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In the Trace of Gerardo Mello Mourão: The Inter-Gender Hybridism and the Formation of Epiliric Poetry in Contemporary Brazilian Literature

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Abstract: In its configurative and representational basis, contemporary literature has established a warm dialogue with the classic and modern canons for the formation of literary genres that distance themselves from the poetics in force in order to establish their own aesthetics since the contemporary is in maintaining this gaze fixed on the present by returning to the past to deny or affirm it as the tradition of the new or the new of tradition (PAZ, 2000). The present study is justified in raising the reflection on the form of the epic and the lyric based on the transformations that occurred over the centuries to found an epic-lyric poetry as a renewing style of contemporary Brazilian poetry, the object of this research, which is based on the works Invention of the sea and Os peãs, by Gerardo Mello Mourão. The objective is to demonstrate the resistance of the epic in the current world by the hybrid composition that is established in the act of its production by the exteriority of the real along with the narrator's subjectivity. The problem of intergeneric hybridism is developed through bibliographic and qualitative research with intermediation of the deductive method and through the aesthetic-philosophical bias to demonstrate that it becomes the guiding element of this avant-garde style capable of establishing historical events through the temporality built by the world text. This whole discussion is centered on Aristotle (1992) and Boileau (1990), going through Hegel (1997), Lukacs (2000) and Bakhtin (2010) until arriving at Staiger (1997), Lima (2002), Greenfield (2006) and Kristeva (1995), showing that the epic-lyric poem is supported by the pluridiscursive dialogism maintained between the nature of the stylization of the lyric and epos as a style and not as a novelized process.

Keywords: *Contemporaneity; Intergenerational Hybridity; Epic; Resistance; Brazilian Literature.*

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1. Introduction

The history and the gender's division started in the greco-latina antiguity with the word generation or species get together differents texts' forms that contains the same tipologic structuring. In this period the classification of a literary work as epic, comedy or tragic takes as rule a set of inflexibles traces that had like focus the closed culture of greeks and had follow the formalization, a human predisposition, of a world where all is resolved, there wasn't the possibilitie of an art assume the hybrid aspect. The general concept of art was created by the occidental civilization. The first discussions were about the univocity pretending to establish determined purposes to compose a literature's aesthetic. This immutable character was created for both Platonic and Aristotelian poetics such as Horácio and Boileau that found a division for the manner to express the content from the historical and social reality of each era. Philosophers seek to establish differentiation by the way in which the real was represented and, according to Plato (2010), literary creation was based on the events of the past, the present and the future under the aspect of diegesis that did not allow the combination of divergent genres.

With the *Poetics* creation, Aristoteles (1992) based on the empirical and rationalist principles, search to discuss the mimesis as an imitation that seizes since the general universe until the private event to not become a reality's faithful copy. With this, he sought to establish the means, the mode and the object of being imitated as absolute truths to affirm the artistic purity of the literary work. As for the birth of science and religion, there was a split between immanence and transcendence that ruled the Greek world to give rise to other philosophical visions in order to implant an aesthetic that would allow the constitution of other genres and break with the homogeneous structure, allowing the emergence and classification of the lyric, the novel and, later, the hybrid style.

In this context of transformation, the notion of form and content has taken on a new meaning in order to free itself from the abstract character due to the fact that the literary work is not an isolated fact and can relate to other genres. With the advent of Romanticism, the imitative character was rejected to give space to creative individuality and maintain a relationship with reality. The figuration of reality was restricted to the horizon of the self-centered I that needs to express and demonstrate the need for the changing gender through the different combinations provided by historical changes. The mimetic being, however close to the truth, would

not take the place of the represented thing, which caused the emptying of the original sign or the precise information that the model object offered to mimetic art. Therefore, the content and structure were dictated by the species and the nature of each one, but the epic was the only one that still did not allow the mixing of styles or the insertion of the subjectified voice in the construction of the text. Thus, hybridity was seen as a method that distorted reality with false information that would not result in the growth of man.

The formulation of a theory requires that this and other textual modalities establish or not a link with the cultural context to which it belongs to show that literary genres are subject to transformations, and the emergence of a new poetics is considered an artistic avant-garde. From this evolutionary conception and in the name of creative freedom, much is asked about the issue of the importance of the epic in contemporary times, precisely because it is composed of textual heterogeneity that allows it to be affirmed as a style and not an epic for excellence. In view of this, the hybridity treated in this study focus on the characteristic of intergeneration by the fact that it consubstantiates the elements of lyric poetry with those of the epic in order to demonstrate that it has transformed itself with the transgression of art. The literary genres in the modern and contemporary world, because they are periods of fragmentation, have also become diluted and, to support the resistance of epos, the works "Invention of the Sea" and "Mourões' Country" are called in Gerardo Mello's Mourão "The Peãs", as hybrid poetics that remain in the middle zone of subjectivity and the representation of the exterior form of the real to sing the foundation of the Brazilian homeland.

2. Inter-gender Hybridism and the poetry epiliric

The intertwinement of nature and culture on the essence of writing, from Ancient Greece to French classicism, made man create a typological system for classifying texts based on the tripartite division of literary genres. This segment synthesized in a theory linked, many times, to the cultural context to characterize the form, the content and its multiple links. The literature of that period was commanded by an immanent thought, of a harmonious order, aiming at the representation of the real through the human actions of a greater psyche (epic and tragedy) and a lesser one (comedy). Presented an absolute past, the epic dogmatized the Greco-Roman culture due to its norms, and the objective character of the epic

started to demand the disconnection of the sentimental vision of aedo as a subject and author to place the work as the only apparent being.

Homer and Hesiod are considered the founders of Western epic poetry. The mode of exposure of his poetics, the epic itself, was centered on the extraction of a substantial object to present the objectivity of historical truth where the whole essence was concentrated on representation and totality. The epic, according to Hegel (1997), was constituted by the spirit of an era that was apprehended by the poet's intuition to externalize the represented thing and seek the vision of a common world. This caused the Greeks to live the past for the present through the circumstances and conditions that described them, sharing the way of thinking about their beliefs. Thus, if the author did not establish an affinity between culture, religiosity and their configurations mediated by historical events, there would be no formation of an epos.

Homeric epics are narrated by a vision that starts from the particular to the general as from the collectivity to the individual and is not linked to an isolated moment in history or to a fortuitous event from a distant past. This absolute past is transcribed in the present of the narrative whose action includes the entire description of this reality that becomes the totality of the time. The epic poem, being the fruit of the creator's intuition, should move away from any perception of the inner self and from the most intimate expression of the lyric. The modern world, with its philosophical doctrines, started to break away from this homogeneous art to make it imperfect, but for Lukács (2000), its configuration would no longer be possible because it is a finished genre and not of hybridizations, mainly, with the lyrical junction.

The eighteenth century sought to value the individual himself for his freedom of expression, and the literary characteristics of German Romanticism began to question both the essence and the substantiality of the compositional values of epic poetry. Metaphysics replaced history and proposed the creation of new literary aesthetics based on the different ways of printing the real with the intention of reaffirming subjectivity in poetic production. This newest literary school, which had lyric poetry as one of its greatest expressions, caused the epic to suffer influences from this and other genres from the crystallization of these aesthetic elements. As a result, it lost its attribute of immutability to make room for subgenres, including the birth of the novel. Lyricism was abolished from the literary system of Antiquity, precisely because it presented individuality as a matter of poetry and not externalized objectivity, but was consolidated as a genre by the very condition of evolution while romantic prose became dominant in bourgeois society (Watt, 2010).

Under these conditions, those of historical-cultural transformations, the notion of literary genre came to be reassessed by the ideological perspective when the reports and social groups contributed to the changing structure of the epic poem. However, what is present in contemporary times is the relevance of the epic for the aesthetics of hybrid poetry in some Brazilian authors for portraying the nationalization of a people. The configuration of this technical-formal aspect in poetics by hybridism could favor a dialogical character between the genres so that it would generate an internal change within the validity of this essence. Indeed, the authors saw the novel as an "epic of an era for which the extensive totality of life is no longer clearly given, for which the immanence of the meaning of life has become problematic, but which still has by intention the totality" (Lukács, 2000).

From the transformation and exposure of the differences between epic and romance, Lukács defends the idea that the epic hero belongs to a perfect community and will never be an individual born in a heterogeneous world. When establishing the dialectical relationship between essence and history, he affirms that the principle of his method has always been of a social nature and not only aesthetic-philosophical. However, when this artifice enters the scene to categorize poetic texts, there must be a specific look at the close connection that epos maintains with lyric poetry. If for the Hungarian philosopher the epic in verse was impossible in modern times, Bakhtin (2002) asserts that the epic elements were transformed into a novel through verses, as this is the only genre considered unfinished and the epic acquired, from the romance of the century XVIII, the character of stylization. His thought, that of the epic digression that, in a certain way converges to that of Adorno (2003), shows the constitution of the epic when the poet maintains the temporal distance of his characters, portraying, in addition to an absolute past, the national legend of a people. Thus, the epic stopped presenting the totalitarian and arbitrary character to adopt the fragmentary since there is no society that formed such a principle. This explains the fact of considering the classic epic as a finished genre and its inexistence in modernity as it does not determine its connection with historical and stylistic values.

On the other hand, some critics and theorists tried not to retire the epic due to the novel and the insertion of lyric poetry. Ana Mafalda Leite's thesis is to emphasize that not only is it possible to have the epic nowadays, but it also shows that the term mode has very productive and sustainable principles to think about the experience of the fragmented man. Therefore, when resorting to these elements, referring to the epics that emerged after

the Greco-Latin culture, he argues that the passage from rigid norms to a variable model allowed the authors to abandon the categorical classification of gender in order to use that of epic modalization. This is possible due to the revitalizing process of structural and thematic forms, because "gender changes or disappears, but modes remain disintegrated, as transhistorical components, capable of being integrated again, differently reinterpreted" (Leite, 1995).

Emil Staiger, another theorist who affirms the epic's relevance in modernity and contemporaneity, condemns a priori poetics to rest on the history and reality of the human being. This leads him to ensure that the method of classification is in the way they approach and structure language, defending the idea that the epic, the lyrical and the dramatic should be treated as styles and all poetics are mixed for "participating in different degrees and modes of the three literary genres" (Staiger, 1997). The author, during the process of creating the literary work and being used as a style, develops content centered on his nature that starts from emotional expression to logic in order to constitute the essence of man. In this way, the lyric is based on memory to show the reflection of things and events passed on in the individual consciousness of the poetic self, and the epic is characterized by the presentation of a past in the present, a temporal and spatial distance, through remember. When trying to resize them to one of the concepts, the writer, the critic and the reader are lost in the void of meaning and theoretical application, and the term style becomes the ideal denomination to be used in the texts, mainly, by affirming the epic out of the closed world.

The technical-formal model and inter-gender hybridism are stylized conventions that regulate this new poetics. Silva (1993) points out that the literary code of each genre can be transformed by the historical and social need to give a broad view of the variation of content and expression. It is interesting how the concept of literary genre oscillates between periods because it is a phenomenon that admits different appropriations and that denied immanent poetics. In general terms, the experience and recognition of the text as a univocal genre is imposed on both the producer and the recipient due to the historical perspective that was created on the literary fact, but that this idea must be overcome by the fact that it "presents an unstable junction of brands, never fully aware, that guide reading and production - without, however, assuming that the guiding brands are the same" (Lima, 2002).

Invention of the sea, by Gerardo Mello Mourão, a poet from Ceará and little remembered by literary criticism, leads us to leave this conventional

thought of gender, the formality applicable to the specific periods previously exposed, to summon the concept of style through the epic effect. Temporality and spatiality are remembered by memory through the inaccessible time that, together with historical knowledge, become the creative forces of the epic. These elements have the function of seeking the reference as well as the national legend to promote the epic past and configure them in the discursive plane. The dream of conquering the lands overseas by D. Sebastião and the pilgrimages of the pioneers in the interior of the Terra de Vera Cruz became not only temporal categories, but axiological-temporal ones to represent only the past.

The annulment of time accompanied by the assumption that the epic converges to the times is one of the fundamental characteristics for thinking about the presence of the epic style in current poetry. The past is presented in an impassive way, remembered and not recalled, because memory it is a phenomenon of transmission that links actions to a historical process, where the songs become autonomous parts (paratactic). As for temporal distance, Bakhtin (2002) sees it as one of the aesthetic and formative conditions of the epic, but denies it when it comes to the existence of the epic in contemporary times. He states that the epic is an aged genre and the novel is its evolution built by a civil author who moves and intervenes in the narrative whose world is represented. Therefore, what is appreciated in Invention of the Sea is the departure from the author's opinion, which allows us to classify it as a poem in an epic style or, according to Martins (1998), an epic of Brazilian nationality.

Modern and contemporary poets configure epic heroes as stereotyped characters due to the fact that they do not receive any kind of divine intervention in the conquests. Homer, in the Iliad, presents the gods as mythical beings that metamorphose into men to intervene in the battle of the Greeks against the Trojans. Gerardo Mello Mourão, on the other hand, as a result of his own historical and cultural condition, brings D. Sebastião as a mythical being, the overseer of the foundation of Brazil and all America:

> From Sebastião we are born and Sebastião
> It was born of us, this longing
> of a new world of a new empire
> missing
> of heroism and glory and bliss
> of Manuel the Venturoso,
> discoverer of the dawn and dawn peoples, Vicente,
> of fierce joy in the golden bodies
> Naked men and naked women

warriors with tall, female headdresses and red guavas
cut out for the eyes of the secrets of the sea - secrets
of the caravels without fear
and girls without sin.

(MOURÃO, 1997, p. 226)

The exaltation and nostalgia of the heroic deeds of D. Sebastião in constituting a nationality are pictured by the genealogical condition of the dominant and dominated people. The author reports the genesis of the Brazilian people as a result of the Portuguese conquests over the natives, transforming them into narration through a hybridism that uses old verses, dead chronicles and linear prose. Both in this corner and in the work as a whole, there is perseverance and realization in creating the national legend measured by the historical-family epic in favor of the conquest of the lands of Ipueiras, as well as of the entire northeast of the country. The epic tone is not only attributed to the battle for the formation of the province of Ceará, but to the very decline of its genealogy. With this, Ezra Pound, in an interview given to Diário do Nordeste, declares that what he tried to do in The Cantos was an epic of America and believes that he did not achieve this feat, but states that "the poet of Mourões' Country" (Nogueira, 1998).

Os Peãs is a literary work composed, respectively, by three long poems ("The Mourões' Country", "Gerard's adventures" and "Rastro de Apolo") that weave the foundation of the Brazilian people through the heroic deeds of the Mello and Mourão family. The voice of the narrator, in the first book, does not interfere in the epic constitution of the poem, on the contrary, it becomes the mediating item of the description and the succession of the narrated events. With the recurrence of the historical process, the events rescued are linked to other epic references to generate more information and constitute the operation of intellect, that is, the ability to sequence actions during the act of intrigue, such as in the song α' (first):

Left and right they were falling:
Manuel
Mourão who had registered in his name all the land of the
Ipueiras,
sleep on them:
Tobias
had no land
and killed ox in the butcher shop and lived off it,
he fell like one of his oxen;
to the left and to the right they were falling

men and women: Tabajara, father of Araci, Pitiguara and Tupinambá,
made brandy and did not drink - he died abstainer, but died;
(MOURÃO, 1999, p. 9-11)

With his intellect, Gerardo Mello Mourão deals with rememorialization and his perception of the world in order to achieve his epic vocation. The epic style manifests itself next to the memory in order to show that this is the proper substance of the historical narrative and, as Leite (1995) points out, the epic will only be possible in contemporary literature when the extension, the heroicity and the historical reference remain in the same way of expressing the content of the epic. Since Aristotle, the extent and autonomy of the parties are considered to be essential characters of the genre, but in the corners of "Mourões' Country" some can be read at random. However, the first (which informs the battle of rifles) and the last (which is consistent with the formation of the people of Ceará) must remain in the order they are due to the presence of mythical characters who resemble the prophets or poets who carry the truth.

What has been seen, up to the present moment, has been the support of the epic style by integrating the development of the technical-formal elements with the temporal distance, the search for the past and the national legend. Therefore, according to Tynianov (2013), the unity of the literary works mentioned here does not correspond to a symmetrical and closed entity because the dynamism that compose them is manifested in the principle of art construction. Intergeneric hybridism is the result of this transformational process that integrates the components of the lyric to the epic, and the poet-narrator prints the interiority to the nationalist sentiment to undo the absolute idealism of the genre. If Hegel (1997) declares that the pragmatic differentiation maintained by the literary system and the tripartite division of genres will be the same in any period of history, therefore what is seen in the current literary field, especially when it comes to the studies of the epic, is the strong presence of hybrid styling. With that, the epic stops transmitting the character of totality to represent the world fragmented by the mutability of the genres and, as a result of this expressiveness, the lyric will be the one that will merge with other poetics.

The lyrical voice in Gerardo Mello Mourão's epic-style poem is related to the unfinished present by extracting a substantial object from the real world and having it as a process of creation and production. Thus, Invention of the sea and the poem "O País dos Mourões" are characterized as epiliric poetry for maintaining connectivity both with the narrative of a

grand and historical event, related to the epic text, as well as the emotional and subjective function of the text. It is Staiger's one-in-another-in-one (1997) that makes her acquire the characteristics of different modes, of an intergeneric hybridism that presents itself as a style. For Greenfield (2006), hybridity is a compositional modality of structure resulting from the historical and sociocultural conditioning in which genres have passed through the ages. The poet, when facing this evolution, starts to weave the narrative through perception, representing the things previously perceived and apprehended by memory. The author, stating that Brazil is an invention of the sea founded by the blood of blacks, Indians and Portuguese, shows us that the verses are under the burden of individuality that mixes with the very exteriority of the real, as this spiritual state is also governed for a hybrid culture (Burke, 2008).

The relevance of the epic in contemporary times is followed by a rhythmic and thematic discourse that reveals the narrator's external and subjective view of the represented world. Mellomourean poetics leads us to discover this world, sometimes for geography and history, sometimes for American genealogy, considered as poetry of origins. However, the presence of the lyric is identified by the temporal and memory condition. This intervention is present from the beginning when the poet rescues the national legend and, consequently, evokes the muse and dedicates all the songs to it. In the corner canto (tenth) the exposure of the content focused on an epic nationalism is notorious, revealing a personal feeling towards being loved:

> Come beautiful woman, pale camellia,
> that bathed the dawns with light,
> in with your wild green eyes
> open to life and death
> open to love
> stronger than death
> nel mezzo del cammin
> (...)
> and petal for petal get up
> naked angel, green angel, golden angel,
> santa bird
> Maria Helena
> Maria Helena Marques
> of the Goianian country of the country of Eleusis of the country of Orpheus
> the catacombs of my heart
>
> (MOURÃO, 1999, p. 39)

Hybridism and its stylized conventions become the functional choice factors of Gerardo Mello Mourão's creative conscience to regulate epileptic poetry as literary art. The presence of the personality mark in the epic poem causes it to disintegrate as a transhistorical component to be reinterpreted in this evolutionary context of the genre. The expression, "Come beautiful woman, pale camelida", is present in most of the songs and refers us to the poem Mocidade e morte, by Castro Alves, demonstrating that the work, in addition to concentrating intergeneric hybridism, seeks the intertextual hybrid as a form of absorption and transformation of the text, because no voice speaks alone (Kristeva, 2012).

The first verse resumes the figure of Magdalena (deceased wife) for whom the saga of Mourões is sung. The author describes it, metaphorically, as the perfume and the softness of the petals, as well as the naivety of angels and birds, carrying the poem with an objective, poetic and subjective content. Epic elements as well as sentimental revelation are presented as a product of cultural values. The lyricism falls on the family epic associated with bloodshed, the conquest of lands and the impression of the respect mark on the names Mello and Mourão. Another path that shows the motivation of individuality is the disarticulation of the poetic self in the face of the longing for the woman loved and expressed by the composition of the graphic image of the text. Magdalena appears in the poet's verses as Maria Helena, Lena (passaralena) or Léa (passaraléa, cataléa), a reiteration that evokes the sense of nostalgia for the past:

> For between breeze and breeze I stopped sailing
> in a boat of silence:
> you, passaramagda, passaralena,
> water bird in my hands undone,
> you,
> if the flutes blew you - would you come back?
>
> Or you,
> catwalk,
> petal water bird and miracle,
> catalan,
> petal wing
> petal water bird and petal miracle
> g
> u
> the
> (MOURÃO, 1999, p. 17)

Sentimental volition is a kind of loving degradation caused by pain and longing for the desired being. The narrator sees his love dreams get lost next to the dreamed lands, but asks if the sound of the flutes could bring them back. By merging the inner feelings with the exterior, the composition of the intrigue allows to distinguish the non-totality of life and one of its best examples is the song l'α (eleventh) entitled "Nenia de Sibila":

Where now
the shape
restoration of the shattered rose? Where
the trail where the gesture where the way
of the corolla once?

And you did. Well that your breath
strikes broke off and fell:
it was the song, it was the wave the apparition
in the syllable falling from your lips
petal to petal the flower is extinguished
petal to petal your mouth the fruit
of the puzzle with your juice.

The perfume would remain
the ear so often anxious
waiting some night for any direction
that we don't know well:

now smooth stone where word
and laughter was your face only
water and slime descend:
who knows what memory of your eyes
of your tear?

Now of fire now of water now of air
the word of Apollo flowed and passed
and everything turned to gray
sand
blown
and a bell to the chimes spent
and the waves of your passed out sound forget
from the way back to the first color.

(MOURÃO, 1999, p. 47-50)

Regarding the regret of the loss of Magdalena, Nenia de Sibila, the self calls death as a passage between being and non-being. He asks, above

all, the place where the dead are and, still, the infinite longing that lingers in his chest. The lyrical song addresses the temporal condition combined with memory in order to focus the epic theme on the inspiration of the narrator's state of mind. The formal mode, on the other hand, is projected in no time and no space to mark the limits of human expression in the face of temporal annulment. Thus, the emotions, feelings and concepts that integrate the song ignore any analogy to the time of the clock, because through the images, architect the past to the present. As a result, the poem encompasses the lyrical dimension along with the historical framework that crystallizes them in the universal and not individual experience. Gerardo Mello Mourão celebrates the foundation of Brazil by the sea and, when doing such a feat in the first corner, starts to invoke Provencal verses that, for the reader's knowledge, rewrites the poem of D. Dinis to refer to the Portuguese people on their travels in search of new empires. Still in the wake of the formation of epiliric poetry, there is the passage from chant VII, which demonstrates the epic permeated by the nationalist lyrical characteristic:

> There the Restoration of Pernambuco
> there the Restoration of the Kingdom of Portugal
> there the Restoration of South America
> and Angolas and Guinés and São Tomés
> of our language.
>
> Here lies the memory
> there lies the invention of the Brazilian homeland
>
> (MOURÃO, 1997, p. 326)

The epileptic character of Mellomourean poetry unfolds in a narrator subject who seeks objective totality and expresses interiority alongside the exteriorization of reality. The lyric integrates the epic by content and it rises to a degree of excellence to represent the historical truth, that of the formation of the Brazilian homeland. Alfredo Bosi even inquiries about the artistic beauty of the epic in the contemporary world, but shortly afterwards he states that, without a doubt, the creation of the Ceará poet is one of the highest and pure lyric moments in the poetics of our language. The greatness of Gerardo Mello Mourão in being an epic poet lies in the thematic richness of his songs that makes us dive into the human condition to reconstruct, through collective memory, the meaning of an entire era. The hybrid construction is stylized by means of statements that arose with the involuntary action between two consciences and that are organized, literarily,

through a dialogism that always brings something new. This hybridization between the epic and the lyrical is merged by what later Bakhtin (2010) calls pluridiscursivity, as the language states that the songs are poems stratified by their original linguistic unit and also have an autonomous structure. Epos is combined with the lyrical by the substantiated verses that seek to reinforce the notion of a new aesthetic and arrive at the intergenerational hybrid.

The question of literary genres in Modernism or in the contemporary world converges with dialogism to shape narratives and hybrid poems through the stylized conventions of the texts to regulate epileptic poetry. In this way, the evolutionary relationship and the function of literary genres gives rise to the power of another attribution to the technical-formal aspect of the poem in an epic style, making it rarely choose the fastest way to reach this mode and, still, not digressing or even going back to recover this or that (Staiger, 1997). What leads Gerardo Mello Mourão not to choose this fast path as with some hybrid genres is, in fact, the use of the mechanisms of the epic effect that, through a long action, could be kept both in terms of content and that of expression to represent the past by pure memory and concatenate them with subjectivity to form poetics.

3. Final considerations

The process of composing the literary genre in Gerardo Mello Mourão does not occur by a symmetrical entity as in the classic epic molds. The univocal form of this textual integrity makes it impossible to establish a logical and closed classification for Modernity because its dimension is always historical and obeys the aesthetics of reception based on what they present in each period of evolution. Thus, the material that makes up the literary works under study was obtained by singing the national formation of the Brazilian people associated with subjective expression, based on heterogeneous poetics to give rise to the new style, epilirical poetry.

Hybridization, in the course of history, emerged with the objective of demonstrating that the epic has reappeared in the current scenario of literature as an epic poem and not an aged or dead genre. When analyzing the writing of the poet-narrator, it is noted that this is not a lyric poetry because the content is not exclusively focused on the subjectivity of thought, nor an epic itself for not developing the unity of action in which the events are externalized besides not summoning a hero all virtuous. However, Invention of the Sea and "Mourões' Country" hold a narrative where their content merges with the representation of reality and the expression of the

inner world through the perception established by the historical facts recalled.

From this perspective, that of the permanence of the epic as a manifestation of a style, the contemporary reader could perceive that the hybridism presented in Gerardo Mello Mourão's epiliric poetry occurred through the dialogism that revolves around the movement of construction of textual heterogeneity in order to seek, according to Brait (2005), the forms and degrees of this new pluridiscursive language. What cannot be thought of is the process of romanticizing the epic poem because it is the product of an unfinished present, a fragmented society and a time of profound changes. In other words, the author summoned the thesis of the relevance of the epic in contemporary times by the communicability between the text and the rules imposed by the historical transformation to sing the foundation of Brazil and the national sense. Therefore, it is important to consider that, even though the works are in the context in which individuality prevails, the fusion of the lyric and the epic ensured a content plan whose expression impressed a high literary achievement.

From all that was exposed about the manifestation of a new literary style, it is noted that Gerardo Mello Mourão's poetics sought to renew the question of the concept and classification of literary genres. The epiliric poetry, originated from an intergeneric hybridism, has as its theoretical principle the awareness of voices that found the aesthetic elements to finish the poetic text. The theme and content result from the creative freedom between the defense of textual heterogeneity and the transgression of art. Thus, the primacy of words and the verbalized form of narrative poems can't be understood, regardless of the material of production, but they go together to designate the totality of artistic expression. Furthermore, all this expressiveness is configured in the objectivity and subjectivity of historical events based on the figure of the Brazilian and the family Mello Mourão as epic heroes to confirm the resistance of the epic style. With that, Godofredo Iommi (1996) then started to consider him as the poet of the whole continent because the elements of epilepsy converge to stiffen literary significance and not his distance, making him one of the greatest authors of our language and of our time.

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