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HERD OF CALVES: A SONNET AS A WARNING

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Abstract: This article analyzes the poem “Herd of calves” by Dom Pedro Casaldáliga from the book: *“O tempo e a espera”* (2022) and explores his political and missionary role in the process of constructing the poem. Casaldáliga, a writer, theologian and Bishop Emeritus of the Prelacy of São Félix do Araguaia, in Mato Grosso, was an activist linked to Liberation Theology and representative of the oppressed people in the Araguaia region. The study focuses on the structure of the poem and theories of identity construction, seeking reflections on Casaldáliga’s contribution to the identity redefinition of a people. The main objective is to share the results of the study for future research on engaged poetry in Mato Grosso.

Keywords: Pedro Casaldáliga, poetry, identity, Mato Grosso.

INTRODUCTION

Pedro Casaldáliga produced an important work, mainly in poetry and his themes translate, in poetic vision, what he experienced and loved. For the corpus of this work, we chose a poem, “Herd of calves”, from *O tempo e a espera* (2022) which is part of the collection *Pedro Casaldáliga in memoriam* - translated for the first time into our language. This is a project for the publication of nine volumes of unpublished works by the poet in a bilingual edition, and the first three volumes have already been released.: *“Fogo e cinza ao vento: antologia espiritual”* (2022), *“O tempo e a espera”* (2022) and *“Palavra Ungida”* (2022).

Regarding this poem, which is in the first section of the book dedicated to sonnets (there are twenty), we will develop a preliminary analysis, guided from a comparative theoretical perspective that will be articulated at the end of the text in order to produce reflections in order to contribute to research in relation to the poetry of Mato Grosso, its themes, its

objectives and concerns, in short, to raise discussions about the missionary poet’s view of what constitutes us as social beings.

Furthermore, based on theoretical analyses, important discussions about Casaldálian thought in his poetic work will lead to fundamental aspects of his thinking about the awareness of extensive agricultural activity in the Northern Araguaia Microregion and the importance of rescuing the identity of these people, about the assimilation of the other’s anguish and, consequently, development of critical sense in the midst of the socioeconomic activities that surround them, on the desire to wake them up from a torpor imposed by expansionist neoliberal institutions - all these feelings condensed in the artistic form of a poem engaged.

The literary concepts about poetry, the theoretical contributions about the construction and/or recognition of identity, the impacts that the conflicts in the region where Casaldáliga worked and lived for forty-four years will be incorporated into a dialogical perspective with the aim of making the reasons clearer. for which Casaldáliga wrote a poem as powerful as “Herd of calves”. When we read the work in question, we notice that the sonnet section has a predominant theme of religious mysticism, however we notice in only a few sonnets the issue of engagement present in several of the bishop’s poems. When we understand his theme, we can see that he was willing to take a critical look at a system that was extremely financially structured and which, as we will discuss below, is very present in the identity and cultural imagination of the municipalities of Mato Grosso, especially the small and medium-sized ones.

According to Bosi (2010), poetry has the ability to imprison the otherness of things and men, transforming it into words with meaning. The intensity with which this fact happens is what gives rhythm to the poem, it is the attempt

to give energy and tempo, first capturing the apprehension of the thought transformed into a sign and then intertwining with the other components of the verse. According to the author, this is the moving effect of the verse (BOSI, 2010, p. 87). From a point of view of analyzing the sign and its structure in relation to the world that surrounds us, Octávio Paz (1982) is in line, with some reservations, with the thoughts of Bosi (2010), but avoiding the univocal semantic value.

Moving on to historical studies on literature, Candido (2008) supports us with a relationship between writer-work-public, social criticism with sociological assumptions. Regarding the structural issue, Casaldáliga's verses must be analyzed with the contribution of Candido (1996) and for a more grounded understanding, Martins (2008), as he works in an exhaustive and methodical way on issues of accent, intonation, pitch and rhythms, among other aspects. Furthermore, studies by Goldstein (2008) show us interesting practices for seeing the poem in very technical dimensions, mainly in relation to the phonic, semantic and lexical levels and help us understand the author's points of view. Closing these notes on literary theory, studies on Casaldáliga's poems and those linked to verses, we enter another stage, also very important in our work: identity studies.

To address identity in a specific region of Mato Grosso, we were guided by the following theorists in the areas of sociology: Manuel Castells (2008), Stuart Hall (2006) and Michael Pollak (1992). Furthermore, in order to obtain a deeper foundation with elements from Mato Grosso, we chose the work: *Uma Igreja da Amazônia em conflito com o latifúndio e a marginalização social* (CASALDÁLIGA, 1971).

ANALYZING THE SONNET

In *“O tempo e a espera”* (2022), we can contemplate a fraction of the inner life of this bishop-poet, especially in issues linked to religiosity and his commitment to his vocation, however, in the organization of the volume we can observe an order of genres: sonnets, vigil psalms and flat song. The themes are recurrent, however, interrupted from time to time by issues that are beyond the scope of the volume, such as “Herd of calves”. In this collection, the poem appears last in the sonnets section. Then we can read it:

HERD OF CALVES

Storms of fury, tamed
by the voice of a cowboy and the summer,
you are a herd and you will die a herd,
rough the blood and humiliated the pride.

Lime hides in series, the fence
limits the world to them with its boredom.
Cargo, foreign exchange, frozen meat,
This verse of mine will not save them.

Don't look at me, astonished questions.
Surrender the useless two-pronged lyre.
In vain they will moo against destiny.

No freedom, no children, no sand,
number and weight are only for them to be
to fatten the profits of death.

The author develops an observation about one of the stages of agropastoral cattle breeding at an early age, with the participation of man who reduces them to the status of product, taking them away from their primordial environment, which is the field. This withdrawal is developed in a humiliating way. Furthermore, he analyzes how the market sees these young animals, incapable of even reacting.

Separated from their mothers by the cowboy, these animals are instinctively faced with a new condition and have their lives

confined in an arbitrary way under the gaze of the poet who makes them raw material for analysis, converting the violent situation into a poem that, in a way, is a warning sign capable of placing the reader on a sensitive level in relation to the often greedy and irresponsible practice of animal exploitation.

To begin this analysis, we will deal with the nouns that make up the title. Let's see what the Houaiss Dictionary of the Portuguese Language (2009) brings us about the entry herd.

herd (masculine noun) -1496: 1 large number of animals of the same species grouped together and controlled by man (the shepherd led his herd of goats up the mountain) 1.1 herd of quadrupeds, usually in the wild (herd of wildebeest) 1.2. set of animals raised for meat (herd of cattle, pigs, etc.) 2 by metaphor group of people united by the same bond 2.1 by metaphor the congregation of parishioners, in relation to the parish priest 3. crowd or large group of people; dough 4 fig. group of people without will of their own and easily manipulated [...]. (HOUALISS, 2009, p. 1617)

We noted that in the dictionary there is also a shift from the natural state to the state of reduction under human control, as wild animals become a species controlled by man. After this, we also contemplate the metaphorical use widely used in society to designate followers of certain religious matrices, that is, the flock of believers. It is important to realize that the poet uses words that go beyond the denotative meaning to precisely establish a critical parallel that we will talk about next. However, we can still reflect on another entry found on livestock, this time in a dictionary of regionalisms. In his volume, Nunes (1996, page: 421) states that herd means "revenue, greed, profit"; however, he is unaware of the use of the term in Rio Grande do Sul with this meaning.

The other noun that makes up the title is calf and also carries a meaning that refers to the

animal in a denotative sense, but also carries the meaning of money and wealth (HOUAISS, 2009, p. 282). Therefore, right at the beginning of the poem Pedro Casaldáliga already leaves implicit traces of social reflection, a constant mark of his work.

In the title, therefore, the poet alludes to the gathering of cattle when they are still young, that is, the removal of these animals from their mother, a fact that occurs mainly on farms with extensive beef cattle breeding where the system is rotational pasture. The sonnet's narrative tells, in a way, a story repeated countless times, however, it develops an implicit relationship with the exploitative social behavior orchestrated by the holders of the means of production - as we will see below. The four stanzas of the poem have irregular metrics, with a predominance of decasyllable verses. To deepen the study, let's see what the first stanza brings us.

Storms of fury, tamed
by the voice of a cowboy and the summer,
you are a herd and you will die a herd,
rough the blood and humiliated the pride.

The first stanza announces the condition of the calves as soon as they are separated, that is, the moment of rupture in which the tension presents itself as a new phase of their lives. Separated from their mothers, who until then were a natural extension of them, they now find themselves directly under the care of the cowboy, a previously more distant and even passive figure when dealing with the herd. Naturally, these separated animals suffer and many demonstrate a moment of stress, whose fury mixed with fear is the image constructed in the first verse with the adjective *marejadas*, that is, letting themselves overflow with a distressing feeling due to the separation. The issue of taming is not only caused by the voice of the cowboy, but also by the immediate lack of food that until then has been offered to them freely, pasture and in

many cases even milk; the noun ``estio`` in the second verse reinforces this rupture. The last two verses summarize the author's vision of these animals, after all, they will never leave their herd status and each one's blood will be inexorably spilled. It is worth highlighting that the noun pride that these animals present, that is, grandeur in the field, is broken under humiliation throughout the course of their lives during confinements, periodic vaccinations under stress, transportation to other properties, markings, etc.

Syntactically, the presence of commas in the verses establishes a sequence of ideas given by the adjectives *marejadas*, *tamada*, rough and humiliated. Furthermore, the first verses are an enumeration, while the last ones are conclusive. The nouns *fury*, *voice*, *cowboy*, *summer*, *herd*, *blood* and *pride* belong to the vocabulary common to field work. Therefore, the stanza presents a syntactic construction and a coherent semantic field, except in the second verse, where there is a repetition of the noun *herd* and the paradox between the verbs *ser* (live) and *die* (stop living). We can also observe the predominant assonance of the vowel *a* (bringing the idea of rumor, noise) and the alliteration of the stop *m*, responsible for the idea of contempt and disgust (Candido, 1996, p. 37). In this stanza we can also observe that verses 1 and 3 rhyme in *ada* while 2 and 4 rhyme with the diphthong ``io``, causing the alternating rhyme scheme ABAB. This sound approach, according to Goldstein (2008), allows some associations, for example: *tamed* (forced submission or imposition) and *herd* (wild, free group); *brio* (pride in being something, conscience) and *estio* (suppression of the rudiments of subsistence in order to achieve an imposed objective).

We continue our analysis with the second stanza:

Lime hides in series, the fence
limits the world to them with its boredom.
Cargo, foreign exchange, frozen meat,

This verse of mine will not save them.

This section consists of two moments. In the first two verses, we see the animals already converted into merchandise, both meat and leather can be sold and, as they are reduced by the fence, they are also under the total control and will of their owners. The third and fourth verse confirm this transfiguration of beings into merchandise, when it announces that they are products that can be transported anywhere, currency, and that there is no loss, as they will be transformed into frozen units available for sale on the market. At the end, the poet makes an impotent rant in the face of the strength of this market and reveals that the verses will not take them out of that situation, so embedded in the country's socioeconomic behavior.

Furthermore, syntactically the punctuation first establishes vocatives (use of commas) and then a conclusion (the fence delimits the world with its boredom) and a negative imperative clause (this verse of mine will not save them). There is a sequence of characteristic elements given by the nouns *leather*, *fence*, *cargo*, *currency* and *meat* belonging to the semantic field of agribusiness, but focused on the result of the process, that is, the final product. We can also observe the predominant assonance of the vowels *o*, *a* and *e*, together with the alliteration of the fricative *c*. As the theme of the stanza is the final products of the ox, these rhythmic repetitions seem to build the unity of commercial product. Still according to Goldstein (2008), the lexicon allows us some associations, for example: *lime hides* (leather ready for sale), *currency* (money, value) and *frozen* (lifeless).

We continue with the third stanza:

Don't look at me, astonished questions.
Surrender the useless two-pronged lyre.
In vain they will moo against destiny.

Here there is the perplexity in which the bishop finds himself faced with this barbaric

but everyday situation that generates questions in relation to what we do, the conscience or respect for the life we develop in our economic activities, because, astonished, he contemplates his own anguish in knowing that it happens, will happen many times and that it is part of the identity or vocation of agropastoral Brazil. We can observe the term lyre here referring to the musical instrument that accompanied the reciters and that ironically, in the context of the poem, can only produce one note, that of pain and despair, in a futile attempt to sensitize those who are accustomed to the treatment given to these people. animals. It is worth mentioning that the cowboys in Casaldáliga's poem are also instruments at the service of a system that dictates the rules of what must be lived to serve or become merchandise.

Regarding the punctuation, it maintains a construction similar to the previous ones, including two imperative clauses in the first verses and a conclusion (In vain they will moo against destiny). There is coherence in the noun's questions and destiny; the adjective *astonitas* and the parallelism between *useless* and *vain*. The verbs here play an important role as they establish the dialogue between the lyrical self (*don't look at me*) and the characters of the poem (*rendam, mougirão*). We can also observe the predominant assonance of the vowels *u* which, according to Martins (2008), regarding the expressiveness of the vowels, construct the idea of darkness and silence. On the other hand, the alliteration of the voiceless stop *t* is capable of building the sound image of the final blow (MARTINS, 2008, p. 34). Finally, the theme of the stanza is resignation and death, therefore these rhythmic repetitions are coherent to establish the connection between the poem and its stages such as the last word used by the poet in the stanza, *destiny*.

Let us now see what the fourth stanza brings us.

No freedom, no children, no sand,
number and weight are only for them to be
to fatten the profits of death.

The fourth stanza announces the conclusion with the realization that these characters have nothing, no freedom to come, come and be. They will not be able to reproduce, because as products, their instincts are also controlled by the market. They will not have a soil where their habitat will be, even if it is artificial like cultivated pastures, that is, a condition of cruel subservience, converted into numbers in order to feed the profits of their owners. We can observe that the poet expresses perplexity when understanding that this is an economic activity encouraged by death and that profits occur under the aegis of progress rooted in the customs of societies, especially those linked to agribusiness.

The last stanza begins with the preposition *sem*, repeated on three occasions to reinforce the idea of absence. For animals there is no alternative, reduced to weight and currency; They are not considered living beings in reality. There are interesting characteristics given by two verbs: *touch* and *fatten*. In the first, with the meaning of leading, it establishes the dialogue between the noun *lira* (musical instrument), while fattening, with the meaning of gaining weight, is opposed to the adjective used in the second stanza, *boredom*. Finally, the theme of the stanza concludes what the author sees about this economic activity and exposes his critical point of view that was part of his trajectory in the prelature of São Félix do Araguaia.

THE HERD FROM TWO PERSPECTIVES

In the first decades of the 20th century, significant changes occurred that resulted in the intensification of the advance over space and the effective appropriation of areas located on the banks of the Araguaia River in

the vicinity of Ilha do Bananal. In practice, different groups on the move were involved in various productive activities, among which the cultivation and raising of cattle remained necessary for their own subsistence. Furthermore, there were movements carried out by families and households that dedicated themselves to livestock farming and sought good pastures for those animals. According to studies by professor Hilda Magalhães (2002), with the expansion that took place in the second half of the 20th century, a new wave of immigrants became interested in Mato Grosso. It was necessary to colonize it, make it economically profitable and this attracted many companies that would benefit from colonization and agricultural development programs. In this context, the state began to develop in grain cultivation and, mainly, in beef cattle farming.

Nowadays, we know that livestock farming is one of the strongest economic axes in Mato Grosso and gains strength and representation with cattle breeding. The cattle herd in the state is among the largest in Brazil and competes mainly with its neighbors in the same region. The president of the Brazilian Association of Araguaia Breeders (ABCRA), Raul Almeida Moraes Neto, states that precocity is the main attraction among livestock farmers. According to Neto (2016), in an interview with ACRIMAT (Association of Breeders of Mato Grosso), Araguaia breed heifers are capable of entering reproduction at approximately fourteen months. There is adaptation from crossing between other breeds, such as the Nelore and they are still extremely well adapted to the region's climate, making them economically advantageous for industrial crossing programs. Let us observe what Almeida says:

Productive and reproductive precocity is very important economically for the breeder. The result is an exceptional relationship between cost and benefit." [...]

the researchers managed to extract the best from each breed involved in the crossings. Another striking feature of Araguaia is the high feed conversion rate. "Ease of birth, sexual precocity and high fertility rate are also part of the list of advantages". [...]
(NETO, 2016)

In addition to the financial advantages, the creators claim that their activity does not have major impacts on the environment. Almeida states that increased productivity is capable of reducing expenses and, consequently, environmental impacts because, according to the rancher, a female of a species other than the Araguaia, is capable of entering the reproductive period only after 24 months of life. The breed they chose has a shorter cycle and weight gain is faster compared to the Nelore breed, for example (NETO, 2016).

We can observe that there is a discourse in favor of normalizing violence in the activity, inherent in some stages of the beef cattle production process throughout the country. However, Casaldáliga has another point of view in relation to the impacts produced by large-scale creations. In 1971, three years after arriving at the Prelacy of São Félix do Araguaia, Bishop Pedro Casaldáliga wrote a pastoral letter entitled *A Church of the Amazon in conflict with large estates and social marginalization* (1971) where he located that prelacy, highlighting the environmental impact of arrival of companies linked to agribusiness and the imminent socioeconomic results in that region previously governed by its own sustainable economic rhythm. In this excerpt, Casaldáliga presents us with a preliminary overview:

Two dirt roads, built by SUDECO, cross the territory (BR-158, Barra do Garças-Xavantina- São Félix, Cuiabá/Santarém). The Prelacy comprises the entire municipality of BARRA DO GARÇAS. In addition to Bananal Island, formed by the two branches of the Araguaia River. SÃO FÉLIX, the seat of the Prelacy, is just a district and belongs

to the Municipality of Barra do Garças, at a distance of almost 700 km². Within the area of the municipality of Barra do Garças, in addition to the headquarters of the Prelacy, with around 1,800 inhabitants, are the villages of Pontinópolis, Campos Limpos/ Cascasheira, Santo Antônio, Serra Nova, Garapu, Amarela barrier... The municipality of Luciara2230 includes the City Hall headquarters and the villages of Santa Terezinha (with the old foundational nucleus of Furo das Pedras), Cedrolândia/ Porto Alegre, Lago Grande, “2 de Junho”, São Sebastião” ... Inside Bananal Island there is Santa Isabel do Morro – “the capital”, with an official FAB airport -, São João do Javaé and Barreira de Pedra. In the area of the Prelacy there are indigenous villages in the eastern half of the Xingu National Park, on the right bank of the river, and the villages of São Domingos, Santa Isabel, Fontoura, Macaúba, Tapirapé, Canuanã, Cachoeirinha, Areões, Barra do Tapirapé and Luciara. Most agricultural enterprises - farms or companies - approved by SUDAM are located in the region. Among them, Suiá-Missu, Codeara, Reunidas, Frenova, Bordon, Guanabara, Elagro, Tamakavy, etc. (CASALDÁLIGA, 1971, p. 2)

We clearly note that the prelacy’s active space consists of indicating the villages and their districts located in the territories of Barra do Garça and Luciara, in addition to the existence of a considerable number of agricultural companies and farms with the aim of agricultural enterprises. It is worth mentioning that they were all made possible with resources from SUDAM. From this panorama, the bishop presents the population that lived in that space.

According to Casaldáliga (1971), the IBGE data were completely wrong, as the municipalities of Barra do Garças and Luciara, for example, had half the population in the 1970 census. There was a problem regarding the correct number of the floating and fixed population, showing neglect or inefficiency of these development programs, especially

regarding the origins of this population made up of northeastern peasants. They were an extremely simple and resistant people, generally coming in a forced and disoriented way from some previous migration, coming only with their offspring and with almost nothing in their luggage (CASALDÁLIGA, 1971, page: 4). Still on this, let’s see what one of the PNCSA 2019 reports tells us about the beginning of the exploration life by institutions with the livestock expansion project.

I have worked at the retreat since I was a child. I work with cattle for a long time. I started this retreat life very young, I started with my father, I’m 55 years old, working as a retreat all my life, always in the same area, in Varjões. We’ve already moved house, but I always go cattle ranching on the island, we go back and forth, but always in the same space [...]. In the past, in the past, there was no house, there was a landmark, it was the landmark they spoke of, they considered it the municipality. The ancestors told me that they went with João Irineu’s oxen to build the first house on Ilha dos Veados, they called roxinho and rochedo, João Irineu’s oxen to pull boards. Then he had the straws on this side of the lake, he carried them, crossed in the canoe, until he built the first house there on Ilha dos Veados. (PNCSA, 2019, page: 7)

In the continuation of the story, Mr. Rubens says that they had no house and that they slept in hammocks in the open, as the first houses had not yet been built, although wood was abundant. We can observe that these country people were at the disposal of an economic system that did not take them into consideration as workers but rather as people who belonged to them, like the cattle they herded, a situation that resembled slavery. In Uma Igreja da Amazônia in conflict with large estates and social marginalization (CASALDÁLIGA, 1971) there is also a report in which country people were victims, as shown by testimonies from men and women who played a role in them. According

to Casaldáliga, these individuals were accustomed to the harshness of life in those confines, ignored and despised by public authorities, and even “deceived in their good faith as simple people” (CASALDÁLIGA, 1971, page: 4). Their outlook on life only had difficulties. In a way, they understood themselves as victims of the greed of the bosses who, in collusion with politicians in the region, generated even more power than they had, in an escalation from mandate to mandate and that placed them in conditions without representation and that, often, led them to violence and theft, as rights were suppressed and without even opportunities for social advancement, they ended up resigning themselves to those precarious conditions and incorporating them into their identity. About this fragmented individual, in decline and destruction of his own personality, we will make some considerations according to some studies in sociology and anthropology.

INCORPORATION OF VIOLENCE INTO IDENTITY

For Castells (2008), the construction of identity correlates with nationalism, globalization and information. It is interesting to note that the author also states that the old identities that stabilized the social world for so long are in decline, new identities are emerging, leaving the modern individual fragmented. Let's look at an excerpt in which the author explains his vision of identity:

With regard to social actors, I understand identity as the process of constructing meaning based on a cultural attribute, or even a set of interrelated cultural attributes, which prevail over other sources of meaning. For a given individual or even a collective actor, there may be multiple identities. However, this plurality is a source of tension and contradiction in both self-representation and social action. This is because it is necessary to establish a distinction between identity and what

sociologists have traditionally called roles, and sets of roles. Roles (for example, being a worker, mother, neighbor, socialist activist, trade unionist, basketball player, attender of a certain church and smoker, at the same time) are defined by norms structured by society's institutions and organizations. The relative importance of these roles in influencing people's behavior depends on negotiations and agreements between individuals and these institutions and organizations. Identities, in turn, constitute sources of meaning for the actors themselves, originated by them, and constructed through a process of individuation. Although, as I will argue later, identities can also be formed from dominant institutions, they only assume such a condition when and if social actors internalize them, constructing their meaning based on this internalization. (CASTELLS, 2008, p.22)

Social roles are highlighted as one of the pillars in the construction of identity in the sociologist's arguments. As we saw in Uma Igreja da Amazônia in conflict with large estates and social marginalization (CASALDÁLIGA, 1971) and in the reports of *retreateiros*, peasants are unable to question the pro-agribusiness imposition that is spreading in their region due to financial strength and political support, national and local. They have no argument capable of making their peers aware that these institutions are, in fact, imposing their production system on them. What could be the beginning of a questioning awareness in order to encourage a discussion about the cultural and identity impacts of that people is diluted by an identity construction favorable to agribusiness, since small municipalities are driven by these enterprises and the mass media. They work to consolidate the image of an exporting country, record harvest, vocation for agriculture, etc. These media constructions end up becoming part of the collective memory, almost unconsciously.

Still on this identity reconstruction, we highlight one of the elements that we consider

fundamental for understanding identity, memory. According to Pollak (1992), identity is sedimented by a huge set of elements that overlap, modify, overlap in sometimes imperceptible tensions. He also highlights the importance of oral stories told by ancestors – going from the collective to the individual.

What, therefore, are the constituent elements of memory, individual or collective? Firstly, there are the events experienced personally. Secondly, these are the events that I would call table-experienced, that is, events experienced by the group or collectivity to which the person feels they belong. These are events in which the person did not always participate, but which, in the imagination, took on such importance that, in the end, it is almost impossible for them to know whether they participated or not. If we go further, these events experienced per table are joined by all the events that are not located within the space-time of a person or a group. It is perfectly possible that, through political socialization, or historical socialization, a phenomenon of projection or identification with a certain past occurs, so strong that we can speak of an almost inherited memory. [...] (POLLAK, 1992, p. 201)

When we think about what Pollak stated about the heredity of memory, we soon become aware of what types of memory the children of these victimized peoples built along their path. To reflect on these abusive aspects, we brought some reports from the PNCSA (New Amazon Social Cartography Project). As these are documents based on reports told by the people, whose families escaped death led by local farmers who enjoyed the omission of the public power holding security forces, capital and technical mobility, we believe it is important to establish a parallel, bringing the images constructed in the poem “Herd of calves”, since the poet actually criticizes both the activity of animal exploitation and indicates that the human herd also suffers from the same abuses. The mass of political maneuvering is the herd that has

the pride destroyed to always be obedient to the market. When these family groups arrived in Mato Grosso on the banks of the Araguaia River, they formed the community of the poet-bishop who witnessed the erasure and inculcation of the feeling of inferiority when the owners of capital began to appropriate areas where they remained under pressure or were expelled, in a sequence marked by abuse, violence and the silencing of their identity (MAGALHÃES, 2002, p. 137-138).

Stuart Hall (2006) reinforces that national cultures that are being exposed by the market, the media and other external influences gradually and, therefore, contribute to the weakening of local identity resistance, that is, they make them more fragile, after the linguistic bombardments, the foundations of a powerful cultural infiltration in order to normalize certain practices that were previously strange to those people. Now, the means by which this cultural infiltration occurs are precisely the narratives in which the artistic manifestations commanded by corporations associated with capital are constituted, that is, the communication networks with the objective of promoting those elements to the local identity and who knows until replacing its vital substrate (HALL, 2006, p.74).

It is, in fact, according to Denny Cuche (1999) a hierarchical issue in which a dominant culture, that is, the landowners who own the cattle and have free access to financing lines, political protection from the State, etc. they exert their strength by oppressing the dominated class, but mitigating oppression through the creation of an intrinsic superiority between the dominators and the dominated (CUCHE, 1999, p.145). Now, there is no competition between a weakened class devoid of a feeling of reaction and another that maintains itself through the maintenance of an idea of hierarchy sustained by violence. What there is in fact is the subordination of a

class through all possible means so that they remain in the condition of a herd. Although we often know that there are moments when individuals from these groups become filled with fury, their subversive behavior is soon tamed by the voice of the cowboy, which can be either imposed, or familiar, such as the ringing of the horn, recognized by the group.

Finally, we highlight the importance of a cultural movement that highlights the identity redefinition of a people who are victims of abuse, after all, as Cuche (1999, p.135) states, the dominated culture cannot be considered completely alienated, because in its essence, although it demonstrates dependence at different socioeconomic levels, it must resist the fierce impositions of external agents as its consciousness develops. In this context, art plays a fundamental role in solidifying or resignifying identity concepts and was used in an engaged way by Casaldáliga as an instrument of denunciation and contemplation.

FINAL CONSIDERATIONS

Casaldáliga developed a poetic work in which the reader, led by the poet's hand, is invited to contemplate his mystical-religious vision, his admiration for the waters of the Araguaia, the animals, the vegetation and above all the people who live there and earn their livelihood. However, this invitation brings, in addition to the emotion with which the poet conveys his love for the things of Mato Grosso, the revelation of what Antônio Candido (1970, p. 105) sees as the poet's commitment, that is, the awakening of social consciousness, the militancy that takes countless risks, the restlessness of the word

artist as he watches a world in disharmony and the exploitation of the less favored.

As we could see in the poem: "Herd of calves", where the predominant tone, through the lexicon used, is one of denunciation and perplexity regarding a questionable practice in many aspects and which, as we have seen, is very strong in the state, having significant identity appeal. However, through language the bishop exposes a situation of subjection and abuse of both animals and human beings. Through the verses we can notice the way in which the poet takes us beyond the corrals where those animals are confined and little by little we recognize, under the effect of the images, the human being reduced to a herd.

Finally, we agree with Alfredo Bosi (1992), in relation to the social traumas caused by forced migrations with material and spiritual consequences and, especially when external agents, often vectors of these problems, present themselves as the solution to the difficulties. These people cling to this lifeline without realizing what is implicit in the intentions of hegemonic groups (BOSI, 1992, p. 51). Therefore, faced with the observation of the situation of those people, Casaldáliga consciously produces poetry with an engaged theme that does not fear the owners of capital, on the contrary, it bluntly exposes its indignation regarding the imbalance between social forces. In effect, this is not a poetic resentment, without hope, but rather a warning against the submission of the humblest and against the erasure of their identity, their essence as citizens participating in the process and not just numbers that feed the landowner's profit.

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