



GEOGRAFIA, LITERATURA E MÚSICA POPULAR

UMA BIBLIOGRAFIA

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A literatura e a música popular são expressões culturais e, como tais, têm uma dimensão espacial. Nasceram em determinados contextos espaço-temporais, difundem-se no espaço e no tempo e, em muitos casos, abordam características sócio-espaciais. São, assim, veículos através dos quais a “personalidade” dos lugares e regiões, a identidade sócio-espacial, a experiência e o gosto pelos lugares, as diferenças e semelhanças entre lugares e regiões, assim como o desvelamento da organização sócio-espaciais são explicitados em uma linguagem não-científica. O caráter pedagógico da literatura e da música popular é reconhecido por muitos.

A despeito dessa espacialidade, a literatura e a música popular não têm se constituído em temas preferenciais entre os geógrafos, especialmente no Brasil. Ao contrário dos outros cientistas sociais, para quem a literatura e a música popular são objetos de investigação, os geógrafos brasileiros, com poucas exceções e muito recentemente, não incorporaram essas expressões culturais em suas investigações. Entre os geógrafos brasileiros mencionam-se Bastos, Haesbaert e Monteiro, no que diz respeito à literatura; quanto à música popular mencionam-se Mello e Mesquita.

Nos Estados Unidos e na Europa, particularmente na Inglaterra e França, inúmeros são os romancistas que tiveram suas obras analisadas geogra-

ficamente. São sobretudo autores do século XIX e XX que em seus romances abordaram inúmeras temáticas, como as da paisagem rural e do espaço urbano, envolvendo questões de natureza social, econômica, política e cultural. Entre os romancistas citam-se Thomas Hardy, Walter Scott, Marcel Proust, Jules Verne, Julian Gracq, William Faulkner e John dos Passos. Dante e Shakespeare foram também analisados pelos geógrafos.

Em relação à música popular, foram consideradas, entre outras, a música “country”, o rock, a “world music” e o jazz. Músicas eminentemente regionais também o foram, indicando claramente que a música popular já não é uma temática estranha aos geógrafos.

Em relação à literatura, os estudos de Pocock são referências básicas, assim como as contribuições de Salter e os livros de Simpson – Housley e Mallory, de um lado, e os de Brosseau e Chevalier, de outro. No que se refere à música popular, os estudos de Nash e aqueles contidos nas coletâneas organizadas por Carney, assim como as análises de Kong, são fundamentais.

A bibliografia que se apresenta visa a fornecer uma base inicial, necessariamente incompleta, para aqueles que consideram os temas em pauta como objetos passíveis de uma leitura geográfica. A bibliografia selecionada, por outro lado, procura cobrir referências calcadas em paradigmas distintos, refletindo a pluralidade de análises, pelos geógrafos, da produção literária e musical. Não estão in-

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cluídos, salvo algumas exceções, estudos realizados por não-geógrafos. O livro de Brosseau fornece excelente bibliografia sobre teoria e crítica literária, sendo útil para os geógrafos.

Ressalte-se, finalmente, a importante literatura brasileira, na qual o espaço, de uma forma ou de outra, está presente: Ferreira de Castro, Raquel de Queiroz, José Lins do Rego, Graciliano Ramos, Jor-

ge Amado, Guimarães Rosa, Mário Palmério, Bernardo Elis, Machado de Assis, Lima Barreto e Érico Veríssimo são alguns dos autores cujas obras têm interesse geográfico. Em relação à música popular, a riqueza não é menor, haja vista a enorme discografia sobre o espaço da metrópole carioca analisada por MeIllo. Há, assim, um amplo campo, pouco explorado, para os geógrafos brasileiros.

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