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**DRAMATURGY OF THE WRITTEN SKIN:
Black *Gaúcha Inscrituras* and Insurgent Fabulations
in *Preta Poesia Feminina* (2021) by Silvia Duarte**

DRAMATURGIA DA PELE ESCRITA:
inscrituras negro-gaúchas e fabulações insurgentes
em *Preta Poesia Feminina* (2021) de Silvia Duarte

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Dramaturgy of the Written Skin:

Black *Gaúcha Inscrituras* and Insurgent Fabulations in *Preta Poesia Feminina* (2021) by Silvia Duarte

Abstract: In a country that has silenced Black voices and burned its archives, the stage has become a living archive, and the skin, a surface of memory. When a Black woman embodies others through her voice, she not only evokes external writings but also reinscribes collective histories in an aesthetic gesture that is inherently political. This analyzes the performance *Preta Poesia Feminina* (2021), conceived and performed by Silvia Duarte, by the concept of “*inscritura*,” understood as a performative act of writing inscribed upon the skin, the voice, and the presence of Black women. The investigation seeks to understand how the work, initially presented in a digital environment, articulates body, memory, and ancestry as aesthetic and political practices of enunciation. An analytical-interpretative methodology is employed, grounded in the works of Quadros (2020; 2023), Evaristo (2020), and Martins (2003; 2021), to examine how Black-feminine dramaturgy emerges in the poetic selection, in the vocality of the performer, and in her relationship with the audience. The analysis demonstrates that the scene constructs a collective and insurgent writing, in which the Black feminine body is inscribed as a symbolic surface of resistance and re-existence. It concludes that *Preta Poesia Feminina* updates a dramaturgy rooted in lived experience and ancestry, projecting a fabulation of self and community into the digital-theatrical space, sustained by the political and affective force of orality.

Keywords: *inscritura*; black feminist dramaturgy; orality.

Dramaturgia da pele escrita:

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Resumo: Em um país que silenciou vozes negras e queimou seus registros, o palco tornou-se arquivo vivo e a pele, superfície de memória. Quando uma mulher negra encena outras em sua voz, não apenas evoca a escrita alheia, mas reinscreve histórias coletivas em um gesto estético que é também político. Este artigo propõe uma análise da performance *Preta poesia feminina* (2021), idealizada e encenada por Silvia Duarte, à luz do conceito de “*inscritura*”, compreendido como gesto performático de escrita que se inscreve na pele, na voz e na presença de mulheres negras. A investigação busca compreender de que modo a obra, transmitida em ambiente digital nas suas primeiras apresentações, articula corpo, memória e ancestralidade como práticas estéticas e políticas de enunciação. Utiliza-se uma metodologia analítico-interpretativa, fundamentada nos estudos de Quadros (2020; 2023), Evaristo (2020) e Martins (2003; 2021), para evidenciar como a dramaturgia negrofeminina se manifesta na seleção poética, na vocalidade da *performer* e na relação com o público. A análise demonstra que a cena constrói uma escritura coletiva e insurgente, em que o corpo negro feminino se inscreve como superfície simbólica de resistência e reexistência. Conclui-



se que *Preta poesia feminina* atualiza uma dramaturgia enraizada na experiência e na ancestralidade, projetando no espaço cênico-digital uma fabulação de si e do coletivo, sustentada pela força política e sensível da oralitura.

Palavras-chave: inscritura; dramaturgia negrobrasileira; oralitura.



1 Initial considerations

To reflect on the contemporary Black theater as a place of writing is to recognize that the Black body in performance is itself an insurgent text. From the notion of *inscritura* [embodied writings], a concept that we propose in the wake of *escrevivências* [writing-living] (Evaristo, 2020) and *oralituras* [oralitures] (Martins, 2003), we propose a reading that shifts the gaze from the dramatic text to the stage presence as ancestral scripture. *Inscritura* is a collective, oralitural gesture, crossed by pains, *axés*, and memories that are inscribed in the body, in the skin, in the voice. Unlike writing (understood as an individualized record) and scripture (recognized as an ancestral document), *inscritura* acts on the stage as a dramaturgical insubmission: it marks a break with colonial ways of representing and performs another world.

In this regard, the body of the Black actress is sheet and dagger. It is page and tool. It is, as we suggest, written skin. In *Preta Poesia Feminina*, the stage becomes territory of inscription of a text that is not read with the eyes only, but with the bones. By assuming the stage as a place of erasure and (re)inscription, Silvia Duarte's performance not only presents a Black dramaturgy, but projects it as a countercolonial pedagogy in which each gesture, song, pause, and displacement inscribes collectivities, wounds, and claims.

By proposing a stage in which the poetic saying occurs by corporeality, *Preta Poesia Feminina* is part of a lineage of Black stage productions that not only represent historically subordinated subjects, but reconfigure their own ways of being on stage. Created by Silvia Duarte, a Black actress, presenter, and cultural producer from Rio Grande do Sul, the work is materialized during the context of social distancing imposed by the COVID-19 pandemic, when theater migrates, albeit forcibly, to the digital space. In this scenario, Duarte mobilizes the available technologies not as a palliative resource, but as an continuity instrument of a performing tradition that resists, fabulates, and teaches—even when crossed by absences, mourning, and restrictions.

By articulating the performative reading of poems by black writers, especially from Rio Grande do Sul, the show reveals a singular authorial gesture: more than reciting verses, the artist reinscribes, in her voice, the collective experience of other Black women, reactivating ancestry as language. It is a dramaturgy rooted in the *performer's* experience as a Black woman and that, for this very reason, updates what Conceição Evaristo conceptualized as *escrevivência* [writing-living], but now in another key: performative, visual, relational. *Inscritura*, in this context, operates as a conceptual key to understand the ways in which the body becomes a surface of insurgent enunciation and the stage—even if virtual—, a space of symbolic dispute.

This article proposes, therefore, a reading of Silvia Duarte's performance in light of the notion of *inscritura*, understood as an aesthetic-political gesture of writing crossed by Black body, memory, and voice, and specifically in this context, feminine. The proposal is not limited to identifying the traits of an engaged dramaturgy, but seeks to understand how this stage elaborates its own critical



and poetic thinking, supported by afrocentric epistemes and collective affections. By an analytical-interpretative approach, based on the contributions of Quadros (2020; 2023), Evaristo (2020), Martins(2003; 2021), and other theoretical works, the analysis situates *Preta Poesia Feminina* as an expression of contemporary Black-feminine dramaturgy in southern Brazil—a place historically marked by erasures, but also by insurgent fabulations.

2 Black-feminine dramaturgy: inscritura and insurgent textualities on stage

To think about Black-feminine dramaturgy is to recognize the stage as a territory of insurgency. A place where the word not only echoes, but reconfigures space, time, and gesture. A place where the presence of Black women is not figuration, but authorship. When a Black woman takes the stage to say herself—or to say other Black women—what is announced is more than an aesthetic practice: it is the deviation from a colonial logic of representation and the constitution of another form of language, which bases its legitimacy on embodied experience and memory.

Black-feminine dramaturgy (Quadros, 2020) is not organized according to the classic models of dramatic action. It breaks with linear narrative, deconstructs inherited roles, interrupts the flow of conventions. Instead of being structured by plot, conflict, and resolution, it pulsates by rhythm, breathing, speech interruption, and resonant silence. Its logic is circular, fragmentary, spiral. What is on stage is not the fiction of another, but the real body of the actress as living matter of fabulation.

In this regime of creation, the text—when staged—is no longer the origin or center of the work, but only one of the layers that make up its weaving. Black-feminine dramaturgy does not reside solely in verbal materiality; it pulsates in the curation of the summoned voices, in the listening that guides the choice of poems, in the ethical and aesthetic gesture that decides who will be remembered and how it will be said. The staging thus emerges as a collective seam: word, rhythm, silence, breath, everything is intertwined in a writing that is not of one, but of many. Every name, every verse, every utterance; everything operates as an inscription of a greater body—body-memory, body-community, body-woman. This dramaturgy is not written in the singular. It is uttered in chorus.

More than proposing a character, this dramaturgy proposes a listening. It is not about being represented, but about producing presence. And this presence is multiple, rhizomatic, ancestral. These are voices that overlap, that intercept each other, that do not ask permission to speak. The stage thus becomes a place of writing. But a writing that is done with the skin, with the bones, with the memory. A writing that cannot be read with the eyes only—it takes the whole body to read it.

It is from this expanded field of scenic textuality that *Preta Poesia Feminina* (2010) arises. The staging not only mobilizes texts by Black women; it is, in itself, a dramaturgical text forged in



the listening and body of a Black actress, who does not propose to mediate, but to continue. In the weaving between what was written by others and what is inscribed on the stage at that moment, the performance affirms another politics of the voice: one that is not delegated, but inherited; that does not interpret, but reverberates; that does not represent, but reinscribes.

Among the many gestures of insubmission that make up the contemporary Brazilian Black theater, *inscritura* stands out as an aesthetic practice forged at the crossroads between word, gesture, and ancestry. If hegemonic writing is structured as a technical inscription of language on paper and scripture refers to the ancestral document that transmits sacred memory, *inscritura* is proposed as another gesture: an embodied way of saying that it is, at the same time, writing and presence, word and body. Its foundation is not in the stability of the sign, but in the pulsation of the voice and the risk of the body in action.

The construction of the concept of *inscritura* arises from the need to forge a critical category capable of accounting for the symbolic productions of Black authorship, in particular the textualities produced by Black women. Initially linked to the field of literary criticism and later expanded to the analysis of diverse aesthetic practices, the notion of *inscritura* is proposed as a key to afrocentric reading, which shifts the gaze from the work as a product to the work as an embodied process. In this sense, *inscritura* is understood not only a poetic metaphor, but a theoretical-methodological instrument that allows reading, describing, and interpreting the presence of Black authorship as a creative, political, and ancestral force.

By distinguishing *inscritura* from writing and scripture, Denis Moura de Quadros establishes a conceptual tripod anchored in non-Western epistemes. If writing, as instituted by literate traditions, corresponds to the organization of discourse in material support and if scripture, linked to ancestry and the sacred, is configured as a record of knowledge that carries *axé*, *inscritura*, in turn, results from the inscription of a specific body—Black, female, historical—in language, transforming the text into a performance of existence. As the author observes: “Scripture, because it is sacred, because it carries *axé*; *inscritura*, because it is crossed by a Black body and, above all, a Black woman’s body in Brazilian society” (Quadros, 2023, p. 134). While *escrevivência*, coined by Conceição Evaristo (2020), postulates the forms of literary creation, *inscritura* proposes keys to reading the artistic production of these subjects.

The concept, thus systematized, allows a critical reading of the ways in which subalternized subjects not only produce language, but write themselves in their own materiality. *Inscritura* operates in the frontier between aesthetics and politics, between rite and art, between body and discourse. It is, at the same time, creative gesture and denunciation, memory and invention, mark and voice. For this reason, its analytical power is not restricted to the literary field, but extends to the field of performative artistic practices, especially those in which the presence of Black women’s bodies are placed as a dramaturgical and pedagogical force.



In the analysis of literary works, *inscritura* reveals the ways in which writing is constituted as an affirmation of the world, not as representation of a subject, but as an embodiment of their experience. When transposed to theater, this reading becomes radicalized; it is no longer just a text read or interpreted, but a body in action that says, sings, screams, silences, and remembers. Thus, the concept allows us to understand performance as living writing, in which the body is not the support of the text, but the text itself. *Inscritura* finds, in this process, a form of reading that requires new critical tools, because it requires listening, it requires body, it requires time.

The consolidation of *inscritura* as an analytical tool does not occur separately from the literary and performative experiences of Black women in Brazil. On the contrary, its formulation requires a continuous movement of listening and reading of these textualities that escape the traditional disciplinary framework. As Conceição Evaristo observes, “Black women writers seek to inscribe images of self-representation in the Brazilian literary corpus. There arises the speech of a body that is not only described, but first of all lived” (Evaristo, 2020, p. 223). This displacement from the body-object to the body-writer establishes a new field of intelligibility for Black authorship literature, and it is this same gesture that projects itself in the stage performance.

When the Black women’s body appears in performance, it not only represents an identity, it inscribes it. Performance, in this context, ceases to be a mere support for reading the text and becomes a field of knowledge production in itself. As Leda Maria Martins defines:

[...] the body in performance is not only an expression or representation of an action, which symbolically refers us to a meaning, but mainly a place of inscription of knowledge, knowledge that is written in the movement, in the choreography; in the vocal solfegios, as well as in the props that performatively cover it (Martins, 2003, p. 66).

This inscription—which involves voice, rhythm, ornament, and gesture—is what the author calls *oralitura*, a practice that integrates the meanings of orality and scripture in an expanded field of knowledge. It is not just about speaking, but about writing on the body and with the body a knowledge that is collective and ancestral. The stage then becomes the place par excellence where aesthetics, rite, and transmission are combined.

Oralitura, as reaffirmed by Leda Maria Martins (2021, p. 41), “is within the scope of performance,” inscribing itself as a knowledge practice that is updated in the event of the body on stage. It is in this horizon that the concept of *inscritura* approaches *oralitura* and somewhat drinks from it, since it also understands the body as an operator of memory, language, and history. However, while *oralitura* emphasizes the performative dimension of the transmission and updating of knowledge, *inscritura* shifts the focus to the critical-authorial gesture that emerges from this body. If *oralitura* highlights the body that knows and performs, *inscritura* accentuates the body that writes, not only in the metaphorical sense, but as an instance of discursive production and situated aesthetic elaboration. Black theater, in this sense, can be thought of as a territory of confluence: in it *oralitura* and *inscritura* intersect, articulating knowledge and form, presence and authorship.



The performance ceases, then, to be just an update of a legacy and affirms itself as a living writing, rooted in the historicity of the body and the collectivity it carries.

Thus, *inscritura* can be understood as a reading key for embodied textualities, crossed by experiences of subordination, but which, by affirming themselves, refuse both the place of silence and that of mediated representation. The body-canvas, “a body-image” (Martins, 2021, p. 77), does not reflect, but inscribes. In *Preta Poesia Feminina*, this inscription occurs at the intersection between poetic word, scenic gesture, and ancestral voice, resulting in a dramaturgy that no longer distinguishes where the text ends and the body begins. *Inscritura*, in this context, is less a reading operation than a recognition of an action: an action that erases, rewrites, and reinscribes.

3 Black *gaúcha* *inscrituras* and insurgent fabulations: *Preta Poesia Feminina* (2021).

The performance *Preta Poesia Feminina* (2021), conceived by Silvia Duarte and directed by Silvana Rodrigues, constitutes itself as a stage of authorial inscription in multiple planes: in the curatorial gesture that organizes the poems of Black women from Rio Grande do Sul, from hereon called *gaúchas*, in the corporal delivery of the performer that articulates them in presence, and in the digital space that tensions the boundaries between stage, screen, and rite. Far from being configured as a conventional dramatic reading, the staging operates as expanded textuality, in which word, silence, pause, and gaze write a collective body, an ancestral voice, and an insurgent memory. By assuming the stage as a territory of enunciation and the skin itself as a symbolic support, Silvia Duarte inscribes herself, and others, in contemporary Black-feminine dramaturgy. The concept of *inscritura*, as developed in this research, allows us to understand this process not as representation, but as embodied writing: aesthetic-political gesture that fuses experience and language, presence and fabulation.

Recorded and made available on video on the YouTube platform, the performance develops at the intersection between poetic word and embodied presence of the performer. It is not, however, a simple reading of poems. There is, from the beginning, a gesture of curation and activation of voices. Silvia Duarte recites and articulates excerpts from celebrated Black Brazilian authors, including Conceição Evaristo, Elisa Lucinda, Esmeralda Ribeiro, Leci Brandão, Carolina Maria de Jesus, and Yzalurú. Nevertheless, the stage is fixed with greater affective and political density on the poetry of Black *gaúcha* writers. Fátima Farias, Ana dos Santos, Delma Gonçalves, Isabete Fagundes, Lilian Rocha, Agnes Mariá, and Silvia Duarte, the actress herself, are evoked not only by their verses, but also by their stories, contexts, and presences. This choice reveals a conscious selection: to give centrality to the Black poetic production of Rio Grande do Sul, shifting the axes of visibility and reinscribing in the scenic-virtual space a dramaturgy that springs from the territory and local ancestry.



By reciting poems that evoke pain, resistance, and re-existence of Black women, Silvia Duarte not only lends her voice to these authors, she reinscribes their experiences in a body that is also marked by similar layers of silencing and insurgency. In this performative gesture, the voice is not limited to the emission of words, it becomes dramaturgical matter, a trace of memory, a living inscription. Each pause, each emphasis, each variation of rhythm and tone act as a structuring element of the scene, composing a bodily score that not only conveys, but transforms the text. *Inscritura* thus manifests itself as a practice of presence: it's the body of the performer that writes the poem at that moment, moving it from the place of reading to that of sensitive and collective enunciation. As a palimpsest, the body on stage carries traces of other voices and temporalities, reinscribing erased or silenced layers of memory and making the performance a space of overlapping ancestral and present narratives.

By revisiting her poetic trajectory on stage, Silvia Duarte reveals that contact with Black poetry and, more intensely, with Conceição Evaristo, became inseparable from everyday life marked by violence and resistance. She recalls that when choosing a poem for March 8, “day of struggle and suffering,” it was Evaristo who offered a voice for the confrontation. She then recites “Eumulher” [Me-woman] and “Da calma e do silêncio” [Of calm and silence] both published in “Poemas da recordação e outros movimentos” [Poems of recollection and other movements] (2008), stating that “everything pulsates within me,” a gesture that places poetry and theater as vital and political forces. Next, she evokes Elisa Lucinda with “Aviso da lua que menstrua” [Warning from the moon that menstruates] (“Aviso da lua que menstrua,” 1992) and “Lua nova demais” [New moon, too young] (“Eu te amo e suas estreias” [I love you and its debut], 1999), invoking the feminine power of the moon as a metaphor for renewal and cyclical resistance. From there, she continues with Esmeralda Ribeiro and her “Ressurgir das cinzas” [Rise from the ashes] (“Cadernos negros” [Black notebooks], 2004), a poem that resonates as a black phoenix in the process of rebirth. Leci Brandão enters with “O bagulho do amante” [The lover’s thing] and “Talento de verdade” [True talent] remembering the incarcerated women whose voices resist. Carolina Maria de Jesus appears in “Humanidade” [Humanity] and “Muitas fugiam ao me ver” [Many women ran away when they saw me] contesting the margins to which her writing was relegated.

The selection becomes territorial when she highlights *gaúcha* authors: Fátima Farias, with “Negra feliz” [Happy Black woman] and “Sim e não” [Yes and no], poems that celebrate and interrogate rural blackness. She is surprised by her own voice when she recites “E por falar em estrelas” [And speaking of stars], a poem written in 1987 that announces a passage from dream to the felt life. Ana dos Santos takes over the space with “Eu não tô sambando pra ti” [I’m not dancing for you], a powerful verse—“Eu sambo porque eu quero / eu sambo porque eu gosto” [I dance because I want to / I dance because I like it]—, and “Era uma vez” [Once upon a time], which criticizes the betrayal of the Black lancers in the Porongos Massacre—in this excerpt, she declares that “Black lives matter, stop killing us.” Then comes “Sopapo poético: Pretessência” [Poetic Slap: Black Essence] with Delma Gonçalves (“Filha de Iansã” [Iansã’s daughter], “Carne... linda” [Beautiful...]



flesh]), Isabete Fagundes (“Carolina guerreira” [Warrior Carolina], “Operário das artes” [Worker of the arts]), and Lilian Rocha (“Negra” [Black woman], “Mulher” [Woman]), verses that articulate ancestry, struggle, and identity. Agnes Mariá, slammer, brings “Conto de fadas” [Fairy tale]—“Não é doce o caminho de João e Maria” [Hansel and Gretel’s path is not sweet]—, deconstructing hegemonic narratives. The performance concludes with by Yzalú and her “Mulher negra” [Black woman], an anthem that reaffirms the power of the Black voice and skin in the world. In this set of choices and gestures, the performance remakes the concept of *inscritura*, writing a collective dramaturgy in the body of the performer and in the pulse of the voice as a channel of re-existence.

The performance structure of *Preta Poesia Feminina* is organized from a poetic curatorial gesture that is not limited to the selection of texts, but configured as an embodied writing project. By composing a sequence of poems of Black-feminine authorship, Silvia Duarte not only articulates distinct voices, but reinscribes them in her body, establishing an oralitural dramaturgy that operates as collective memory in motion. The course of the scene is built by a flow that interweaves reading, singing, and speaking directly to the audience, articulating a repertoire that travels through established names in literature and music—such as Conceição Evaristo, Elisa Lucinda, Carolina Maria de Jesus, and Leci Brandão—and *gaúcha* authors often marginalized in the institutional circuits of poetry. It is in this intersection between territory and body, voice and inherited word, that the performance is constituted as a scene of *inscritura*, updating, with each poem, layers of experience and insurgent fabulation.

From the selection of the Black poets, the performance begins with the recitation of a poem by Fátima Farias, a Black woman born in Bagé, whose poetic production emerges from the experience between the rural and the urban, anchored in oral memory and in the historical crossings of the Black population in the countryside of Rio Grande do Sul. By choosing to start with “Negra feliz,” Silvia Duarte inscribes in the body of the scene a voice that celebrates Black existence with pride and lucidity. The poem states that “Hoje já somos respeitadas / Silenciamos as ofensas e os preconceituosos” [Today we’re already respected / We silenced the insults and the prejudice], marking the presence of a woman who does not bend to pain as destiny, but who transforms experience into territory of self-esteem and re-existence. When uttering “a mãe África não é teu país / sinto muito ... mas sou / uma NEGRA feliz!!!” [Mother Africa is not your country, I’m sorry ... but I’m a happy Black woman!!!] the performer goes through the text with firmness and irony, shifting the hegemonic gaze and reinscribing her own history as a continuity of others. In this gesture, there is no representation, but *inscritura*: it is in the body of the performer, in her rhythmic voice, in the cadence of the gaze and silence that the poem is re-actualized as living writing. *Inscritura*, in this inaugural moment of the performance, manifests itself as embodied textuality, a dramaturgy that is written with the skin, the rhythm, and the *axé* of those who speak to and with others.

In the course of the performance, Silvia Duarte breaks the sequence of poetic voices of other authors to inscribe her own. The poem “E por falar em estrelas,” written in August 1987, marks not



only a change of tone in the curatorship, but a movement of return to her inner self, to the girl, to the woman, to the artist who, when young, already predicted the crossing between dream and gesture. In the composition, the poet expresses exhaustion before a state of permanent idealization, refusing fantasy as the only possibility of existence. Instead of imagining, planning, or dreaming, she affirms the desire to be fully in the experience of the world, in contact with the affections, the senses, and the daily presence. This subjective turn is accompanied by the construction of an identity marked by sensitivity and connection with what is collective, popular, and ancestral: children, elders, Black bodies, simple gestures. By inserting her own poem among so many ancestral and contemporary voices, Silvia Duarte performs a movement of inscription of herself, a gesture that, in the context of the performance, becomes even more powerful. *Inscritura* here operates in a double way: it reinscribes the memory of a personal text from the past and updates this text in the present body, making the scene a palimpsest of its own trajectory. Black-feminine dramaturgy, at this moment, is not only evoked, but assumed as a place of authorship. The actress who performs also writes; the woman who recites also asserts herself. The body, again, is sheet, dagger, and presence.

Ana dos Santos, *gaúcha* poet, professor of Brazilian literature, and researcher, born in Porto Alegre, stands out for articulating in her writing the historical-cultural research and the strength of Black orality. On the virtual stage of *Preta Poesia Feminina*, Silvia Duarte recites “Eu não tô sambando pra ti,” poem that states with power “Eu sambo lágrima e suor” [I dance with tears and sweat], revealing the Black body as a dynamism of pain, celebration, and resistance. The performance of this verse graffiti an insurgent corporeality on the body of the performer, dance and speech unite in a trace of *inscritura* that remakes the salt movement and is written on the skin in political force. Soon after, Duarte presents “Era uma vez,” a poem that denounces the betrayal of the Black lancers in the Farroupilha Revolution, rescuing a silenced history. By updating this historical narrative, the performance imprints an inscription of memory on the screen and on the actress’s body, converting the virtual stage into a palimpsest of pain, resistance, and affirmation. The reading of these poems, both recorded in an intense voice, provokes an embodied writing, because the voice not only translates, but brings into existence a text that cries out for reparation and recounts the past.

Featuring poet members of Sopapo Poético in the performance *Preta Poesia Feminina* refers to a collective experience of resistance and creation that transcends authorial individuality. Created in 2012, Sarau Sopapo Poético – Ponto Negro da Poesia has established itself in Porto Alegre as a time-space of Black literary expression, in which the drum and the circle activate not only words, but memories, affections, and politics of the voice. In the reading of Pâmela Amaro Fontoura, a member of the Sarau and author of the dissertation “Sara-sopapar-aquilombar” (2019), it is a practice of “literary aquilombation,” in which Black-Brazilian literature assumes a central role in the formation of consciousness and in the elaboration of identity belonging. More than an artistic event, the Sarau operates as an educational experience, lead by Black people and aimed at disseminating africanities and *oralitura*. By bringing to the digital scene texts by authors such as Fátima Farias, Ana



dos Santos, Delma Gonçalves, Isabete Fagundes, and Lilian Rocha, Silvia Duarte reinscribes, in her body in performance, the poetic utterances that emerge from this peripheral, feminine, and Black literary territory. The dramaturgy here is built on the gesture of sharing, listening, and evoking, making word, body, and memory the same surface of inscription.

The reading of the poems “Filha de Iansã” and “Carne...linda,” by Delma Gonçalves, poet and musician from Porto Alegre, introduces in the performance a mythical-ancestral dimension in which the Black feminine body is exalted as a cosmic, historical, and divine force. In “Filha de Iansã,” the poet is inscribed as an entity in transit between worlds, her voice is the lightning, the wind, the energy of time, evoking the presence of the *Orixá* as a creative and warrior power. By vocalizing these verses, Silvia Duarte not only recites, but consecrates the scenic space as *axé* territory, where the word carries strength and crossing. The performance becomes, at this moment, a ritual of re-existence, in which the actress’s body becomes a support for the inscription of a sacred memory. As formulated by Martins (2003), the body in performance not only represents, but is a place of inscription of knowledge. *Inscritura*, in this gesture, is not limited to the enunciation of the poetic text, it is materialized in the fusion between the present body and the invoked ancestry, between the rite and the stage.

In “Carne...linda,” the poetic voice returns to the figure of the mother and to everyday life, resignifying subaltern experiences by the metaphor of light: the sun in the smile, the sky in the gaze, the rhythm inherited from the *senzala*. The flesh named is also Carlinda: ancestral, feminine, and resistant body. The inscription of the mother’s name in the poetic word makes the poem an intimate palimpsest, in which family memory is elevated to the condition of a founding myth. Silvia Duarte, by incorporating this text, reinscribes in her body the collective history of Black women who cooked, created, danced, and taught. Black-feminine dramaturgy is built, thus, at the intersection between the everyday and the sacred, between the warrior face and the tenderness of the survivors. *Inscritura*, here, acts as a gesture of insurgency, because it refuses erasure and writes the presence with rhythm, *axé*, ancestry.

Isabete Fagundes, born in Porto Alegre and graduated in Pedagogy from the Pontifical Catholic University of Rio Grande do Sul, integrates the Black literary scene with a poetry focused on the denunciation of social inequalities and the recognition of ancestry as a constitutive force of Black identity. In *Preta Poesia Feminina*, Silvia Duarte recites two of her poems: “Carolina guerreira” and “Operário das artes.” In the first, the poet evokes the figure of Carolina Maria de Jesus as a symbol of a struggle that extends beyond the writer from Minas Gerais, reaching Black women who, even today, live the experience of hunger, *favela*, and silencing. The image of “modern slavery” and “eternal eviction rooms” reinscribes, in the scene, a past that still drags on in the present and that, when performed, becomes a dramaturgical denunciation. By giving body and voice to this evocation, Silvia Duarte transforms Carolina’s memory into a living presence, allowing *inscritura* to act as a rescue and continuity of the insurgent word.



In “Operário das artes,” the focus shifts to the actor Sirmar Antunes (1955-2022), honored as a symbol of Black resistance and protagonism on stage. The scene of life, for Fagundes, is a space of daily battle, and the Black artist, far from accepting the role of an extra, builds his story with the “heart of a boxer.” In reciting this poem, Silvia Duarte reinscribes the Black body in the center of the scene, making the performance a gesture of recognition and ancestry. In this context, *inscritura* goes beyond the memorial role, it becomes a collective writing of a trajectory that is not erased, because it pulses in the flesh, in the memory, and in the continuity of art.

Lilian Rocha, poet, musician, clinical analyst, and native of Porto Alegre, is the author of six books: “A Vida Pulsa – Poesias e Reflexões” (Alternativa, 2013), “Negra Soul” (2016), “Menina de Tranças” (2018), “Agô” (2022), “Rochedos também choram” (2023), and “Oju Dudu” (2024). Central figure of Sarau Sopapo Poético and literary curator of Black expression, she brings to the stage two of her compositions, “Negra” and “Mulher”. In “Negra,” the word that is born as an offense is resignified in the performance, emerging as a gesture that transcends the insult to reaffirm identity, struggle, belief, and victory. This embodied voice not only articulates a powerful verse, but rips into the *performer’s* body a vocal palimpsest, because as Martins (2021) points out, “the body-canvas is a body-image,” an overlapping of layers of memory, pain, and resistance that are updated in the scene. In “Mulher,” Rocha dresses everyday resistance with tenderness: the mention of survival in the midst of sweetness and bitterness reaffirms the Black woman as a historical subject. By reinserting these compositions in the performance, Silvia Duarte graffiti, in her body, a dramaturgy that is simultaneously personal and collective. *Inscritura*, in this context, reaffirms itself as an embodied writing practice: the body on stage does not reproduce words of paper, but activates writings of Black existences that resist and persist.

At the moment when Silvia Duarte incorporates the poem “Conto de fadas,” by Agnes Mariá, the scene approaches the direct, cutting, and frontal language of slam poetry, a form of spoken word poetry born in the United States in the 1980s and disseminated in Brazil as a practice of urban, collective, and politically engaged intervention. In slam, the word is weapon, rhythm, and denunciation. More than written text, the poem is designed to be said with the whole body, aiming at the present and the audience as targets of questioning. It is in this register that Agnes Mariá’s poem is inscribed, rejecting the comforting structure of fairy tales, denouncing violent childhoods, criminalized youth, and bodies animalized by structural racism. The “once upon a time” is immediately broken and what sets in is discomfort. By performing these verses, Silvia Duarte reinscribes the gesture of slam in the context of digital Black dramaturgy, evincing that *inscritura* is not only the body in rite, but also the body in confrontation. The performer does not soften the poem, she sustains its symbolic violence, its cry, and its urgency. The spoken word, as Martins (2003) points out, becomes gesture, rhythm, and inscription. And it also becomes a stage insurgency: *inscritura* acts as a fissure, as erasure in fairy tales, and inscription of the Black fables of survival.



The closing of the performance with the song-poem “Mulheres negras,” by Yzalú, does not act as a simple conclusion, but as the crowning of a path of poetic and ancestral inscription. The artist’s musicality, marked by a grave, melodic, and combative tone, amplifies the strength of the word and projects it to the field of sensitive and political listening. The choice of this musical poem to conclude the stage reaffirms the collective nature of the dramaturgy constructed by Silvia Duarte: each voice recited throughout the performance now resonates in this final chant, as an echo and synthesis of the evoked presences. The performer’s body, until then marked by pauses, gestures, and silences, aligns with the sound flow and shares with the screen, and with those who watch it, the vibration of an expanded choir. This is *inscritura* in its full form, that is, when the written word becomes body, then voice, then chant, and finally community. The Black-feminine dramaturgy staged there is not limited to remembering; it summons, denounces, celebrates, sings, and closes by opening. To the sound of Yzalú, the scene does not close, it reverberates.

4 Final considerations

The analysis of the performance *Preta Poesia Feminina* allowed us to highlight how the scenic presence of Silvia Duarte operates as an insurgent authorial gesture in which word, body, and memory are intertwined in the construction of a Black-feminine dramaturgy anchored in ancestry and lived experience. The concept of *inscritura*, formulated at the intersection between critical theory and aesthetic practice, proved to be an effective analytical tool to understand the ways in which the stage becomes an embodied writing space, in which the black woman’s body not only represents, but writes, denounces, fabulates, and transforms. By bringing together Brazilian Black poets, with emphasis on *gaúcha* authors, the performance makes an affective and political curatorial gesture that projects other centralities in the field of Performing Arts. The stage, even digital, becomes a living sheet; the skin, a page; and the voice, a thread that stitches together fragments of an archive that insists on existing. *Inscritura*, in this context, is founded as an aesthetic and epistemic practice that articulates resistance and invention, by writing, in the flesh of the scene, other possibilities of presence.

This article continues reflections already initiated in previous studies on Black authorship dramaturgy, or Black-feminine dramaturgy (Quadros, 2020), especially regarding the understanding of the stage as a performative writing space. The notion of Black-feminine dramaturgy, discussed as insurgent textuality marked by dissident voices, gestures, and presences, finds here developments that advance the aesthetic practice of *inscritura*, understood as embodied, situated, and ancestral writing. The performance *Preta Poesia Feminina*, by articulating poetic curation, vocality, memory, and body, becomes an exemplary object to further develop this field of analysis, demonstrating that the Black dramaturgy of women not only breaks with hegemonic narrative and dramaturgical models, but institutes other forms of knowledge production and scenic presence. The voice that



speaks is also the gesture that writes. The body that performs is the archive itself. And the stage, at last, is written skin.

The poetic inscription that takes place in *Preta Poesia Feminina* does not end in the gesture of reciting verses. It reverberates as an aesthetic-political gesture that reinscribes stories, bodies, and territories of Black authorship in the scenic space, even if this space is mediated by digital technologies. By reinscribing Black authors in her voice, Silvia Duarte articulates word, ancestry, and presence in a body that performs not only memory, but continuity. *Inscritura*, as a critical category formulated from the contributions of Conceição Evaristo (2020) on *escrevivência*, the theorizations of Leda Maria Martins (2003, 2021) on *oralitura* and body-canvas, and the recent investigations on insurgent Black dramaturgies (Quadros, 2020; 2023), proved to be operative here not only as a reading key, but as a constitutive gesture of the scene. What was proposed, then, was not a reading about performance, but a reading with it, recognizing in its dramaturgical architecture the power of an embodied, vocal, ancestral, and insurgent epistemology. In this sense, *Preta Poesia Feminina* not only represents a Black-feminine dramaturgy in the south of Brazil, but it projects it, updates it, and reinscribes it as a possibility of world.



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