



The generic valence of the letters exchanged between Mário de Andrade and Carlos Drummond: an inter-relation with the Paratopic Clutch

A valência genérica das cartas trocadas entre Mário de Andrade e Carlos Drummond: uma inter-relação com a embreagem paratópica

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ABSTRACT: The objective of this research¹ was to analyze the collection of complete letters exchanged between Mário de Andrade and Carlos Drummond de Andrade, published by Editora Bem-Te-Vi (2002), in the light of the theory of generic valence proposed by Maingueneau (2015). The methodology mobilized aimed to verify the ways in which the overlap and interrelationship between the generic valence (internal and external), the generic scene and the paratopic clutch is established. Given this, the hypothesis raised was that there is an interrelationship between the generic valence, the generic scene and the paratopic clutch, which can confirm the effectiveness of the postulation that the generic scene (the speech genre) also functions as a paratopic clutch. Thus, after the analyses, it was possible to affirm, as a result, that the collection in question (generic scene), through its internal and external generic valences, paratopically encompasses the conditions of Andrades authors/producers/writers regarding their discursive practices. specific exchange of letters. From this perspective, therefore, it was concluded that the hypothesis can be supported. was to analyze the collection of the complete letters exchanged between Mário de Andrade e Carlos Drummond de Andrade, published by Editora Bem-Te-Vi (2002), based on the generic valence theory proposed by Maingueneau (2015). The methodology mobilized intended to verify how the imbrication and the interrelation between the generic valence (internal and external), the generic scene, and the paratopic clutch are stablished. Thus, the hypothesis was that there is an interrelation between the generic valence, the generic scene, and the paratopic clutch. This could confirm the effectivity of the postulation that the generic scene (the genre of discourse) also works as a paratopic clutch. Therefore, after the analysis, it was possible to state as a result that this collection (generic scene), through its internal and external generic valences, clutch paratopically the condition of author/producer/writer of the Andrades on their specific discourse practices of letter exchanging. Hence, in this perspective, the hypothesis may be supported.

KEYWORDS: Generic valence. Generic scene. Paratopic clutch. Letters. Mário and Drummond.

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RESUMO: O objetivo dessa pesquisa¹ foi analisar a coletânea das cartas completas trocadas entre Mário de Andrade e Carlos Drummond de Andrade, publicada pela Editora Bem-Te-Vi (2002), sob à luz da teoria da valência genérica proposta por Maingueneau (2015). A metodologia mobilizada teve o intuito de verificar os modos pelos quais se estabelece o imbricamento e a inter-relação entre a valência genérica (interna e externa), a cena genérica e a embreagem paratópica. Diante disso, a hipótese levantada foi de que há uma inter-relação entre a valência genérica, a cena genérica e a embreagem paratópica, o que pode confirmar a efetividade da postulação de que a cena genérica (o gênero do discurso) funciona também como um embreante paratópico. Desse modo, após as análises, foi possível afirmar, enquanto resultado, que a coletânea em questão (cena genérica), por meio de suas valências genéricas interna e externa, embrea paratopicamente as condições de autores/produtores/escritores dos Andrades sobre suas práticas discursivas específicas de troca de cartas. Nessa perspectiva, portanto, concluiu-se que a hipótese pode ser sustentada.

Palavras-chave: Valência genérica. Cena genérica. Embreagem paratópica. Cartas. Mário e Drummond.

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1 Introduction

This investigation is based on the theories of the French discourse analysis, especially the approaches proposed by Dominique Maingueneau (2010, 2012, 2015). We will propose the notions of paratopic clutch, generic scene, and, particularly, generic valence as possible prisms of investigation for the intimate letters exchanged between Mário de Andrade and Carlos Drummond de Andrade. It is worth highlighting that these new prisms come from the results achieved by the author of this article in his doctoral (2018) and post-doctoral (2020) research².

To carry out the investigation proposed in the aforementioned book by the author of this article (Veronez, 2022), it was necessary to make a shift in Maingueneau's conjecture published in the book *Doze Conceitos em Análise do Discurso* (2010), in its chapter 'Hipergênero, gênero e internet'. In this chapter, Maingueneau (2010, p. 130-131) asserts that the letter (not mentioning which type: if intimate, public,

² Both researches in question were reconfigured and transformed into a book (Veronez, 2022), published by the Brazilian Linguistics Associations (Abralín).

administrative etc.), as well as other strains (such as the dialogue or the diary), is not considered a genre of discourse, which is defined as 'socio-historically conditioned communication devices, which are always changing and to which metaphors such as 'contract', 'ritual' and 'game' can easily be applied'.

According to the French author, the letter would be categorized as a hypergenre, as it is not conditioned by socio-historical constraints, it covers only a certain fraction of texts, and it is able to be used over long periods of time and in numerous countries. Thus, the socio-historical constraints that are instituted on the letter, highlights Maingueneau (2010), are rather poor/weak.

However, if we assume the letter as a discursive practice of important creative identities of the discursive fields in which discourses are taken as constituted (Maingueneau, 2012), such as the literary, religious, scientific, and philosophical fields, there would be the prospect of assuming the letter as a genre of discourse, previously defined elsewhere, and not as a hypergenre. This presupposes that the limitations which are established in the letter are of an exclusively material sense. Therefore, based on these deliberated conjunctures, the letter of renowned authors, for instance, would take on the aspect of a generic scene and of an enunciative category in which it would legitimize and constitute discursive positionings.

Two hypotheses were addressed by this displacement carried out and presented above, as well as on the considerations established in the aforementioned book by the author of this article³:

Under the conditions defined in this book, one of our central hypotheses is that the private letters of Mário, Drummond, Freud, Seneca, and John Wesley are able to assume the configuration of a generic scene (genre of discourse) and the enunciative instance that legitimizes specific positionings (modernism, psychoanalysis, stoicism, and methodism). There is a hypothesis that the private letters

³ It is worth noting that such research does not have a vast bibliography, with the author of this article being the only one, to date, to work on this topic. This is the reason why there is a certain exaggerated citation of the author in question. There is no possibility of dialogue with other authors who work with the theme besides Dominique Maingueneau, because, as stated, there is none.

of these authors, as a generic scene, work as a paratopic clutch, through which both the specific positionings of such subjects and their creative identities and productions of canonical and associated spaces are constituted (Veronez, 2022, p. 24-25) ⁴.

Then, we proposed three objectives with the aim of verifying whether or not the hypotheses could be supported:

i) to analyze how the three constitutive instances of the process of authorship (person, writer and inscriber) overlap in the private letters of Mário, Drummond, Freud, Seneca, and John Wesley; ii) to verify how the paratopy is constituted in these letters; and iii) to observe the emergence of the scenographies constructed in the aforementioned epistles⁵. We intend to verify how each author manages their creative identities, their productions of the canonical and associated space, and their positionings within the respective discursive fields in which they are inscribed (Veronez, 2022, p. 25)⁶.

Furthermore, after the presentation of the theoretical perspective, the methodology, and the analyses of the private letters themselves, we concluded that the private letters of the aforementioned renowned authors from the literary (Mário and Drummond), philosophical (Seneca), scientific (Freud), and religious (John

⁴ Original: nas condições definidas neste livro, uma de nossas hipóteses centrais é de que as cartas privadas de Mário, Drummond, Freud, Sêneca e John Wesley conseguem assumir a configuração de uma cena genérica (gênero do discurso) e da instância enunciativa legitimadora dos posicionamentos específicos (modernismo, psicanálise, estoicismo e metodismo). Há a hipótese de que as cartas privadas desses autores, enquanto cena genérica, funcionam como um embreante paratópico, por meio do qual se constituem tanto os posicionamentos específicos de tais sujeitos, quanto suas identidades criadoras e produções dos espaços canônico e associado (Veronez, 2022, p. 24-25).

⁵In this article, we are not presenting the notions of production of the canonical and associated space of an author; the process of authorship; neither the scenography, as it is not the focus of this paper. If the reader is interested in such notions, or wants to learn more about them, we recommend the work *Discurso Literário* (2012), by Dominique Maingueneau.

⁶ Original: i) analisar como ocorre o imbricamento das três instâncias constitutivas do funcionamento da autoria (pessoa, escritor e inscritor) nas cartas privadas de Mário, Drummond, Freud, Sêneca e John Wesley; ii) verificar como se constitui a paratopia nessas missivas; e iii) observar a emergência das cenografias construídas nas referidas epístolas⁴. Pretendemos, pois, constatar como cada autor gere suas identidades criadoras, produções do espaço canônico e associado e posicionamentos no interior dos respectivos campos discursivos em que estão inscritos (Veronez, 2022, p. 25).

Wesley) fields work as a genre of discourse (a generic scene) and as paratopic clutches, because:

In the meantime, we argue that the private letters of Mário, Drummond, Freud, Seneca, and John Wesley work as a genre of discourse and as a generic scene, since they anchor a discursive practice to legitimize the modernist, psychoanalytic, stoic, and methodist positionings. These are, respectively, the creative identities and the productions of the canonical and associated spaces of the aforementioned authors in the discursive fields in which they are circumscribed. Therefore, we state that the text presents itself as a way of managing its context in the analyzed correspondence. [...] Hence, the private letters work as paratopic clutches by going beyond the idea of an intimate letter, as they establish positionings and generate relationships between members of the discursive communities in question. They are not restricted to generic routines, because, as Mário, Drummond, Freud, Seneca, and John Wesley talk about themselves, they address their Brazilian modernist groups, European psychoanalysts, Roman Stoics and English Methodists, respectively (Veronez, 2022, p. 139-140)⁷.

Thus, based on the results presented in the book in question (Veronez, 2022), the other possible research perspective that we propose for the current investigation represented in this article is, in regards to objective, to analyze the collection of complete letters exchanged between Mário de Andrade and Carlos Drummond de Andrade, published by Editora Bem-Te-Vi (2002), aiming to verify the ways in which the overlap and interrelation between the generic valence (internal and external), the generic scene, and the paratopic clutch occur.

⁷ Original: Nesse ínterim, sustentamos que as cartas privadas de Mário, Drummond, Freud, Sêneca e John Wesley funcionam como um gênero do discurso e uma cena genérica, pois ancoram uma prática discursiva para legitimar os posicionamentos modernista, psicanalista, estoico e metodista, respectivamente, as identidades criadoras e as produções dos espaços canônico e associado dos autores supramencionado nos campos discursivos em que eles se circunscrevem. Constatamos, pois, que o texto se apresenta como forma de gestão do seu contexto nas correspondências analisadas. (...) Dessa maneira, as cartas privadas funcionam como embreantes paratópicos, por estarem além da ideia de carta íntima, na medida em que instauram posicionamentos e gerem as relações entre os integrantes das comunidades discursivas em questão. Nesse sentido, elas não se restringem a rotinas genéricas, pois, ao mesmo tempo em que Mário, Drummond, Freud, Sêneca e John Wesley falam de si, eles abordam seus grupos modernistas brasileiros, de psicanalistas europeus, dos estoicos romanos e dos metodistas ingleses, respectivamente (Veronez, 2022, p. 139-140).

Our central hypothesis is that there is a interrelation between the generic valence, the generic scene, and the paratopic clutch, so it is possible to confirm and reinforce the regularity of our conjecture (Veronez, 2022) that the generic scene also works as a paratopic clutch, in accord with the scenography, the *ethos*, and the positioning in the interlanguage proposed by Maingueneau (2012).

Next, we will present, simultaneously, our theory and *corpus* of analysis, with the purpose of verifying the support, or not, of our hypothesis and objective. These issues will be examined based on the notion of generic valence from the genre of discourse (Maingueneau, 2015) or, even more precisely, based on the generic valence in the letters exchanged between Mário de Andrade and Carlos Drummond de Andrade (Andrade, 2002).

2 From the genre of discourse to the generic valence

According to Maingueneau (2015. p.70), in his book *Discurso e Análise do Discurso*, the history of a society may be established, to a certain extent, from the genres of discourse that circulate, are legitimized, and constitute themselves within it: 'at a given moment, each one of its sectors can be characterized by the way in which speech is managed there'. Consequently, it is possible to observe social changes by examining the emergence, the disappearance, and/or the marginalization of the genres of discourse.

As an example, the author presents the transformation of one genre into another: wedding announcements previously published in the written press that are now published on online dating sites. Maingueneau (2015) argues that it is not just about technical (re)organization. It implies considerable social and institutional remodeling: the status of couples in society changes; marriage agencies disappear; the distinction between public and private is lost; etc.

Regarding our *corpus*, what was previously private and related to certain personal and/or family information, becomes of the most public order possible. Then,

this is subjected to various mobilizations – studies, research, unpretentious readings, etc. –, as is the case of the intimate letters from renowned authors from certain discursive fields made into collections organized by publishers. For instance, we have the private letters exchanged between Mário de Andrade and Carlos Drummond de Andrade, renowned authors from the Brazilian literary field in the beginning of the 20th century, published in the form of a collection by Editora Bem-Te-Vi (2002).

Thus, by observing the assembled corpus, the social and institutional remodeling also happens beyond a mere technical (re)organization. The statute of the private letters exchanged between the Andrades changed: i) They became the source of public consultations of innumerable types; ii) these intimate letters became, to a certain extent, legitimizing enunciative instances of the Brazilian modernist literary discourse, no longer working just as a private epistolary exchange between a specific sender and addressee; iii) they also became legitimizing and constitutive discursive practices of Mário and Drummond's positionings within the Brazilian literary field of the early 20th century; and iv) they could be considered a genre of discourse (a generic scene) and not a hypergenre (cf. Veronez, 2022).

However, it is important to highlight that not all intimate letters, from any given person, can be made into a collection for public access. Typically, the selection is made by experts and critics in the field who are somewhat authorized to do so. The most common tendency is towards intimate letters from individuals who are nationally and/or internationally recognized by society. This leads us to the possibility of assuming that the letters of Mário and Drummond made into a collection can work as a genre of discourse that paratopically clutches the specific modernist positionings of these two authors regarding their own conditions of production and authorship.

Maingueneau (2012) defines the paratopic clutch as the elements of multiple guidelines that participate, at the same time, in the world founded by the work, and the paratopic conjecture of the author, something considered as a condition and product of literary creation. Through this perspective, we will seek to show these

elements that interconnect text and context – enunciates and their conditions of enunciation –, and integrate them into the generic valence of the Andrades' letters seen as a generic scene.

Maingueneau (2015) claims that one cannot study the genre of discourse by itself if the intention is to understand its role in each historical configuration. We must consider, fundamentally, its generic valence, which is presented in two perspectives: the internal generic valence, and the external generic valence.

3 The internal generic valence: theory and *corpus* analysis

As defined by the French author, the internal generic valence of a genre of discourse is 'the set of means of communicational existence of a text, which are historically variable (Maingueneau, 2015, p. 71). As an example, the author presents the sermon and homily, typical genres of religious discourse mobilized in France in the 17th and 18th centuries, and in present-day France (21st century). Maingueneau (2015) asserts that, in 17th and 18th centuries' France, the sermon lasted more than an hour and the homily was a specific episode of the mass. The sermon was firstly taken as a handwritten text prepared by the preacher, then it became an oral presentation given at the mass. Copies of the sermon circulated (with the enunciation changing sometimes between the original and its modifications) and the preacher had relative control over this circulation.

Moreover, in 21st century France, for example, we have the possibility of the homily being given on a television program, such as *Le jour du Seigneur*, broadcasted on the France 2 channel. Maingueneau (2015) stresses that the contemporary homily is configured in several aspects: a text typed in a word processor and copied on a printer; an oral presentation within a mass for the audience present at the program; a television program for viewers; a video that is temporarily hosted on the television channel's website and can be viewed later; and a written text that is archived on the channel's website, which can be read directly on the screen or printed.

In addition, Maingueneau argues:

Therefore, while for the classical sermon it is the stability of the text, its letter, which is problematic (it differs depending on whether it is an original manuscript, an oral presentation, a copy, a publication), in the contemporary televised sermon, what is problematic is, above all, its semiotic regime: the letter remains stable, but not the scenery of the enunciation (Maingueneau, 2015, p. 71)⁸.

After observing the letters exchanged between Mário de Andrade and Carlos Drummond de Andrade, we characterized the following framework of internal generic valence: i) the letters were initially written manually and/or typed by the writers in question, and they were produced (i.e. their historical configuration) between 1924 and 1945; ii) these letters were digitized and cataloged for reading, research, conferences, etc., by the Institute of Brazilian Studies (IEB) of the University of São Paulo (USP). The IEB was created in 1962 by Sérgio Buarque de Holanda; and iii) these letters were edited in collections and put into circulation as a book, with a publisher as the legitimizer of this production, as is the case of our *corpus* of analysis: the collection organized by Editora Bem-Te-Vi and published in 2002.

These three items that form the internal generic valence framework of the private letters exchanged between the Andrades, presented elsewhere, seem to work as elements that seek to establish a connection with the notion of paratopic clutch (Maingueneau, 2012). The French author defines the paratopic clutch as 'elements of distinct orders that participate simultaneously in the world represented by the work and in the paratopic situation through which the author who constructs this world is established' (Maingueneau, 2012, p.121). Additionally, for the author, it would also be

⁸ Original: Assim, enquanto, para o sermão da época clássica, é a estabilidade do texto, sua letra que é problemática, (ela varia segundo se trate de um manuscrito original, de uma apresentação oral, de uma cópia, de uma publicação), no sermão televisionado contemporâneo, problemático é, sobretudo, seu regime semiótico: a letra permanece estável, mas não a encenação da enunciação (Maingueneau, 2015, p. 71).

‘a kind of clutch of the text on its conditions of enunciation and, first of all, on the paratopy that is its engine’⁹.

For this reason, what is determined in i, ii and iii, respectively, within the framework of the internal generic valence of the Andrades' letters, that is, the gestures of producing the letters (i); their filing for consultations (ii); and their transformation into a book through a collection (iii), seems to converge in a type of anchoring (clutch), as the means of communicational existence of these letters supposedly establishes: a) the constitution and legitimization of the creative identities of the authors in question (always paratopic, that is, in a difficult negotiation of inscription in the society and literary space that surrounds them); b) the constitution and legitimization of their modernist positionings within the Brazilian literary field of the early 20th century; and c) the legitimization and constitution of their productions in the canonical space (poems, novels, short stories, etc.) and in the associated space (the letters themselves, the manifestos, the interviews etc.).

In other words, the internal generic valence that is established here seems to clutch paratopically text and context (enunciation and its enunciative conditions) about the following elements: 1) the actual production of the letters and the search to establish the construction of a possible Brazilian modernism from them; 2) the possibility of considering this exchange of letters as a discursive practice capable of legitimizing and constituting, in general, the modernist and paratopic positionings of the Andrades within the Brazilian modernist literary discourse of the early 20th century; and 3) the possibility of also considering these letters as relevant reference material for research, studies, casual readings, etc. (whether through the collection or through the IEB archives). This could also show the importance of the material itself

⁹ It is worth highlighting that Maingueneau (2012, p.121) borrows the term clutch from linguistics, defined as that which ‘inscribes in the enunciation its relationship with the situation of enunciation’. The clutch, according to the author, mobilizes elements that participate in the language and in the world, acquiring values through the enunciation that produces them.

and the authors in question for the Brazilian literary field, as well as reinforcing the recognition of Mário and Drummond as renowned authors in that same field.

Still about internal generic valence, Maingueneau (2015) claims that it needs to be refined. He proposes a distinction between the center and its branches, which can be of several types. For instance, the oral presentation of the sermon would constitute the center of the internal generic valence, meanwhile, the copies of this sermon would be its branches.

In our *corpus* of analysis, the center of the internal generic valence of these letters would be the epistolary, factual, and concrete exchange between Mário de Andrade and Carlos Drummond de Andrade, which until then had been a confidential and reserved correspondence. The Andrades engraved the letters, inserted them in a suitable envelope with their signatures and addresses (as senders and addresses), and stamped them in accordance with postal practice.

However, since these 'first'/'original' letters are currently under the control of the IEB, they can be considered, in these circumstances, as a possible branch, since even though they are the 'originals', they are being filed as public domain documents and are being put to circulate in other social places and in different media (on the computer screen, in library archives, etc.). Another possible branch is finding these private letters compiled and gathered in collections (as is the case with our *corpus*), in a work of cultural and/or scientific dissemination, no longer of an intimate and private nature, but as a work of a public nature, available to society (of course considering some issues, such as authorizations of access and/or use).

4 The external generic valence: theory and corpus analysis

Regarding the external generic valence of the genre of discourse, Maingueneau (2015, p.73) stresses that it is 'the network(s) of genres of discourse in which a genre is a part of the same sphere or place of activity. These networks are of several types, depending on the chosen point of view'. The author also believes the relationship

between a certain genre of discourse and its generic networks occurs through a sequentiality and an irradiation process.

The sequentiality is a process of interaction in which a given genre of discourse is mobilized with other genres of discourse produced previously and subsequently, in each sphere or place of activity, to establish and legitimize itself. This genre is considered a reference to the other genres mobilized and plays an essential role in this interactive process between genres.

Maingueneau (2015) explains that the sequentiality cannot be mistaken for a simple juxtaposition. The French author gives some examples: the thesis defense report within the French university practice; the statement by a head of state within the political field; and the relationship between a film and an article in the press in which impressions about the cinematographic art in question are discussed.

Therefore, the thesis defense report, as a written genre of discourse, is inseparable from the thesis defense (a previous oral genre) and from the reports produced by the selection and advertisement committees (as previous genres of discourse) in which the thesis defense report will be used. Maingueneau (2015) states that whoever produces a thesis defense report, for instance, will take into consideration, in its writing/production, both the oral defense of the thesis that will have taken place before, stored in memory, and the subsequent genres of discourse that are intrinsic to them. This would even lead the author of the report to tone down the criticisms presented during their defense.

Another example showed by Maingueneau (2015) is the political statement of a head of state, which would have the following sequentiality, in a subsequent sense deriving out of it: the political statement itself – the dispatches of the news agencies – the articles published in distinct newspapers (printed, televised, digital). From this perspective, somewhat knowing that their political statement will trigger a sequentiality of productions of discursive genres, among them the dispatches of agencies intended for the media, and the texts of articles, newspapers, information

sites originating from these same dispatches, the head of State and his team that collaborated with the writing of the statement will choose with extreme care and vigilance the words and language used.

Maingueneau (2015) believes that, above all, there are also those genres of discourse that serve as facilitators of the relationship between the elements of the sequence. These genres can be produced with the intention of providing guidance, as is the case with dossiers produced by the communication services of the producer of a given film, which would facilitate the work of journalists. Thus, we would have the following sequenciality: the film itself – the dossiers (facilitators) – the press articles (facilitated by the dossiers).

In regards to our corpus, in the book with the compiled letters exchanged between Mário de Andrade and Carlos Drummond de Andrade, published by Editora Bem-Te-Vi (2002), it is also possible to establish, based on it, a sequenciality in terms of external generic valence: we would then have the work of the compiled letters themselves – the dissertations and theses produced from it – the theoretical and analytical books published from it – the articles that address and analyze them – the critical reviews of the compiled work in question – among other possible genres of discourse¹⁰.

There is the possibility, in such manner, to assert that the act of publishing this compilation of letters by Editora Bem-Te-Vi (2002) assumes that this work can be used for academic, teaching and research purposes, and/or a pure delight for curious readers, given the literary and historical relevance of those who wrote them. Which, in contrast, also presupposes the legitimization and constitution of the network production (in sequenciality) of the possible genres of discourse put into the relation already mentioned above.

¹⁰ By doing a brief search on Scholar Google, we found, just on the first page of the website, 4 articles, 2 master's dissertations, and 1 book about the exchanged letters between Mário de Andrade and Carlos Drummond de Andrade (Available on: https://scholar.google.com.br/scholar?hl=pt-BR&as_sdt=0%2C5&q=cartas+M%C3%A1rio+e+Drummond&btnG=. Accessed on: 3rd Nov. 2023).

We could even consider a sequenciality beginning at the center of the internal generic valence of these letters (presented in the previous section). That is, beginning at the factual, concrete, empirical, and first exchange between Mário and Drummond who, under these conditions, would still be intimate, private correspondents. Therefore, we would have: the 'original' exchanged letters – these same letters filed in renowned educational institutions, as a way of preserving this material seen as a relevant file for the History of Brazilian Literature (as what occurred at the Institute of Brazilian Studies of the University of São Paulo) – the compiled works from these letters (such as that of Editora Bem-Te-Vi (2002) and that of Editora Companhia das Letras¹¹, from 2015, for example, which, at the time, published only the letters of Mário de Andrade) – the publication of books about the theory, analyses, and appreciation of these letters – the dissertations, theses and articles about these letters, etc.

It is possible to think about the sequenciality of the letters exchanged between the Andrades from their 'origin', not only from the works compiled from the letters by the publishers, since Mário de Andrade, in this specific case, intended to one day publish them, following certain conditions: only after the death of all those directly and indirectly involved, whether senders or addressees, and after fifty years had passed since the death of all of them. Mário even legitimizes these posthumous publications of the letters by stressing in his article 'Fazer História' (1944, n.p.), published in *Folha da Manhã*: 'Everything will be brought to light one day [...] At this point, the correspondence, as well as newspapers and other documents, will give their opinion on how we do, but they will attest the truth. Everything will be brought to light one day, by someone who is willing to make History'.

As seen before, for the thesis defense report and for the political statement of a head of state, the writing/production of the private letters, made by the Andrades, already rationalized, since their "genesis", in this specific frame, and given the due

¹¹ It is important to highlight that other publishers have already published these letters, in other moments. I use this one, from Companhia das Letras, as an example

proportions, their way of speaking, strictly choosing the wording and themes to be addressed. The authors in question knew, to a certain extent, where they wanted to go, since these letters would reach the public's hand at some point in History. These people, specialists on Brazilian literature or not, would manipulate them in several ways, including by establishing a sequenciality through a network of genres of discourse.

For these reasons, it is assumed that it is also possible to establish a relationship between the generic scene, the external generic valence, and the paratopic clutch. This is possible because the private letters exchanged between Mário and Drummond are part of a network of genres of discourse, whether these are the "originals", as reference archives, or a compiled work, but seen as a generic scene in which it is possible to observe a previous and subsequent sequenciality of genericity. Supposedly, this makes letters become essential elements of a singular discursive practice of these two paratopic authors in question, thus making them clutch paratopically their unstable conditions as creative identities regarding their modernist positionings within the Brazilian literary field of the early 20th century and the society in which they seek, in an impossible way, their places of constitution and legitimacy.

Dominique Maingueneau (2015, p. 73), still explaining the external generic valence, states that there is also a different way of approaching sequenciality, which is paying attention to the process of irradiation of a genre of discourse. In other words, the process of irradiation would be 'the power a genre has of making people talk about it in other genres, in addition to nurturing conversations among more or less large fractions of the population'.

As an example, the French author talks about recently released films that are almost automatically the target of criticism in specialized newspapers and magazines. However, these same films can be the subject of unpretentious conversations between two or more people who are not necessarily experts on the subject, and they may ask their interlocutors what they thought of the film or simply announce that they are

going to watch it. Conversely, Maingueneau (2015) challenges that short films are cases of criticism, as specific genres of discourse from the specialized press in the category are reserved for them, not allowing for mere conversations or unpretentious opinions from the general population¹².

Turning back to the sermon, Maingueneau (2015, p.74) presents another example, stating that this type of discourse in the 17th century was truly radiating, as it was 'announced and commented on in the gazettes and constituted a privileged topic of conversation'. Whereas in 21st century France, the sermon is no longer widespread, as it is 'no longer commented on in the press, except in more restricted circles'. This data is interesting because, in a certain way, it reveals that the socio-historical conditions of production of a certain genre of discourse are the ones who will establish its irradiation process within a generic sequenciality.

Looking at our *corpus*, it is possible to see the process of irradiation of the book with the compiled letters exchanged between Mário and Drummond published by Editora Bem-Te-Vi (2002). This means that said book has the power to make other genres of discourse speak of it. As such, since it is a possible variant of the sequenciality process, the irradiation process of the compiled letters in question may also be evidenced through the previously highlighted genres of discourse: theses, dissertations, books, articles etc.

To illustrate it in a more concrete way, we present three genres of discourse that speak and mobilize the book of the compiled letters by the Andrades: an end-of-course paper (TCC); a Master's dissertation; and a Doctoral Thesis. From these we have: i) The TCC entitled 'Carlos & Mário - análise do nacionalismo nas correspondências de Carlos Drummond de Andrade e Mário de Andrade', by Igor Pavan Tres, presented for the Teaching Degree in History at the Federal University of Fronteira Sul, Chapecó

¹² We will not go into the merits, here, of the reason why Maingueneau (2015) distinguishes, in terms of essentially specialized or non-specialized criticism, the film from a short film, as this is not the focus of our research.

campus, in 2020; ii) the dissertation entitled “‘De mim não desespere nunca’ - A memória do modernismo nas cartas de Mário, Bandeira e Drummond”, by Paulo Henrique Araújo, presented to the Postgraduate Program in Languages of the Institute of Humanities and Social Sciences at the Federal University of Ouro Preto, in 2013; and iii) the thesis entitled ‘Carlos e Mário: análise das correspondências sob a perspectiva do público e do privado’, by Maria do Carmo de Oliveira Moreira dos Santos, presented to the Postgraduate Program in Languages at the Pontifical Catholic University of Minas Gerais, in 2015.

It could be said that this article is also being produced to discuss the book with the compiled letters exchanged between the Andrades, which would reinforce the argument that this compilation of letters causes a process of irradiation in other genres, making these genres talk about these letters, regardless of the analytical frame, research, and area of knowledge in which it is mobilized.

It is possible to claim that the irradiation process is a variation of the sequentiality process, and both have their functioning identifiable in the book with the compiled letters exchanged between Mário and Drummond, as we showed in previous paragraphs. Therefore, we can also maintain the argument that there is an interrelationship between the external generic valence, the generic scene, and the paratopic clutch, since the compilation of these letters, as a generic scene (a genre of discourse), based on its external generic valence, works as an important element capable of paratopically clutching the authors Mário de Andrade and Carlos Drummond de Andrade (as singular creative identities) over their specific discursive practices when seeking to legitimize and constitute, with this interrelation, their literary (canonical space) and non-literary (associated space) productions and their specific modernist positionings within the Brazilian literary field of the early 20th century.

5 Genre of discourse *versus* textual genre

Finally, Maingueneau (2015, p.74) still presents a difference between genre of discourse and textual genre to end the external generic valence configuration of a generic scene: 'While a genre of discourse is an autonomous communicational activity, a "textual genre" is a component of a genre of discourse'. In other words, for the author, the textual genre is not an autonomous genre, but rather a genre that was included in another hierarchically superior genre, given the specific socio-historical conditions of production and relationship of these texts, in which the textual genre begins to relate in a complementary way with other discursive genres.

To give an example, Maingueneau (2015) goes back to the thesis defense report. The French author argues that, when the thesis defense report is included in another genre of discourse, such as in the application dossier for obtaining a scholarship or a position, for example, this report no longer functions as an autonomous genre of discourse, as it was before in other circumstances. It behaves, at this moment, as a textual genre included in the genre of discourse application dossier. From this moment on, the thesis defense report enters a complementary relationship with other textual genres hierarchized by the higher-level genre of discourse in question (the application dossier), such as: *curriculum vitae*, descriptive memorial of academic trajectory, letters of recommendation, etc.

However, as stated by Dominique Maingueneau (2015), there are also naturally textual genres, such as press genres, which are always included in a newspaper: editorials, news, weather forecasts, horoscopes, etc. In relation to our *corpus* of analysis, we can present, among many, a news item from 21st January 2003, written by Beatriz Coelho Silva, in the online editorial 'Folha 2', of the newspaper Folha de Londrina, entitled 'Carlos and Mário's letters'. In this news item, Silva (2003) writes, amidst other things, the following:

The 161 letters that the poet Carlos Drummond de Andrade and the writer Mário de Andrade exchanged over 20 years are in the book 'Carlos & Mário', which will be released today at Casa de Ruy Barbosa, in Rio, by Editora Bem-Te-Vi, recently created to revive Brazilian

memory and which, last month, reissued the 'Arquivinho de Vinícius de Moraes'. Mário's correspondence is not unpublished, Drummond himself edited it in 1982, with notes and comments. However, what the poet wrote is only now being made public and reveals the affection and admiration between two people who are fundamental to our culture, although contradictory and contrary on many points (Silva, 2003, s.p.).

This news item, as a textual genre, was produced to talk about the book with the compiled letters exchanged between the Andrades (a genre discourse). Therefore, by trying to advance the theory on generic valence a little, specifically the notion of external generic valence, it seems possible to assert that genres of discourse also mobilize a process of irradiation and, consequently, of sequentiality of textual genres, not being an exclusive factor of genres of discourse for genres of discourse, since the newspaper itself, as a generic scene, did not necessarily and exclusively speak of the book with the compiled letters: the news item in question was just one textual genre, among several other textual genres typical of the newspaper, included in it, and produced to speak of the compilation of letters from Mário and Drummond.

We could propose, in hypothetical terms, that the external generic valence would be not only a network of genres of discourse, but also a possibility of networks of textual genres in which a genre of discourse is part of a given sphere of activity. Not every textual genre will be included in every genre of discourse. There must be a specific constitution and legitimation based on the socio-historical conditions of production of genres of discourse, so that they, the textual genres, are able to emerge.

Other data that may corroborate this new hypothesis are the summaries of the TCC, the dissertation, and the thesis that talk about the compilation of letters exchanged between the Andrades, as mentioned before. Assuming the TCC, the dissertation, and thesis as genres of discourse (as a generic scene), the summaries belonging to them would work as textual genres, as they are included in hierarchically superior genres of discourse. As a result, we realize, once again, that textual genres can

somewhat be produced to talk about specific genres of discourse, even establishing a complementarity beyond their original genres of discourse.

To illustrate, we present, respectively, the summaries of the TCC, the dissertation and the thesis abovementioned:

This final paper analyzes the correspondence exchanged between Carlos Drummond de Andrade and Mário de Andrade, in the period from 1924 to 1945. The research focuses on the epistolary content that contains the debate between the two Brazilian intellectuals about nationalism. To do so, the research sources are the letters transcribed and compiled in the book 'Carlos & Mário' (2002), organized by Lélia Coelho Frota. In our analysis, we sought to identify these discussions among the one hundred and sixty-one letters, problematizing the role they played in the epistolary mechanism and how the "short circuits" were fundamental in establishing the exchange of letters between Carlos and Mário (Tres, 2020, p. 8)¹³.

Basically considering the discussions relating to the literary genesis in the course of the correspondence between Carlos Drummond and Mário de Andrade, as well as the letters between the paulistan writer and Manuel Bandeira, we intend to analyze some poems from two works of Brazilian Modernism: *Alguma Poesia* (1930) and *Libertinagem* (1930). Using the theoretical assumptions of Genetic Criticism, we going to identify, in the analyzed texts, evidences of rebuildings, from deletions, erasures and proposals of reworking, pointed out among the three letter writers, considering the time frame between the Modern Art Week from 1922, until the early 1945, when the correspondence is interrupted by the untimely death of Mário de Andrade. Organizing a systematic study of the letters, we will present, still in the context of Brazilian Modernism historiography, the importance of vectors as the social engagement of the artist, in the approach of the problems facing for the nation, the legitimation of a national language and its consequent distance of Lusitanian's legacy as the central questions of

¹³ Translator's note: From the three abstracts presented in this article, this was the only one without the English version, therefore, it was the only one translated by me. Original: "Na presente monografia analisa-se as correspondências trocadas por Carlos Drummond de Andrade e Mário de Andrade, no período que vai de 1924 até 1945. A pesquisa tem por foco de investigação o conteúdo epistolar que contém o debate entre os dois intelectuais brasileiros sobre o nacionalismo. Para isso, a fonte da pesquisa são as cartas transcritas e compiladas no livro *Carlos & Mário* (2002), organizado por Lélia Coelho Frota. Buscamos em nossa análise identificar essas discussões entre as cento e sessenta e uma correspondências, problematizando o papel que elas tiveram na engrenagem epistolar e como os "curtos-circuitos" foram fundamentais no estabelecimento da troca de missivas entre Carlos e Mário (Tres, 2020, p. 8)."

the discussions about literary nationalism, and also the appreciation of the memory and the Brazilian culture, often cited as primitive and primitivist in the early twentieth century.

This thesis project analyzes correspondence between the poets/writers/intellectuals Carlos Drummond de Andrade and Mário de Andrade from the perspective of the public and the private, in light of concepts from the work of Jürgen Habermas and Hannah Arendt. Relevant issues to the letter as text are discussed, as they relate to the complexity of that discursive genre, in its social, historical, political, and cultural forms, which point us to important perspectives that make up the enunciative scene of the letters in their ideological and aesthetic moment- always between the national and the universal. We also analyze the intellectual participation of poets in the context of modernization of Brazilian society, emphasizing the ambiguities and contradictions. The letters, published by Editora Bem-te-vi (2002), will therefore allow the configuration of these agents of culture in dialogue with the society of the time, in performing multiple functions, such as: writers, intellectuals, critics, public workers.

Going further than the news, summaries, horoscopes, etc., Maingueneau (2015, p.74) also states that the preface and the afterword, for instance, are also textual genres, as 'they are subjected to a specific enunciative regime (the preface to a novel is attributed to the "author" and is not, in theory, part of the fictional text)'. So, within the book with the compiled letters exchanged between Mário and Drummond, published by Editora Bem-Te-Vi (2002), we find two textual genres that are included in the work to talk about these compiled letters themselves: we have a preface by Silviano Santiago and a presentation of the letters by Carlos Drummond de Andrade himself. Here is an excerpt from these textual genres, respectively:

This introduction to their reading should not be taken literally. I strategically made them mine, so that you, the reader, would not be afraid to make them yours. After the book edition, we all have rights to them. It is up to you to judge this introduction as a firm but wavering, precarious step, of someone who was lucky enough to be the first stranger to venture into the cave of private correspondence (Andrade, 2002, p. 33).

The publication of Mário de Andrade's correspondence involves two problems, one of an ethical nature, the other merely technical. The first, already resolved, involves an apparent disrespect for the author's wishes, to whom the idea of releasing the letters written in free confidentiality, or even for the simple purpose of dealing with immediate matters, was repulsive. (...) We are all in agreement that Macunaíma's father really should not have been obeyed in this strict prohibition. Obedience would imply withholding documents of undeniable significance to the literary history of Brazil (Andrade, 2002, p. 36).

In other words, a news story about the compilation of the letters will only be produced given the socio-historical conditions of production of the newspaper in which it is included. The summaries of a TCC, a master's dissertation, and a doctoral thesis that talk about the compilation of these same letters will only be produced given the socio-historical conditions of production of the genres of discourse in which they are included. A preface and a presentation that speak of the compilation of these letters in question will only be produced given the socio-historical conditions of production of the genre in which they are included (in this case, the actual book compiled with the letters exchanged between Mário and Drummond, published by Editora Bem-Te-Vi (2002)).

As a way to further deepen our reflections, in addition to the genres of discourse and textual genres presented, we observed the presence of paratextual elements in the compilation of the Andrades' letters, which also legitimize and constitute them, since they were not produced randomly, but are the result of the socio-historical conditions of production of the book by Editora Bem-Te-Vi (2002). Thus, we have: i) the explanatory Footnotes of the transcription of Drummond's letters; ii) the Appendices; iii) the General Bibliography; iv) the Iconographic Material; v) the Onomastic Index; vi) the cover; vii) the image representation of one of the handwritten letters; viii) the editorial data of the book with the Andrades' compiled letters; ix) the Summary of the book with the Andrades' compiled letters; and some images that make up the book

with the Andrades' compiled letters (old photos of the authors, of specific places, cities, moments etc.).

Finally, it is possible to state, given the due reservations (if any), that the genres of discourse, textual genres, and paratextual elements that are, in a certain way, talking about the Andrades' letters, especially through the book compiled by Editora Bem-Te-Vi (2002), legitimize and constitute the production of the actual compilation of these letters. In turn, this also legitimizes and constitutes the productions of the discursive and textual genres and the paratextual elements in question, thus paratopically clutching works and authors (always paratopic) with specific discursive positionings and practices.

6 Conclusion

The aim of this research was to analyze the collection of the complete letters exchanged between Mário de Andrade and Carlos Drummond de Andrade, published by Editora Bem-Te-Vi (2002), to verify the ways in which the overlap and interrelation between the generic valence (internal and external), the generic scene, and the paratopic clutch arise.

In view of this, the hypothesis raised here was that there is an interrelation between generic valence, generic scene, and paratopic clutch. This can lead to the confirmation, if it is possible to support this hypothesis, of the effectiveness of our previous postulation that the generic scene also works as a paratopic clutch (Veronez, 2022), and can thus join the group of typical paratopic clutches proposed by Maingueneau (2012): scenography, *ethos*, and positioning in interlanguage.

In relation to our *corpus* of analysis, we considered, for this paper, the collection with letters by the Andrades, Mário and Drummond, published by Editora Bem-Te-Vi (2002), as being a possible branch that composes the framework of a specific internal and external generic valence.

Therefore, after presenting the theory and the analysis, it was possible to state, as a result of this research, that the work compiled from the letters exchanged between Mário and Drummond (a generic scene), through its internal and external generic valences, clutch paratopically the paratopic conditions of author/producer/writer of the Andrades on their specific discourse practices of letter exchanging. Paradoxically, the compiled work in question and its generic valences also paratopically clutch the specific discursive practices of the Andrades' letter exchange about their own conditions of being considered renowned creative identities in the Brazilian literary field of the early 20th century, in an exercise of legitimation and constitution. So, it is possible to state that the proposed hypothesis for this research can be supported.

Based on these results, there is the possibility of to keep on supporting the effectiveness of our postulation (Veronez, 2022), as mentioned before, that the generic scene also works as a paratopic clutch, like the scenography, *ethos*, and positioning in interlanguage (cf. Maingueneau, 2012).

It is important to register that, when carrying out the research, we realized that the difference between what is a possible branch of the internal generic valence of a genre of discourse and what is an external generic valence is tenuous, to a certain extent.

Moreover, after the results presented in this paper, another hypothesis arose that the external generic valence of a genre of discourse would not only be a network of genres of discourse, but also a possibility of networks of textual genres in which a specific genre of discourse is part of a given sphere or place of activity.

Finally, two things can be concluded: i) more research needs to be carried out to verify whether, in fact, this new hypothesis (after the results) is pertinent; and ii) in regards to our first hypothesis, despite already having some research and results that corroborate it (Veronez, 2022), more verifications are needed to confirm, even more (or not), its relevance and regularity for studies and research in Discourse Analysis,

especialmente para o framework teórico-metodológico de Dominique Maingueneau para a Análise do Discurso (2012).

Traduzido por: Laura Silva Dulci.

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