

Lyrical Poetry (sung) congregating the community as a generator of collective emotions

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ABSTRACT: We propose to identify periods when the community felt threatened as a collective entity and when lyric poetry, musicalized and interpreted, assumed a congregational role of the Nation. First, by assuming themselves as a referent of generations, in the struggle for freedom, with *Trova do Vento Que Passa*, and later with the *Pedra Filosofal* as generators of collective emotion, they became anthems for those opposing dictatorship. In this way, these themes became among the best known and most famous Portuguese music when they acquired perpetuity only comparable to *Grândola, Vila Morena*. The password of April 25, 1974, conquered the collective imagination as a symbol of democracy, which brought the Portuguese together during the difficult period of the Troika, chanting it collectively in the name of national pride, as collective insubordination before national sovereignty at risk. The Portuguese gathered around poetry as a national reference, something comparable only to the figure of Camões in other historical moments.

Keywords: Lyric poetry, Congregate, Community, Hymns, Emotion

1 INTRODUCTION

As a creative act, Lyrical Poetry sung when reaching a wide range of citizens in the community has assumed an aggregating role in that community throughout challenging periods throughout history.

When singed, the characteristic that poetry acquires leads it to express the collective emotion, either around a liberating will or preserving the Nation itself as a collective. It happened in different latitudes, be it in Europe occupied in World War II, in Latin America, in Francoist Spain, in the face of undemocratic regimes.

Historically, in the Portuguese case, Camões was the inspiring reference in several historical moments where the Nation knew how to congregate. In the 60s and 70s of the 20th century, sung poems became iconic against the dictatorship and foundation of the democratic regime.

We refer to *Trova do Vento que Passa* (1963), poem by Manuel Alegre, sung and recorded on the homonymous album by Adriano Correia de Oliveira (1963) as well as *Pedra Filosofal*, poem by António Gedeão, music and interpreted by Manuel Freire and above all *Grândola, Vila Morena*, by José Afonso, written in 1964, which ten years later became the symbol of the 25th of April. In the second decade of the 21st century, somewhat similar to that of the end of the 19th century, Portuguese people, facing the partial loss of sovereignty under the humiliating

neoliberal political conditions imposed by Brussels, chanted *Grândola* to oppose the humiliation of the troika. Methodologically, we used published works, our own, and other authors to contextualize our proposal. Some of these works resulted from crossing bibliographic and oral sources. However, this reading is innovative because although it has been part of our reflections, we have never presented it orally or through communication.

2 LUÍS DE CAMÕES CONGREGATOR OF NATIONAL PRIDE

Luís Vaz de Camões and his poetry were a unifying symbol of the pride of the humiliated nation. In the 16th and 17th centuries, it happened in the 60 years of the Philippine rule (1580/1640). When Portuguese patriots were exiled in Paris at the beginning of the 19th century, faced with the loss of effective sovereignty vis-à-vis the English troops and the impunity, they enjoyed the idea to launch a monument to Camões, which, however, is not coming to fruition.

In 1880, when the poet passed away June 10 on June 10, they had significant popular participation. The following decade is a tremendous political turmoil as the British Ultimatum came to Portugal (January 11, 1890), has as answer a patriotic poem written by Henrique Lopes de Mendonça. This poem, *A Portuguesa*, played by Alfredo Keill, became a national anthem in

1911. Although they will only become concrete 20 years later, the Ultimatum consequences dictate the beginning of the final count of the Portuguese monarchy. A year later, on January 31, 1891, the Republican Revolt of Porto, although defeated, confirms that the fall of the monarchy would be irreversible.

Camões will have functioned as the figure in which the community sees itself to reaffirm its wounded pride in the face of the humiliation suffered by this country, traditionally allied with Portugal.

3 TROVA DO VENTO QUE PASSA: THE POEM THAT BECAME THE STUDENT ANTHEM AND THE OPPOSITION

Although similar situations were found in other periods, it is mainly in the last decade of the dictatorship of the *Estado Novo* that we find situations that we will now address. The first arises in the student struggles that took the name “Academic Crisis of 62”. This crisis has as its antecedents, in 1956, a failed attempt by the *Estado Novo* to remove autonomy from academic associations. As a result, the Law Decree 40 900, by the then minister of education Leite Pinto, ends up being revoked, before a common front of students (situationists, oppositionists), academic authorities, local and national. Two years later, in the presidential elections, the “Delgado phenomenon” will shake the foundations of the Salazar regime in such a way that these elections are no longer direct. However, its consequences are such that they dictate the «End of regime principle» by allowing disaffection to the student’s regime. These are family children destined to be senior officials of the same regime but who, in many cases, end up in the opposition ranks. Unusual participation in associative life at the Academy of Coimbra was made possible with the victory of the «List of the Left» in 1961, consolidated in 1962, in Coimbra, influencing the other academies. Especially in Lisbon, where the regime’s reaction will lead to the referred crisis, as in Coimbra. However, in 1961 the Colonial War had started (in Guinea, Angola, and Mozambique). At the same time, a musical renovation was taking place in Coimbra in *Canção de Coimbra*, initially led by Fernando Machado Soares. However, in a short time, José Afonso will bring about a musical and poetic revolution in such an overwhelming way that his matrix is still felt today. In the same year, José Afonso abandons the Coimbra guitar accompaniment, replacing it with the classical guitar, initiating a decisive musical renewal for Portuguese music. Coimbra watches the “meeting of music and poetry, poem and voice. A new time (...) when everything becomes an instrument of struggle and intervention (...) the will to change created new ethics and needed a unique aesthetic” (Raposo, 2014, p. 190).

As the poet Manuel Alegre refers, this poet, with José Afonso, Adriano Correia de Oliveira and Luís Cília, is one of the forerunners of the intervention singers movement that then emerged in Coimbra.

Intervention Song, of subversion, was not born in a programmed way, but because there was a meeting of people who connect to poetry and music. (Raposo, 2014, 191).

After being a student leader, Manuel Alegre, forced to leave for the colonial war, is arrested by *PIDE* in Luanda due to subversive activities, returns to Coimbra under house arrest. Persecuted systematically by the political police, *PIDE*, one night a friend accompanies him home, Adriano Correia de Oliveira, when Alegre in anger says: “Even in the saddest night/In times of bondage/There is always someone who resists/There is always someone who says no. “

Adriano says premonitorily: “Even if there are no more lines, these lines will last forever” (Raposo, 2007, p. 67).

Trova do Vento que Passa was born, for which António Portugal created unique music, causing, like the poem, a profound emotion for the recipient.

We realized that we were facing a unique thing. (...) That something magical had happened. The marriage of music and poetry (Raposo, 2007, p. 67).

Days later, at the freshman reception party, at the faculty of Medicine, in Lisbon, the student crowd reacts in delirium, being sung several times by Adriano and José Afonso (Raposo, 2007, p. 67). It became a hymn and one of the most popular themes of all time in Portuguese music. It is also the most popular theme of all the musical work of Adriano Correia de Oliveira, who records it in the homonymous EP later that year (Raposo, 2007, p. 62).

Finished example of musical and poetic creation that generates collective emotion.

Trova do Vento Que Passa marks the interventional beginning of Adriano Correia de Oliveira’s unique and diverse musical and poetic work, which ended with his premature death at the age of 40 in 1982.

Despite his early disappearance, he sang almost 40 poets, where Alegre represents almost 1/3 of the themes and many popular roots (Raposo, 2007, p. 102).

Singer and Intervention par excellence, Adriano Correia de Oliveira, led this cultural, aesthetic, and political struggle in the struggle for freedom, against censorship, *PIDE*, and the dictatorship, to denounce the colonial war (Raposo, 2020, p. 151).

The Intervention Song also stars José Afonso with Menino’s themes, *Bairro Negro* and *Os Vampiros* in Dr. José Afonso in Autumn Ballads. In contrast, Luís Cília, the first intervention singer in exile, in a different

context, makes a frontal denunciation of colonial war performing recitals throughout Europe and recording in 1964 Portugal - Angola: Lutte Chants. (Raposo, 2007, p. 64).

Trova do Vento Que Passa will assume this role, whether due to the poem or the surrounding way it is musicalized, it generates an atmosphere of great emotion that quickly becomes a hymn of university students and later of all opposition to the regime. Personifies the meeting of music and poetry that constitutes the true Portuguese aesthetic vanguard (Raposo, 2014, p. 191).

As Alegre mentions, who mentions a testimony of an American, who at a university, attends a fado session in Coimbra, when they sing the *Trova do Vento Que Passa*, he realizes the emotion that took hold of those present, who sing standing and crying; he thought he was before the national anthem (Raposo, 2007, p. 70).

Although with other stanzas and music by Alain Oulman, the *Trova do Vento Que Passa* gave rise to a homonymous album by Amália Rodrigues, which won an international award in Italy and will have had an essential meaning in Amália's career (Raposo, 2007, p. 70).

4 PEDRA FILOSOFAL AS THE DREAM RULES LIFE

Throughout the 1960s, in addition to this initial group of precursors to the intervention song, other interpreters and singers emerged. This informal movement goes beyond the academic environment to the cultural and recreational collectives, with great acceptance from increasingly broad layers, particularly in urban and industrial areas.

A third phase is characterized by his participation in Zip-Zip, the most important television program.

In the context of the Marcelist opening, the *Zip-Zip* tv program, although with many contradictions, lasted for a little over six months but quickly acquired great popularity, with hundreds of thousands of viewers.

Dealing with current issues, human aspects, and new musical formulas contributes to disseminating new authors and performers, enabling the Intervention Corner to conquer a national projection.

Although Zeca Afonso, whom the political police had arrested in 1971 and 1973, is forbidden to participate due to the upsurge in censorship that is now felt, many other intervention singers participate.

Manuel Freire, who presented *Pedra Filosofal*, a theme musicalized from a poem by António Gedeão, immediately became a great success.

Due to the theme's popularity, Manuel Freire was invited to return a few weeks later, at the close of the program cycle. After the recording - made live with the assistance, at Villaret Theatre, abroad, a band

goes up Avenida Fontes Pereira de Melo playing the *Pedra Filosofal*, which everyone - singer, audience, organization - sings in the chorus.

Pedra Filosofal thus acquires singular popularity as one of the most sung and well-known themes of Portuguese music. However, curiously, censorship did not consider it subversive, although metaphorically, it was. Thus entered the collective imagination. Recorded in 1970 won the prizes *Casa da Imprensa* and *Pozal Domingues*.

5 GRÂNDOLA, VILA MORENA: THE SYMBOL OF THE 25TH OF APRIL, A HYMN OF A NATION

Throughout May 17, 1964, José Afonso, accompanied by Rui Pato, performed Ballads and Songs of Coimbra in the second part of the show with Carlos Paredes in Guitar Variations. As mentioned in the program of refined musical taste, the 52nd anniversary of the *Sociedade Musical Fraternidade Operária Grandolense*.

Zeca Afonso was invited by Hélder Costa, his friend, and former companion from *Pra-quis-tão* academic republic of Coimbra.

Impressed by the collectivity: (...) with a library of evident revolutionary outlines (...) that already revealed a political conscience and maturity (Ribeiro, 1994, p. 36).

José Afonso, days later, sends a letter of thanks with a set of poems that begins:

"*Grândola, Vila Morena*/Land of fraternity/The people are the ones who order the most/Within you, O city." The *Grândola, Vila Morena* was born.

On his most iconic record and one of the most decisive ever in Portuguese music, *Cantigas do Maio*, published in the fall of 1971, recorded at Strawberry Studios, in the castle of Herouville, on the outskirts of Paris. It has arrangements and musical direction by José Mário Branco. In May 1972, at the invitation of his Galician friend Benedicto García Villar, in an individual recital in Santiago de Compostela, he was touched, and before a large audience, he sang this theme for the first time in public (Raposo, 2014, p. 48).

Less than a month before the Revolution of the 25th of April, on March 29, 1974, *Casa da Imprensa* organized the 1st Encounter of the Portuguese Song to deliver the 1973 prizes. In the most critical concert hall in the country at that time, in Lisbon, the *Coliseu dos Recreios* brought together for the first time on the same stage about a dozen singers, interpreters, sayers, and groups from Intervention Song. It was realized after being banned several times, with many forbidden themes and others with partially cut letters. *Grândola, Vila Morena* was not

banned. Zeca Afonso sang only three stanzas, but the audience, where dozens of soldiers who will participate on the 25th of April were, sang standing up. Thus, the password song for the Revolution was chosen (Raposo, 2020, p. 155).

Grândola, Vila Morena will, irreversibly, mark the collective imagination of the Portuguese.

José Jorge Letria was part of a commission of journalists who supported the coup, writing the later read texts during the night of the Revolution. Letria mentions that the songs ideologically signaled the left coup, namely *Grândola*, as the language in all the communication process was prudent, almost neutral (Raposo, 2020, p. 156).

6 GRÂNDOLA, A SYMBOL OF NATIONAL PRIDE BEFORE THE TROIKA

In the eighties second half years, it was politically incorrect to sing *Grândola*, in a context of regression from the revolutionary period, a period that, however, in some regions of the country, namely in the South, still extended until the end of the seventies and even the beginning of eighty.

However, with the subsequent dissemination of José Afonso's brilliant figure and work, *Grândola, Vila Morena* recovered in the majority of the Portuguese the importance that had conquered in the imagination of the Portuguese and not only in the People of the Left as the historian and commentator José Pacheco Pereira dubbed it. Thus, in the second decade of the 21st century, similar to other periods in our history, as was the case at the end of the 19th century, when citizens congregated under the figure of Luís de Camões, also in contemporary times the Portuguese in general renewed the pride of the humiliated motherland singing *Grândola*.

Between 2011 and the end of 2014, Portugal was under the scope of the Troika program - designation attributed to the team composed of the International Monetary Fund, the European Central Bank, and the European Commission.

In the face of European impositions in a markedly neoliberal context, we witness an economic, social, and political course that results in a partial and effective loss of national sovereignty.

They responded, facing almost fawning governments who were too compliant with the rule and the severe impositions of the crisis on the Portuguese.

The reaction was due to the strict economic impositions and the humiliation of how the financial bureaucrats treated the oldest European nation. The population found the anthem in *Grândola* to rescue national pride, the identity of the humiliated community. It often happened that government officials were interrupted at official ceremonies by groups of citizens who chanted *Grândola* and were later

removed by police forces. There were cases in which the rulers themselves also dealt with *Grândola* influenced by the general environment, perhaps afraid of being considered traitors. In the Assembly of the Republic itself, citizens were often removed by the police singing the *Grândola*. In shows, cultural gatherings, in which we watched, people at the end instinctively chanted *Grândola* with tears in their eyes, in an atmosphere of overwhelming collective emotion.

The Portuguese thus found in *Grândola, Vila Morena* the aggregating link, functioning as the anthem in defense of the homeland, of wounded pride, of democracy itself implanted on April 25, 1974. Chanting *Grândola* collectively became an act of collective insubordination and national pride in defense of freedom, democracy, and national sovereignty. The rulers colluding with foreign neoliberal impositions ended up seeing their social base of support crumbling, ending up losing the elections to the Socialist Party, which inaugurated a way of governing with parliamentary influence, of the remaining parliamentary left, unprecedented in Portugal and an example followed in Mediterranean Europe, especially in Spain.

7 FINAL NOTES

Grândola, as it is commonly called, sung publicly and collectively by citizens over the 47 years of democracy since 1974, although its general acceptance has varied, is probably always motivating collective emotion, whether or not in the most straightforward collective celebration.

During the Troika period, with the relative loss of sovereignty due to European impositions, the Portuguese found *Grândola, Vila Morena*, the anthem of identity in the face of humiliations from abroad, in defense of national pride. Thus, we find some similarities among 19th-century experiences, where Portuguese people congregate under the figure of Camões in the face of the monarchy that capitulated in British impositions.

On the other hand, in another difficult period of recent history, amid the colonial war, the meeting of music and poetry would have enabled aesthetic vanguardism, a creative act reflected in the collective reaction. Poems that, sung became hymns, either by students or by vast sections of the population, later popularized as just *Grândola, Vila Morena* was and is.

We refer to the *Trova do Vento Que Passa and Pedra Filosofal*, paradigmatic references that brought together, through its solid emotional tendency, both poem, and music, many citizens for the struggle for Freedom.

They have become some of the most publicized themes of Portuguese music ever, in which creation and emotion collectively mark the community.

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