlwind of a literary text steeped in a rich history of artistic mockery that celebrates the practice of canonical subversion. The play is an adaptation of a translation of John Gay’s 1728 work, *The Beggar’s Opera*.¹ It is a satirical ballad opera that satirizes Italian ideas of the art form. Like Brecht’s adaptation, *The Beggar’s Opera* is included in Bloom’s list of canonical texts, despite the perceived discrepancy in the title. The sophistication connoted by the category of opera seemingly negates the possibility of its access by beggars. However, by claiming beggars as its premiere audience of choice, *The Beggar’s Opera* lays bare the elitist structure inherent to the notion of opera. An opera cannot be for beggars because it requires a specific spatial politics: a formal stage, a theater, an erudite and cultured viewing public. Any opera directing itself downwards to the popular, common, or vulgar cannot be said to strive for the dignified formality that traditionally characterizes theatrical stagings of its kind. Instead, such a work can only be produced for the enjoyment of the teeming masses, too large and too assorted to assure the possibility of cult appreciation. But the formal innovation inherent to *The Beggar’s Opera* and its jarring departure from canonical expectations revealed the structural blind spot upon which the universal canon is built: exclusivity. What *The Beggar’s Opera* attempted to show was that the so-called universal ideas of art celebrated and cemented in the literary canon were in fact contrived precepts of the parsimonious elite.

Given the exclusivity of the canon, the colloquial deployment of the phrase “i piri qui” adds yet another layer of irony to Freitas’ highly sophisticated satire. It is a phrase often found in memes, captioned images shared widely on social media that traffic in the affect of irony. Freitas situates her poetry in the dialectical absurdity generated by the relationship between *Die Dreigroschenoper*, a highly cerebral attempt to deconstruct the canon, and the meme, an emblem of contemporary popular culture. The instinctive response to such an inquiry is to

defend the opera for its laborious construction, its artistic vision, its internal cohesion, its potential to reflect or reveal some hidden universal truth. But universal truth, as we have seen above, is not universal at all. And shouldn't an art form as exclusive as the opera render homage to an art form as publicly accessible as the meme? Does the contemporary global currency of the meme connote universal modality? Though memes differ in the situation they describe, the images transcend the limits of monolingualism to become a type of lingua franca for the average person today. The meme's particular brand of humor relies on decontextualized, often denaturalized images or phrases taken from a vast variety of visual sources, including movies, shows, websites, news casts, and computer-generated typeface. These fragments may depict specific images or words, but they have been so robbed of context that they become effectively null of any intrinsic meaning save for that of the meme's composition. The various textual or visual objects interacting within the meme body constitute a multimedia relationship that is exploited for comedy. Freitas' decision to reference *The Beggar's Opera* in the epigraph to her book of poetry introduces us to the notion of democratic canon, but one must consider this canon's deliberate exclusion of popular culture. Democratizing an art entails relinquishing—willingly or by force—the power of exclusivity as a determinant of art's value. A Marxist analysis would reveal that the ruling class's forced exclusion of the working classes generates the conditions of its own collapse. Thus, by designing a highly aristocratic art form for the lowest members of society and forcing artistic circles to accept its existence as legitimate, Brecht, Gay and Freitas herself manage to collapse the canon's conception of itself. All three artists celebrate discursive violence as an honorable feat and an artistic philosophy, the very same that characterizes *Um útero é do tamanho de um punho*. However, Freitas puts her own spin on things by equating the literary canon to patriarchal gender performance, and memeing the canon for maximum comedic (and subversive) effect. By using the phrase “i piri qui,” Freitas suggests that the meme is the true medium for popular art, due to its democratic creation and dissemination. Indeed, if we take what Renata Miguel says at face value, that

“o riso já não é mais visto como uma representação da mediocridade humana, mas como uma atitude filosófica e até mesmo um não-lugar,” then the meme becomes a philosophy on par with that of the most rigorous of nihilists (Miguel 218).

However, Miguel’s notion of the “não-lugar” or nonplace extends beyond the composition of the epigraph to encompass the positionality of its author. Where is the nonplace of Angélica Freitas’s writings? As a woman, and a lesbian, Freitas is positioned outside of acceptable feminine subjectivity. She is an ontological paradox that can only be resolved by exclusion. However, her appropriation of Western literary tradition, as analyzed above, allows her to transcend the limitations of her intersecting identities and reserve her place in the very structure she critiques. Audre Lorde reminds us that the master’s tools will never dismantle the master’s house—but the queer female body wielding those tools might carve her name in the wood. By alluding to canonical literature, Freitas can situate herself within the same intellectual and artistic sphere as European and North American writers and satirize, to a largely Brazilian readership, the ridiculous self-importance of the Western canon. Once armed with the historical and literary tradition of mostly male, largely European and North American writers, Freitas can disrupt and derail the supremacy of the Western canon in the performance of both literary and gender identity.

Ironically, Freitas’ boxing match with the canon, to borrow da Silva’s metaphor, results in her own internment in the annals of history. She traps herself there, in a structure that avoids annihilation by subsuming the very thing that threatens it. If one thinks of the canon as a room containing all the greatest authors of literary history, then Freitas’ nonplace can be thought of as a voice emanating from the walls. It is from this nonplace—defined as the space of inclusion at the cost of destruction, and vice versa—that Freitas speaks. In this manner, she joins other women writers whose cost of admission into history was their subversion. These women writers include Djuna Barnes, Anne Carson, Marianne Moore, and Virginia Woolf who are all explicitly referenced elsewhere in Freitas’ corpus. Like Freitas, they too were ushered into canonical standing in spite of—*because of*—their

work's total departure from the (white, male) canon.² Perhaps the most compelling comparison between the nonplace of Freitas and the nonplace of women writers in the canon can be drawn from Charlotte Perkins Gilman, whose short story "The Yellow Wallpaper" remains a haunting example of a woman's twisted incorporation into the structure that threatens her. Like the female narrator, who succumbs to her own madness to escape from the limitations of another's madness imposed upon her, Freitas composes her own absurdity to circumvent the absurdity of a structural other.

Reading Angélica Freitas through the lens of poetic madness means exploring the power of the nonsensical, the senseless, to *make sense*. This necessarily implies that the urge to categorize, taxonomize, or otherwise classify meaning—the traditional hierarchization of knowledge that emerged from the Enlightenment—are inherently senseless. Contrary to what Enlightenment thought would have us believe, natural phenomena can never be objectively observed; the viewer's particular subjectivity inevitably filters information through the various biases and existing presumptions of the individual mind. And in the context of historical patriarchy, these biases meant ascribing rationality to man, and irrationality to women. In an interview with *Trip*, an online women's magazine, regarding the feminist sensibility of *Um útero*, Freitas explains that her intention was not to create a revolutionary pamphlet of radical feminism, but rather an explanation of all the contradictions of normative femininity:

Não é um livro ativista, panfletário. É muito mais reflexão que quero dividir. *Acho até que os poemas ficam nonsense no final*. E eu me pergunto na verdade, se esse não é o único caminho que consegui chegar, sabe? Acho que quanto ao feminino, muita coisa é nonsense mesmo, não faz sentido. Acho que o que a gente considera do feminino, ou de comportamentos de mulher, muita coisa é inventada, criada, convenção. Penso que a gente aprende desde pequenininha como devemos nos comportar, como ser mulher. Então eu acho que coloquei as mulheres dos poemas em situações que não concordo, que não têm sentido pra mim. Outra forma de ironizar.

It is a form of madness to create and publish a book of nonsense. It is a form of madness to write an essay that focuses exclusively on the most marginal aspect of that nonsense. But if Angélica Freitas accomplished anything in *Um útero é do tamanho de um punho*, it is reinvigorating one's faith in breaking the rules.

A final contemplation of the epigraph reveals the multiplicity of readings it contains. On the one hand, it can be read by someone well-acquainted with both the canon and Freitas' poetic style, someone well-prepared to catch the multiple levels of satire and mockery the epigraph belies. On the other hand, a non-specialized reader may view it as gibberish, each quote written in seemingly inaccessible language that frustrates the average linguistic sensibility. In that case, the reader may shrug and think to herself, *why bother?* as she turns the page and continues on to the poems. But in so doing, she too will have understood the principal message lurking in the poems of Angélica Freitas, a message that Oscar Wilde immortalized in the preface to his own canonical text, *The Picture of Dorian Gray*: all art is quite useless.

- 1 Interestingly, *Die Dreigroschenoper* is already twice removed from its source text, *The Beggar's Opera*. It is telling that Freitas lends more credence to the secondary work than the original; perhaps this too reveals a tongue-in-cheek disdain for essentialist notions of quality.
- 2 It is important to note that the women listed above, including Freitas herself, are all white. An analysis of the canon as a tool of white supremacy is needed to explore how racialized groups, particularly Black and Indigenous groups, mobilize other forms of decolonial discursivity that respond to the unique racializing assemblages that uphold structural inequity.

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