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THE FICTION OF FERREIRA DE CASTRO

by

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A dissertation submitted to the Graduate Faculty in Comparative Literature/Portuguese in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

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C H A P T E R I

INTRODUCTION

1. General View of the Portuguese Novel in the Twentieth Century

Towards the end of the nineteenth century realism-naturalism was still the predominant movement in the prose fiction of Portugal. It was diametrically opposed to the nascent symbolist-decadent school which was already making its influence felt in literary circles. In this century movements that derived from realism-naturalism coexisted and still coexist with literary tendencies that have affinities with the symbolist-decadent school. The former movement and its counterparts in the twentieth century, neonaturalism and neorealism, viewed the individual only within a wider socio-economic reality, while the later symbolist-decadent tendencies stressed the individual apart from the surrounding social reality.

Around the turn of the century the works of several philosophers appeared which were indicative of radical changes in the values and norms of society. The writings of Bergson, Hartmann and Nietzsche were symbolic of a decadent interior crisis that soon seized many individuals. This crisis was reflected in literature through a symbolist-decadent conception of reality. The above mentioned philosophers criticized the Positivism and the scientific progress of the

realist-naturalist school, and instead of these values they exalted intuition, scepticism, will and vital force. These later values, in turn, lead to a group of writers who created works in which instability of life and metaphoric imagination were predominant. They turned to their interior world, went in the subconscious and the unconscious strata of reality, and then presented all these new realities through dreams, visions, hallucinations and hypnotic encantations. The works of these authors seem like artificial paradises with the predominance of the esoteric, the metaphoric and the mysterious.

This symbolist-decadent vision of reality influenced Portuguese writers, such as, Fialho de Almeida, Mário de Sá-Carneiro (1890-1916), Raul Brandão (1867-1930) and the Presencistas. Their works may be classified as decadent-symbolist, post-symbolist or of psychological tendencies, but in many aspects they were influenced by the pessimistic attitudes of Bergmann, Hartmann and Nietzsche.

The appearance of the symbolist-decadent school does not imply the disappearance of realism-naturalism. As it was mentioned before this movement and its many ramifications in the twentieth century were still very much alive in Portugal. In the early part of the century it was continued and in certain instances expanded further by writers, such as, Carlos Malheiro Dias (1875-1941), Aquilino Ribeiro (1885-1963) and a large group of minor writers. Also many events, as for example, collective historical movements, the organization

of trade unions, bourgeois radicalism, the Dreyfus case, the First World War, some catastrophic political and social changes especially in the 1920's, the economic crises in the 1930's and the Spanish Civil War, were at the basis of the continuation of a realist current in fiction and influenced directly the neorealist tendencies of the last few decades in Portugal.

In spite of the coexistence of two great literary schools in Portugal during this century the period prior to the publication of Emigrantes in 1928 by Ferreira de Castro is not one of great achievements in fiction. Only Aquilino Ribeiro, Raúl Brandão and possibly Mário de Sá-Carneiro can escape the mediocrity of the period. While Portugal presented a bleak picture Europe was going through a great revival in fiction especially in the 1920's. This decade was indeed one of the golden periods in the realm of world fiction. It suffices to mention Remembrance of Things Past, Ulysses and Magic Mountain to illustrate this situation and to stress the importance of the 1920's. At the same time in Europe there was also the development of new avant-garde artistic movements which were fundamental in establishing new values and directions that expanded the scope of fiction. Surrealism and German Expressionism were probably the most interesting of all these movements for their impact on the development and the creation of new forms of expression and realism.

The 1920's, however, were not as bleak as they seem in

Portugal since two events took place during this epoch that were responsible for the development of the psychological novel and the neorealist movement. These two events were the appearance of the Magazine Presença in 1927 and the publication of Emigrantes by Ferreira de Castro in 1928.

There was a group of writers, the Presencistas, associated with the Magazine Presença. It was composed of João Gaspar Simões, José Régio, Branquinho da Fonseca and other writers. The purpose of these writers was to firmly establish the ideology of Modernismo. Accordingly, the masters for the Presencistas were the "Orféu" group writers (Fernando Pessoa, Almada Negreiros and Mário de Sá-Carneiro) who initiated modernist movement in Portugal. In addition to being guided by the "Orgéu" group, their writings were also influenced by Doistoyevski, Gide, Proust, James Joyce and Raúl Brandão.

The Presencistas wanted above all to break away from the influence of realism-naturalism and especially Eça de Queirós since he was the recognized master of that movement in Portugal. They wanted to create a novel that had no relation whatsoever to those written by Eça. Consequently the Presencistas create a type of novel that was totally alienated from any doctrine that might be socially intervening, and was only interested in psychological imagination, confession, and introspective analysis.

The valorization of individual psychology in their work

was a direct result of the psycho-analytical studies of Freud that gave a new dimension to personality. With their radically different conception of reality, they introduced a new type of novel in Portugal as is pointed out by Azevedo Filho in "Situação Actual do Romance Português":

O que se tem, agora, é um romance anti-realista ou arealista, tipicamente psicológico em seus aspectos essenciais, caracterizando-se ainda por certo esteticismo de herança simbolista, razão por que indicamos o nome de Raul Brandão como um dos precursores da renovação ficcionista moderna.¹

The Presencistas dealt with the individual in society only in the interest of art and rendered man principally in terms of the isolated individual who lived a system of feelings thoughts, and sensations all but cut off from communication with the outside world. The depiction of cerebral deliberations was the main technique and the raison d'etre of these novels. Nothing was presented to shed light on man's relations with the world around him. This emphasis on psychology and also on literary aesthetics led to many attacks on the Presença group by socially oriented critics and novelists. They felt that the Presencistas were fleeing their social and human responsibilities because their works did not serve the needs of the oppressed and the downtrodden at a moment when the repressive forces of capitalism were consolidating their power in Portugal. However, José Régio and João Gaspar Simões maintained that artists were not in the world

to reform it and consequently they refused to subjugate their art to an ideology.

The late 1920's was a period of indoctrination and establishment of the Presença ideology. It was not until the early 1930's that any psychological novel, such as Jogo da Cabra Cega by José Régio and Elói by João Gaspar Simões, was published. Since in these two novels, as well as the others published by the Presencistas, the individual exists apart from his social reality, the influence of this type of fiction on the neorealists, who were socially oriented, was minute. Their influence on Ferreira de Castro was also negligible if an exception can be made for his novel Tempestade (1940) which the author wrote with the Presencista ideology in mind.

The Neorealists began to write their novels in the 1940's, a decade later, and they were influenced by the world political events, Marxist ideology, the novels of Gorki, the Brazilians, José Lins do Rego, and Graciliano Ramos, John Steinbeck and not by the art for art's sake of the Presencistas. The neorealists were probably also influenced by Ferreira de Castro, who in 1928 with his novel Emigrantes had already given the first indications of the new direction that the Portuguese novel would take a few years later.

2. Ferreira de Castro

a. Ferreira de Castro's position as a novelist.

The first indications that the bourgeois world was dis-integrating were signalled by the anti-rational and anti-bourgeois philosophers of the turn of the century, such as Nietzsche, Hartmann, Bergson, and by the symbolist-decadent literary movements. World War I was the first great shock to a world that still seemed comfortable, established and secure in its narrow-minded bourgeois mentality. The war had brought to the surface the inequity, the unfairness and the injustice of the bourgeois establishment. This establishment had inbred the conditions which were directly responsible for the exploitation of the majority of people by a small minority of social parasites. This majority now seemed lost, alienated and humiliated, since others were deciding their lives, their future and their deaths. A system which treated the people thus seemed more and more anachronistic and in great need of revision because it simply did not satisfy the needs of a growing segment of the population: the proletariat. Ferreira de Castro had felt all these crises, and he also had come into direct contact with the inequity of the system, especially in his passage through the Amazon.

All of the conditions and problems mentioned uncovered the dialectical forces that act in the relationship between

individual existence and the socio-economic super-structure which surrounds it. These dialectical forces were responsible for the establishment of a Marxist government in Russia, the great social upheavals of the 1920's and the creation of the twentieth century social novel. The purpose of this novel was to question the established values, denounce the imbalances and the injustices of the socio-economic super-structure and to create a revolutionary and engaged vision of the world based on the principles of dialectical materialism.

In Portugal the social novel was introduced in 1940 by the neorealist Alves Redol upon the publication of Gaibéus. This author's view of the world was shaped by the repressive political situation in Portugal during the 30s, the Civil War in Spain, the economic depression that hit the world in 1929 and continued into the 1930's, rather than by the events of the decades which influenced Ferreira de Castro's view of the world. There is a resemblance between the different periods in which the two writers lived, consequently, it is not surprising to find some basic similarities between Gaibéus and Emigrantes, published in 1928, and this is the reason why Ferreira de Castro is cited by most critics as one of the precursors of Neo-Realismo in Portugal. The resemblance between the novel created by Ferreira de Castro and the neorealist novel is easily explained if consideration is given to the fact that the author was a direct product of that dis-

integrating bourgeois world and had witnessed the first reactions against the established order.

No one familiar with Portuguese fiction can deny the importance of the author in the development of Neo-Realismo in Portugal. As did many of Neo-Realistas, he took many of his characters from the same social strata: the lower class. Until the appearance of Ferreira de Castro's novels, the urban and rural lower classes were used mainly as subjects of Portuguese folklore or otherwise they served the purpose of bringing local color into fiction. They were always the objects of literature but never its main subjects, and at times they represented the poetic vision of poverty and misery of the author, as for example in Raúl Brandão's works. This was an attempt by the author to eliminate his own bourgeois guilt in the presence of all the misery and poverty in the world. The publication of Emigrantes in 1928 changed this whole picture, and A Selva published in 1930, had the effect of establishing the reputation of the author as a writer interested above all in the problems of the lower classes or the outcasts of society. These two novels, autobiographical in nature, expressed respectively Ferreira de Castro's experience as an immigrant in Brazil, and the hardship that he encountered working on a rubber plantation in the Amazon.

Ferreira de Castro's link to the Neo-Realistas is further evident in that they all believed that bourgeois life

was negative, and its liberty deceptive, since it was not designed to free the individual. The system only brought anguish, alienation and isolation to man because it restricted him to his own sphere of activity. Therefore, the neorealists and Ferreira de Castro felt that literature had to be placed at the service of the proletarian social revolution and humanity. Socialism then provided for them the only viable alternative to a decadent bourgeois system. It freed man from his individualism and allowed him to develop his own potential and to establish ties with all humanity. This collective character of man had a much better chance of achieving important social goals than did an isolated individual, no matter how heroic his efforts.² In Ferreira de Castro this collective character is well exemplified by Juvenal in Eternidade (1933), Horácio and Marretas in A Lã e a Neve (1947) and the men who participate in the mission deep into the Amazon jungle in O Instinto Supremo (1968).

A socialist view of the world pervades all of the works of Ferreira de Castro and also the novels of the neorealists. It was the belief of these writers that Socialism could eliminate the inequity and the injustice of the world and give man a collective social conscience. However, the dialectical materialism in Ferreira de Castro's works is completely different from that of neorealists. He places more emphasis on the ethical behavior of his characters, in their pursuit of socio-economic goals. He does not really believe in a

dogmatic type of Marxism where man becomes an active participant in the political reality of the world, he simply wants to intervene in the socio-ethical aspects of that world. This ethical dimension of his works is revealed in the prologue of Emigrantes by Ferreira de Castro:

Nasce o homem e, se não dispõe de riqueza acumulada pelos seus maiores, fica a mais no mundo. Entra na vida--já se disse e é bem certo--como as feras nos antigos circos--para a luta! Luta para criar o seu lugar, luta contra os outros homens, lutas pelas coisas mesquinhas e não pelas verdadeiramente nobres, por aquelas que contribuiriam para uma maior elevação humana. Para essas quase não há tempo na existência de cada um.³

The noble qualities which the author mentions are understanding, love and a sense of brotherhood and solidarity with his fellow men. In his works, Ferreira de Castro wants his characters to base their ethical behavior on these qualities, because, as he affirms, these qualities will lead eventually to the attainment of a perfect social order. In his conception of the world the author also regards intelligence, science, education and progress as motors in the development of this socio-ethical conscience of man. In many respects his humanitarian socialism with its stress on an ethical revolution of mankind is connected to the revolution of the spirit of António Sérgio. Sérgio had condemned the use of force to achieve social ends and preached that change could come only through a revolution of the spirit. Likewise Ferreira de

Castro preached against the use of force for social purposes and instead opted for an ethical revolution.

The dialectical materialism of the neorealists, as it appears in their works is more dogmatic and radical than Ferreira de Castro's. They want to cut out the evil by the roots, they believe that the ends justify the means, and above all they want to destroy the established order. They have a Marxist-Leninist view of the world and like Lenin they feel that when there is injustice, anyone who remains aloof bears part of the blame. Consequently they advocate a very strong commitment to the revolutionary process through political activism, which they feel will lead to the elimination of injustice and inequity in society. In this respect they differ from Ferreira de Castro, since he expects to achieve the same goals through the development of a socio-ethical conscience in man, while the neorealists accept a different alternative which is the development of a socio-political conscience in man. The reason for their choice of a socio-political approach, in order to develop a collective conscience in man, is explained by the fact that they want immediate results in their struggle against the oppressive forces, while Ferreira de Castro sees a perfect social order as a distant reality that can best be served by the socio-ethical conscience of man.

There are some other basic differences between Ferreira de Castro and the neorealists. The former writer in his

works interprets reality, comments about it and then he tries to change it, while the later writers just show that reality and try to change it. Their distinct ways of presenting reality stem from the fact they differ in how the concepts of dialectical materialism should be applied to the present social reality. Therefore Ferreira de Castro analyses that reality in order to uncover its negative aspects, and then comments about them in order to develop a socio-ethical conscience in man which leads eventually to social change, while the neorealists with their socio-political approach present that reality in all its negative aspects and then destroy it, thus creating in the process a more equitable and just social order.

Ferreira de Castro's pivotal status in the development of the neorealistic fiction in Portugal, does not undermine his relationship with his novelistic predecessors. In many aspects his works show definite influences of the traditional literary tendencies of the past. By choosing Brazil as the setting for his first two novels, he revived the past by joining the cultures of Portugal and Brazil. This cultural interrelationship between the two countries had already been treated artistically by previous writers. Almeida Garrett used the picturesqueness of the Reconcavo of Bahia as the setting for his incomplete novel Helena. Gomes de Amorim, who like Ferreira de Castro lived in the Amazon, brought into his writings the exotic picturesque of the jungle and the ex-

perience of his Brazilian exile. A great number of characters in Camilo Castelo Branco's novels are people who emigrate to Brazil and return afterwards. However, these brasileiros of Camilo make fortunes in Brazil, while Ferreira de Castro's characters are failures of the economic system. The author may continue an old tradition of Portuguese literature but owing to his personal concept of reality and the aims of the novels, new literary heights are achieved.

In many ways Ferreira de Castro may be compared to Antero de Quental who believed that the purpose of literature was also didactic and ethical. Antero felt that the intellectuals were the "reveladores santos da Ideia, ou seus semeadores no campo ou chão fecundo da Humanidade."⁴ According to him, the purpose of literature was to educate the masses and to work towards the progress of humanity. Most of Ferreira de Castro's works, regardless of their setting, are also ideological and didactic in purpose. The author himself comments about the didactic and ideological objectives of his works:

Eu escrevo para dizer, através da
minha verdade, a verdade de muitos outros:
dos párias, dos deserdados, das vítimas
em busca de justiça, de todos os sacri-
ficados aos quais não foram dados meios
para saberem exprimir-se. E o único
público em que penso quando escrevo;
mas esse, pelas suas próprias dificul-
dades económicas, não compra livros
e uma grande dele não sabe mesmo ler.⁵

A basic reading of the fiction of Ferreira de Castro is suf-

ficient to illustrate the similarities between the two writers in this respect. In revealing the injustices, the inequity and the evils of society Ferreira de Castro is constantly moralizing and at the same time is creating a new social ideology.⁶

In other aspects, Ferreira de Castro is influenced by traditional literary forms of the nineteenth century, especially by Eça de Queirós and the naturalist school, notwithstanding the feelings of the author to the contrary, as he mentioned in an interview:

Quanto ao que me diz respeito, tenho escrito os meus trabalhos sem obedecer a qualquer escola ou tradição portuguesa ou estrangeira; tenho-os escrito em obediência apenas a minha maneira de ser, a minha maneira de sentir e de compreender o mundo e os homens que o habitam.⁷

The construction and the order of his narrative, as well as, the structure of his language and style reveal a continuity of the naturalist line of the nineteenth century. In his works there is also a belief in the impotence of man in the face of deterministic forces that crush him. In his concept of reality there is always a fatalism in which the elements of nature and the social milieu collaborate to work against man in his struggle against destiny or in his struggle to achieve some sort of human dignity.

In accepting the existence of forces that determine the destiny and the life of human beings, Ferreira de Castro is

a naturalist. However, by stressing social injustice, inequity and the economic factor as the element that can fulfill man and give him a collective social conscience and human dignity, he is a neorealist. If all these factors are taken into account it is easy to place Ferreira de Castro as a transitional figure between naturalism and neorealism. At the same time he must be considered as the precursor of the later movement. The neorealists with their Marxist-Leninist view of the world may be at odds with the humanitarian socialism of Ferreira de Castro that smacks of non-commitment, and unlike this writer they may reveal in their works non-conventional and non-traditional linguistic peculiarities, such as short phrases, non-use of adjectives which leads to the substantiality of reality, but all these differences do not undermine Ferreira de Castro's role as the precursor of Neo-Realismo in Portugal.

b. Studies on Ferreira de Castro.

Only a handful of critical studies have been dedicated to Ferreira de Castro, and most of them stress his life rather than the merits of his fiction. Among these biographical works are Ferreira de Castro: A Obra e o Homem written by Jaime Brasil, who was a personal friend of the author.⁸ The book deals almost exclusively with the writer's personal life and his many tribulations. As a biography it is valuable since it contains most of the biographical information about

Ferreira de Castro until 1961. For more recent information Ferreira de Castro by Álvaro Salema, published in 1974, should be consulted.⁹ In the Preface also written by the last named critic to the English version of A Missão, there is a fair amount of biobibliographic information, as well as a good analysis of the novella.¹⁰

There are also other studies of the author's life. Jaime Brasil, in addition to the mentioned work, wrote the Preface to the Obra Completa.¹¹ In this preface and in another article, "Ferreira de Castro," published in Books Abroad, he repeats what he had said previously, although these two last works have a more restricted scope.¹² In Ferreira de Castro, seu drama e sua obra by Alexandre Cabral, the author's life is still the main subject of the work, although there are some critical analyses of his fiction.¹³ Judite Carvalho in Ferreira de Castro e o Amazonas studies the author's life through the autobiographical aspects of A Selva.¹⁴ This emphasis on biography is quite understandable if it is taken into consideration that Ferreira de Castro led a very eventful life and that in spite of all his personal tribulations and hardship he was still capable of achieving a great deal.

If it can be stated that Ferreira de Castro's life has been well studied and analyzed by quite a few critics, the same can not be said about his fiction. Most of the books mentioned previously analyze some aspects of it in a very

superficial way, but their stress is on biobibliography. There is no major study that deals exclusively with his fiction, and some of the newspaper and magazine articles tend to be superficial or simply laudatory. However, there are some articles that can be considered impartial and objective, although they lack depth. Fernando Jasmins Pereira in "Ferreira de Castro - Ficcionalista," published in Separata de Estudos, studies the characteristics of his prose, his characters and his world view through the thematic contents of his prose.¹⁵ William Megenney in "Descriptive Sensationism in Ferreira de Castro" comments about certain characteristics of the author's descriptive technique, such as his use of different sensory textures and tonalities incorporating all the senses and the predominance of verbs of motion or movement in his descriptive passages.¹⁶ Mar-Talegre in his book Sentidos Fundamentais do Romance Português dedicates about six pages to the fiction of Ferreira de Castro, but he misses somehow the objective of the author's works and misinterprets the world view that is implied in the novels.¹⁷ The best study on the narrative structure of Ferreira de Castro's fiction, in my opinion is the article by Aloysio Jansen de Faria, "A Técnica da Ficção em Ferreira de Castro," which appeared in Simpósio de Língua e Literatura Portuguesa.¹⁸

In 1966, to commemorate the fiftieth literary anniversary of the author there were many colloquia, and at the same time many articles were published in newspapers and magazines

of Portugal, France and Brazil. Livro do Cinquentenário da Vida Literária de Ferreira de Castro is a collection of all the articles published during that year, as well as the papers read in the colloquia. The majority of these articles and certainly all the papers can be discarded as simply laudatory, superficial, impressionistic and partial.¹⁹ However, some shed light on certain aspects of the author's fiction. "A dignidade do homem" by John Gillespie and "Aspectos humanísticos e sociais da obra de Ferreira de Castro" by Ferrão Moreira examine the various characteristics of the author's social theory. João Gaspar Simões in "Ferreira de Castro precursor do neo-realismo" states his reasons for considering him the precursor of the movement and he brings out the basic differences between Ferreira de Castro and the neorealists. Finally, Óscar Lopes in "Homenagem a Ferreira de Castro" points out that Ferreira de Castro is the first Portuguese writer who uses the lower classes as the subjects of his books rather than the objects, and he also considers in his study the main themes of some of his works.

Although Ferreira de Castro's works have been translated into several languages there are no major studies in foreign countries about them, with the exception of some articles published in magazines and newspapers and the insertion of short critical reviews at the beginning of each work. These initial reviews also appear in the Portuguese versions but like most articles on his fiction, they are superficial.

c. Purpose of present study.

Ferreira de Castro's role as a precursor of neo-realismo, his shift-away from the bourgeoisie and the introduction of the proletariat in his works are important facts that must be pointed out and deserve to be studied in depth by literary critics. However, not enough critical attention has been paid to his role in the development of the novel, mainly because Ferreira de Castro is a twentieth century writer, and Portuguese critics seldom deal with works of contemporary authors in their critical studies. The only exception to this oversight has been Fernando Pessoa, since his works have become an important subject of national and international literary criticism. It is to fill the lacuna, or better yet, to remedy this oversight that this study is being undertaken.

This study examines Ferreira de Castro's life and how it influenced his view of the world. It presents his interpretation of the world through an analysis of his social theory, and it establishes the relationship between his themes and social theory. The technical aspects of his works are going to be studied in depth and consideration will be given to any innovative tendencies, especially with reference to characterization and his descriptive technique. At the same time special emphasis will be placed upon the author's artistic technique as it develops throughout his works.

In addition to the focus placed upon Ferreira de Castro's works as his own literary expression, his fiction will be viewed within the wider context of the novel in twentieth century Portugal. Consequently the introductory and concluding chapters include an analysis of the most important novelists prior to Ferreira de Castro and some brief references to the literary tendencies of some of his contemporaries. This is done so that Ferreira de Castro's role and contribution to the development of the Portuguese novel in this century can be fully evaluated.

CHAPTER I

FOOTNOTES

- ¹ Situação Actual da Literatura Portuguesa (Coimbra, 1972), p. 19.
- ² António Ramos de Almeida, "Breves notas sobre o novo humanismo: Da Actividade Individual e da Actividade Intellectual," Pensamento, Vol. 9 (1940), p. 32.
- ³ José Maria Ferreira de Castro, Obra Completa (Rio de Janeiro: Editora José Aguilar, 1959), II, p. 284.
- ⁴ António José Saraiva and Óscar Lopes, História da Literatura Portuguesa (Porto), p. 860.
- ⁵ "Uma entrevista com Ferreira de Castro," Vértice, Vol. XIV, Nº 124, January 1954, p. 13.
- ⁶ Estrada Larga: Antologia do Suplemento Cultura e Arte de O Comércio do Porto, I, p. 503.
- ⁷ "Uma entrevista com Ferreira de Castro," p. 12.
- ⁸ Jaime Brasil, Ferreira de Castro: A Obra e o Homem (Lisboa: Arcádia)
- ⁹ Álvaro Salema, Ferreira de Castro (Lisboa: Publicações Europa - América, 1974).
- ¹⁰ Álvaro Salema, "Introduction" in The Mission (London: Hamish Hamilton)

- 11 Jaime Brasil, "Preface" in Obra Completa de José Maria Ferreira de Castro (Rio de Janeiro: Editora José Aguilar, 1959), I.
- 12 Jaime Brasil, "Ferreira de Castro," Books Abroad, 31, (1957), pp. 117-21.
- 13 Alexandre Cabral, Ferreira de Castro, seu drama e sua obra (Lisboa: Editora Portugália, 1940).
- 14 Judite Carvalho, Ferreira de Castro e o Amazonas (Porto: Porto Editora).
- 15 Fernando Jasmins Pereira, Ferreira de Castro, Ficcionalista: introdução para o seu estudo. (Coimbra: Separata de Estudos, 1956).
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C H A P T E R I I

FERREIRA DE CASTRO: THE MAN, HIS LIFE AND HIS WORKS

1. Personal Impression of Ferreira de Castro

Ferreira de Castro's keen intelligence, polished manner and vast knowledge of cultural habits were definitely difficult to account for given his early upbringing in Beira Litoral, and the years that he lived in the Amazon jungle as an adolescent. He contradicted the old theory which says that the artist is a product of his race, of the environment in which he grew up, of the education he received. Born into a poor family in Ossela, a very small village in northern Portugal, Ferreira de Castro accomplished more during his lifetime than most persons who were born in more propitious conditions, and had access to vast amounts of culture since childhood. He, on the other hand, had to fight constantly to get any type of education and to better himself as a human being. His life was a continuous struggle in the face of adversity.

Although he led a life full of adversity, hardship and injustice, his attitude in general exhibited very little resentment or bitterness against a society that treated him unfairly during this youth. One got the impression from him that he had a great empathy with his fellow men.

He understood their struggles and their plight because he was a humane person and also because he had to go through the same experiences as they had. Any resentment that he exhibited was directed towards the people who had power, and mainly against politicians. In his view they represented an establishment that was evil, unfair and responsible for most human failures.

The humanitarianism and the empathy that characterized Ferreira de Castro's behavior in his relationships with other human beings were never compassionate. They were based on the pride that he tried to uncover in every person and which he felt we all should have. A person should never be forced to do anything that he felt was demeaning, he should have enough pride to refuse acting in such a way. The world had to be changed, we had to make better lives for ourselves, but it had to be done through pride and not compassion.

Besides pride, he thought that rebellion in youth was capable of achieving changes in society. As a rebel himself in his early days and in many respects still one in his later days, he felt that rebellion of youth is healthy, and also influential in changing the structure of society and in adding a dimension of variety to life. In his opinion, youth hated to have an established order forced upon it, and consequently young people rebelled because they wanted to

reconstruct the world in their own way and according to their²⁶ views.

Rebellion and pride were not enough to speed up the slow progress of social change. For this reason Ferreira de Castro felt that there was a need for a cultural development of man. This cultural development would help man in his acquisition of understanding and love which in turn would lead in the author's opinion to substantial social progress. Ferreira de Castro felt that man first had to understand and love himself before he could understand and love others. He had to go from an egotistic phase to an altruistic phase. Juvenal in Eternidade, Alberto in A Selva and Horácio in A Lua e a Neve went through this metamorphosis.

Cultural development would be used strictly for the acquisition of love and understanding. Man did not really need to add to his culture for social imagination. According to Ferreira de Castro man had a great capacity for social imagination. However, it had been stifled through the years by adverse forces and lack of comprehension and love, and consequently it had little impact on society. An idea to take hold in society had to face opposition and must often be fought for, even to the extent of causing death. Thus, Ferreira de Castro proposed that committees should be formed to study different formats of social living and reform. These committees, he felt, were capable of perfecting life for mankind. He accepted socialism as the best system, but he was optimistic about correcting it if committees could be

established to study the negative aspects of the socialist system.

Ferreira de Castro did not arrive at these conclusions or form his ideology only through reading. His personal experience was much more helpful in acquiring it. From childhood on his life was a constant struggle against all odds, and this unquestionably gave him an immense knowledge-experience that would be difficult to find in books.

Indeed, to know Ferreira de Castro and the reasons for his ideological concepts of life and literature, one must be acquainted with his personal background and biography.

2. Life and Works

Ferreira de Castro was born on May 24, 1898 in the small village of Salgueiros, in the parish of Ossela and the commune of Oliveira de Azeméis, in the north of the district of Aveiro. He was the eldest of four children. When he was eight years old, his father, José Eustáquio Ferreira de Castro, passed away and the mother of the author, Dona Maria Rosa Soares de Castro had to take upon herself the burden of raising four orphaned children. Since the family was very poor, the untimely death of Ferreira de Castro's father created more problems in the household and worsened the economic situation of the family. Álvaro Salema, who was a close friend of Ferreira de Castro and one of his biographers refers in his book, Ferreira de Castro,

to the early years of the author's life:

Ali em Salgueiros lhe decorreram os primeiros anos, modestos e obscuros, numa família de camponeses pobres. Depressa o atingiu, porém, a mão de um destino em que não viriam a faltar as formas mais diversas do sofrimento: o pai de Ferreira de Castro morreu quando ele contava apenas oito anos. Dificuldades e privações de terra pobre, de gente humilde sem amparo, não tardaram a entrar mais agrestes no lar desprovido do seu mais forte braço, onde havia mais três orfãos. O futuro escritor mal teve tempo para sentir que findava, na continuidade de um tempo vivencial comum, a infância prematuramente interrompida.¹

Ferreira de Castro had a very uneventful childhood in Portugal. He was just like most poor children in the northern part of Portugal, and he lived accordingly. What characterized best his youth was his shyness and timidity. He was also fond of being alone and playing games by himself since he did not mix well with his peers. He was a loner and he loved secluded places. Even in later stages of his life this love of seclusion was part of his character. He shied away from publicity, and he enjoyed being alone in secluded places where could write and meditate. Although Ferreira de Castro had a home in Lisbon, he was very seldom there. He preferred to live in a hotel, and for long periods of time he chose the Miraparque Hotel, which is located near Lisbon's Parque Eduardo VII for his living quarters. During the summer he used to go to hotels outside of Lisbon. For a while he chose Sintra as his summer home but towards the end of his life he used to go up north to Minho near the region of Penafiel, mainly

because of the humidity and the cosmopolitanism of Sintra. In the last few years of his life he used to stay in a hotel in Sao Vicente, which is near Penafiel. The author's desire for seclusion led him to choose some specific secluded spots around those hotels where he spent long hours meditating. For example, there is a bench near São Vicente in Minho where he used to spend some of these long hours. This was pointed out to me by the author himself.

Besides his desire for seclusion, there are other characteristics which are typical of Ferreira de Castro. When he was still very young he exhibited a great sensitivity and intelligence, which is uncommon in children with a background similar to that in which he was raised. He was one of two pupils who were capable of finishing the fourth grade in his home town, the other being the son of his elementary school teacher. As it turned out, this was the extent of the author's formal education, and if he came so far in the literary world, it was done strictly through his own personal effort. Also, his formal education in spite of his intelligence had to be very rudimentary considering that he was educated in a small Portuguese village at the turn of this century.

While still in school, Ferreira de Castro fell in love with a girl slightly older than he was. Naturally his love was not reciprocated by Margarida, who was the girl, because she regarded him as a child. He felt that his love was not being reciprocated because he was not a man yet, and this disappointment was the basis for his decision to emigrate

to Brazil. He went there to prove otherwise to Margarida.

Ferreira de Castro says about his departure to Brazil:

Com o meu gesto, antecipava a idade e começava a viver o homem que eu desejava ser. Só um homem iria para tão longe e Margarida, decerto, atentaria nisso. Sem ela eu não teria partido! Não teria tido coragem. Morreu sem o saber, talvez, mas foi ela, foi o desejo de que não me julgasse criança, foi esse meu primeiro amor, pulcro e ingénuo, que me deram forças para afrontar o monstro fabuloso que me parecia, então, o Brasil.²

In "O Santo da Montanha", a short story written by Camilo Castelo Branco, the hero also departs to Brazil for the same reasons. The motives given by Ferreira de Castro for his departure to Brazil can not be taken at face value. Brazil has always been the dream land or the fascination of many Portuguese, and almost everyone in Portugal has a friend or a relative who lives in that country. Most Portuguese emigrate to Brazil in search of fortune, and this is probably also the primary reason for Ferreira de Castro's departure and not his desire to prove that he was a man to Margarida. The reasons for his departure are really irrelevant. What matters is that he went to Brazil, and it is an event of this magnitude that was probably responsible for the author's decision to choose the arts as a means of expressing himself, and also responsible for Emigrantes, A Selva and O Instinto Supremo. Nobody really can tell or know what would happen if he had stayed in Portugal. Probably Ferreira de Castro, the novelist, never would have happened.

Ferreira de Castro departed for Brazil when he was

barely twelve years old. Like most emigrants he crossed the Atlantic in the third class of a ship, the "Jerome", an old and broken-down ship. He described his own experience aboard the ship in his novel Emigrantes:

O convés nunca secava: sempre negro, úmido e escorregadio, dir-se-ia o saguão do paquete. Toda a terceira classe era negra, negra, viscosa e sufocante. Dava a sensação de mina em labuta, com ruído de ascensores, roldanas e longas galerias percorridas por sombras, onde os faróis vermelhos tinham sido substituídos por grandes pupilas de vidro fôsko, encastadas na parede. Cheirava a tintas e da cozinha exalava-se nauseante fartum de comida. Por detrás de cada porta vislumbravam-se corpos enrodilhados em grossos cobertores, em tecidos castanhos e escuros, que enervavam ainda mais o ambiente. E, nos primeiros dias, os emigrantes não podiam descerrar a vigia: se o faziam, subia lá de fora um uivo e logo a água se esparrinhava sobre os beliches.³

He left Leixões on January 7, 1911 and went to Belém do Pará where an acquaintance from his home town lived and to whom he was recommended. However, Ferreira de Castro did not stay long in Belém, the friend to whom he had been recommended, in order to rid himself of the financial burden of supporting another person, sent the author to work in the Paraíso rubber plantation. The plantation was located deep into the Amazon jungle, on the banks of the Madeira River. Once again he had to take a ship similar to the "Jerome" to reach his destination. At the Paraíso plantation he was employed as a clerk in the store that supplied the rubber plantation workers.

Álvaro Salema, in the Preface to the English Edition of A Missão, says about the author's experience in the Amazon:

He lived for nearly four years beside the river Madeira, in the shadows of the great jungle and in a solitude relieved by few human contacts--and these only increased the sensibility of an already wistful receptive nature. The anguish of isolation in a young man who had scarecely outgrown his childish dependences, the terrors of this overwhelming nightmare of vegetation which had broken the strongest of men, the need to create in the imagination another human and comforting world--all these factors must have made a lasting impression on the character of the future writer.⁴

In A Selva Ferreira de Castro says:

A selva não perdoava a ferida que lhe tinham aberto e só descansaria quando fechasse novamente a clareira, transformando a barraca em tapera, dali a dez, a vinte, a cinquenta, não importava a quantos anos--mas um dia! Seria pelo esgotamento das seringueiras, seria pela intervenção dos selvagens, chacinando os desbravadores, seria até por motivo mais fútil--mas seria! A ameaça andava no ar que se respirava, na terra que se pisava, na água que se bebia--e cumprir-se-ia porque, ali, somente a selva tinha vontade e imperava despoticamente. Os homens eram títeres manejados por aquela força oculta, que eles, tristes iludidos, julgavam ter vencido com o escudo da ambição.⁵

Besides coming into contact with the many problems related to the jungle, Ferreira de Castro was a witness to the exploitation and the misery of the rubber plantation workers. These workers, mostly from Ceará and Pará, who had left their homes in search of gold and to escape the droughts of the Northeast, could not escape the slavery in which they found themselves.

The supplies which they needed always cost more than what they got from their work. In the armazém of the Paraíso rubber plantation were:

. . . as faturas, vendendo a Juca Tristão, por cinco, o que este entregava aos seringueiros por quinze e até por vinte. Estavam as notas da borracha, que se comprava ali por dois e que se vendia por cinco e seis na praça de Manaus.⁶

This was a good way of keeping the workers indebted to the plantation owner and consequently keeping them enslaved forever. To complicate matters, during the period in which Ferreira de Castro lived in the Amazon the price of rubber had dropped substantially owing to the stiff competition from the Far East, especially Ceylon. Rubber from Ceylon could be sold more cheaply because there were great savings in transportation. This whole experience was properly documented and described in A Selva (1930).⁷

It was in the terrifying atmosphere just described that Ferreira de Castro attempted his first writings, mostly with the purpose of relieving his fears and anxieties. Armand Guibert in his book Écrivains Contemporains mentions this initial literary phase:

Numa barraca de madeira, envolvida por todas as ciladas de uma natureza, esmagadora, o jovem emigrante roubava horas ao repouso nocturno para iniciar a conquista de uma cultura rica, rigorosa e heróica. Aos treze anos, "menino prodígio" que nem sequer conhecia o termo "autodidacta" publicou o seu primeiro conto num jornal do Sul do Brasil e no ano seguinte escreveu o seu primeiro romance, que mais tarde deixou de considerar obra válida.⁸

His first novel, which he wrote when he was fourteen years old, was Criminoso por Ambição. Ferreira de Castro says about this almost infantile work:

Escrevi-o, emendei-o, reescrevi-o com a melhor caligrafia que me havia ensinado na minha aldeia, durante a instrução primária, o senhor professor Portelã. . . . Como nos trabalhos de quase todos os escritores que começam, havia nessas páginas muito de autobiográfico. Lá se encontra o embrião do meu livro Emigrantes e mesmo algumas passagens sobre a Amazônia, mas tudo isso escrito de maneira extremamente ingênua. Criminoso por Ambição foi publicado, uns três anos depois (em 1916), em Belém do Pará.⁹

Criminoso por Ambição was indeed a very naive novel in style, structure and content, but it already dealt with some of the themes which would be integrated into his more mature works, such as the misunderstood adolescent lover, the mysteries and the charms of the jungle, the social frustrations of man, and the exploitation of human beings. Although it was an extremely immature work, it was nevertheless the first indication of the literary vocation of Ferreira de Castro.

After having spent almost four years in the jungle, he left the Amazon on October 28, 1914 and returned to Belém do Pará. A literary career was on his mind, but in the beginning his luck was similar to his experience in the rubber plantation. He lived a deprived and precarious existence. Nevertheless, as Jaime Brasil, who is the foremost biographical authority on Ferreira de Castro, says:

. . . the timid, determined youth felt that he had a mission to fulfill. While he was waiting for its realization, he posted signs on walls to stave off his

hunger; he slept on the bare floor of a barrack and went to work on a small packet which plied up and down the Oiapoque between Brazil and French Guiana. One day, when he was turning eighteen, his dream came true: He was writing in the small local papers and he published his first novel.¹⁰

This novel was Criminoso por Ambição (1916).

In his last few years in Brazil, between 1916 and 1919, he earned his livelihood writing newspaper articles. He collaborated in two newspapers from Para, A Cruzada and Jornal dos Novos. With his friend Pinto Monteiro he published the newspaper Portugal, which had great success, especially among the Portuguese colony in Belém. In that newspaper Ferreira de Castro:

. . . publicou reportagens, método excelente para entrar em contacto com as realidades da vida, e em folhetim, outro romance, Rugas Sociais, ainda simples experiência, que também banii da lista das suas obras, mas que já foi escrito com novo plano literário e lhe permitiu avaliar as suas possibilidades de realizador de ficção. Por essa altura, escreveu e publicou a peça em dois actos Alma Lusitana e o entreacto O Rapto, que foi representado no Teatro-Bar Paraense.¹¹

During this period the author also became involved in the socio-economic problems of the factory and the rural workers. There was a great struggle for their liberation from their demeaning working conditions, and since Ferreira de Castro with his personal experience knew deeply the problems affecting these workers, he participated in polemics that tried

to find solutions for their plight. He also wrote newspaper articles favoring their emancipation.

After he had established his reputation as a journalist in Brazil, sketched some minor fictional works and traveled to the south of Brazil where he visited São Paulo and Rio de Janeiro, Ferreira de Castro returned to Portugal. His return to his homeland took place in September of 1919 when he was twenty-one years old. He had by now acquired the basic experiences of youth, and since he had left Portugal to prove that he was a man, it is logical to assume that he had returned as one. Again, hardship and misery were waiting for him in Portugal. His reputation as a journalist somehow had not gone beyond the boundaries of Brazil, and he had to struggle again. The many dreams and the many ideas for future books that he brought with him from Brazil had to wait. Jaime Brasil says that Ferreira de Castro had so much time on his hands that he

. . . read voraciously everything he could without any kind of plan: philosophers, poets, novelists, and social theorists. He was too proud to reveal to the friends whom he had met in cafes, bookstores and publishing houses the material difficulties with which he was struggling. From the beginning he belonged to no newspaper or magazine. He placed occasional articles or short stories with one or another newspaper. Literature in Portugal seldom provides a livelihood, and in his case, it provided even less. Needless to say, then, the young writer suffered great privation and even many days of hunger.¹²

In 1921, with the publication of Mas..., Ferreira de Castro finally appeared on the Portuguese literary scene.

Mas..., unlike most of his writings, is not a work of fiction, but a book of literary and social essays. It was not until 1922 as Jaime Brasil mentions that he

. . . published in Portugal, in a short story collection, his first fictional work, Carne Faminta. In it he evoked the anguish of sex-hunger in the loneliness of the Amazon jungle, a torment that was resolved in incest.¹³

In 1923 he published O Êxito Fácil and Sangue Negro, two short novels. O Êxito Fácil was the first book of the author translated into another language. It was translated into Spanish by José Andrés Vásquez in 1924.

In the years that followed before the publication of Emigrantes, in 1928, he contributed articles, chronicles, serials, etc. to newspapers and magazines. At the same time he continued his career in fiction by writing some more short novels. In 1924 he published A Boca da Esfinge in collaboration with Eduardo Frias. In the same year, A Metamorfose appeared. In 1926, Peregrina do Mundo Novo, A Epopeia do Trabalho and O Drama na Sombra were published. A Casa dos Movéis Doirados and O Vôo Nas Trevas appeared in 1927. In order to survive during this difficult period, Ferreira de Castro had to write incessantly, and for this reason his literary production and his contributions to newspapers and magazines were quite abundant during this period. Most of the literary works published during this period were not included in Obra Completa of Ferreira de Castro. The reason for their exclusion was that the author regarded them as

mere literary experiments. They were part of the apprenticeship for his more mature works.

Emigrantes, published in 1928, was the first definite and major work of Ferreira de Castro. It was also the first work included in his Obra Completa. This novel not only was the first novel on a sociological theme, published in Portugal, that had some relevance, but it also antedated by several years most social novels of North and South America. Since the social realism found in Emigrantes still permeates most of the present literary production of Portugal, the importance of Ferreira de Castro as an innovator and a precursor is evident. Emigrantes, which brought the author acclaim, soon was translated into many different languages. The subsequent translations of his other novels gave him an international reputation never achieved previously by any Portuguese writer.

With his fame as a novelist growing, Ferreira de Castro started to write the novel that was the projection of his darkest inner self, A Selva. While working on it, Ferreira de Castro reexperienced the pains and the agony of his childhood experiences which had remained suppressed in the depths of his subconscious. Upon the publication of A Selva in 1939 he experienced a sort of liberation or catharsis. By reliving the jungle experience Ferreira de Castro felt that he could overcome most of his childhood memories and that the jungle would no longer haunt him since he had given them literary dimension. About this fear of the

jungle Ferreira de Castro said:

Esse velho terror dominou-me sempre que tentei aproximar-me da selva nos meus primeiros livros; e das poucas vezes que o fiz, para eles colhi apenas alguns ramos marginais, nunca indo além do passeante distraído que estende o braço e, sem parar, arranca a folha do arbusto erguido à beira do seu caminho.¹⁴

Although the treatment of the jungle in A Selva gave the author a definite and final catharsis, Ferreira de Castro had already touched upon the subject in some of his previous works. Alexandre Cabral says in his article, "Antecedentes de A Selva", that Carne Faminta (1922) and O Escravo Redimido (1925) have a "síntese dos factores essenciais que constituiram o núcleo do famoso romance."¹⁵ The two works just mentioned integrate as a whole the structure and the themes of A Selva.

The novel was written between April 9 and November 29, 1929, but its writing was not an easy task for the author. Many times he had to thrust aside his manuscript because he could not tolerate the thought of the density of the jungle. After finishing writing the novel, Ferreira de Castro felt so tired with his new fusion with the life of the rubber plantation that he promised that he would not write novels for a very long time. Fortunately he did not keep his promise and two years later another of his novels was published.¹⁶

A Selva, after its publication in 1930, turned out to be even more successful than Emigrantes. Through the years

it has achieved the distinction of being the most widely translated Portuguese literary work. Its universality depends a great deal on its autobiographical flavor, the role of the jungle and the originality of its social themes. Alvaro Salema, in his Preface to the English Edition of A Missão, says:

. . . the book was saturated with its heavy humid atmosphere (jungle), throbbing with the mysterious life, the threats, the shadows and nightmares. A vibrant truth and a controlled but profound pity for mankind was projected without effort or artifice written in the fever of an impassionate resurrection. The definite course of realism and humanism in Ferreira de Castro was born in the actual creation of this book, in the inevitable climate of his fresh encounter with destiny.¹⁷

The glory bestowed on the author of A Selva was short-lived because he experienced another personal crisis. In 1926 he had met a woman by the name of Maria Eugénia Haas da Costa Ramos, better known as Diana de Liz. Through several years of hardship she had been like a mother, a sister and a wife to him. He was madly in love with her, but their relationship ended prematurely. One month after the publication of A Selva she died. In "Pequena Historia de A Selva" Ferreira de Castro refers to the death of Diana de Liz:

Quando, por fim, regressei a Lisboa, soube, ainda no cais, que ele (A Selva) fôra, apesar de tudo, bem acolhido. A natural satisfação que essa notícia me trouxe durou, porém, algumas horas

apenas. Diana de Liz adoecera gravemente e eu esqueci por completo o livro. Dias depois, perdia-a para sempre e esta obra, escrita ao calor da sua ternura, transformou-se numa recordação muito mais trágica ainda do que todas as outras que lhe haviam dado origem.¹⁸

Álvaro Salema makes a commentary about this period in the life of the author:

A heavy shadow of despair enshrouded the author for a long time. He traveled, alone and without hope, through Europe, and on his return, forced to resume his life and the work to which he was irrevocably dedicated, he devoted himself to the task of collecting, editing, and publishing the first posthumous book of Diana de Liz.¹⁹

There were two posthumous books of Diana de Liz which were organized and edited by Ferreira de Castro. The first book was Pedras Falsas published in 1931 and the second was Memórias de uma Mulher da Época (1932).

After the publication of Pedras Falsas the author had a very serious illness that almost ended his life. Afterwards, during the convalescence period, he was many times at the brink of suicide, and in order for him to recuperate fully from his moral and physical pains he chose the peacefulness and the good weather of Madeira. He lived on the island for a whole year in 1932. Alberto Figueira Gomes in an article, "Ferreira de Castro e a Madeira" refers to Ferreira de Castro's stay in Madeira:

Ocupando um quarto no Hotel Figueira, no Barreiro, fazia vida quase de cenobita, mostrando, todavia, o maior interesse em dialogar com gente humilde--camponios, bordadeiras, crianças--cuja situação e problemas o prendiam intimamente.²⁰

However, Ferreira de Castro did not live all the time in Barreiro, and for a while he went to Santana. Again Álvaro Figueira Gomes describes his stay in that small town in the following manner:

Foi Eternidade na sua maior parte gizado e escrito na solidão e paz de Santana--freguesia onde Ferreira de Castro, por largo tempo, estanciou, refazendo-se física e espiritualmente de uma crise moral gravíssima.²¹

Writing Eternidade, which was published in 1933, made him overcome his depressing psychological state. With the novel he achieved again a catharsis through art, as he had done through A Selva (1930). This new work was a protest against the absurdities of existence, a questioning of the values of life and a search for something that might fill the void created by the death of a beloved one. Juvenal is the protagonist of the work, and his resemblance to Ferreira de Castro is very obvious. There is no doubt that this work is a transposition and a projection of the personal drama of the author. Eternidade also terminated a cycle. With its publication in 1933 the cycle of autobiographical novels, which also included Emigrantes (1928) and A Selva (1930) was ended.

After Eternidade he lived for some time in Barroso, a small village in the north of Portugal in the region of Trás-os-Montes. While there he was a guest in the house of "Tia Maria Isabel Moura".²² In Barroso, he studied the primitive life-style of the people of that region, and as a result he wrote Terra Fria, published in 1934. With this novel his literary career entered a different phase. He combined a direct observation of the rural life of the people from Barroso with a novelist's technique in order to write this work, and he used the same method in some of his subsequent works.

After the publication of Terra Fria, which was awarded the Ricardo Malheiros Prize in 1934, Ferreira de Castro began to fulfill his dream of traveling throughout the world. He still kept on working on new ideas for different novels but as Álvaro Salema mentions in his book Ferreira de Castro, it was

. . . a ânsia de viajar, de descobrir na diversidade das terras percorridas e dos povos observados a infinita diversidade, mas também a unidade essencial da natureza humana, que vai absorver daí por diante grande parte da vida do escritor e determinar longos anos de trabalho na sequência da sua obra. Fez o periplo do Mediterrâneo, visitou os países do Próximo Oriente, percorreu assiduamente a Espanha antes da tragédia que a submergiu. Nessa atmosfera germinaram as raízes do romance posteriormente publicado, A Curva da Estrada. Mas são os livros de viajante e observados do Mundo que o absorvem primacialmente no decurso de quase um decênio que se alonga até 1944: em 1937 inicia-se a publicação de

Pequenos Mundos e Velhas Civilizações;
de 1940 a 1944 trabalha absorvidamente
na vasta obra A Volta ao Mundo.²³

His interest was directed mainly toward civilizations of small countries and islands and humble men of independent character. The result of his many travels through the years was the publication of several travel books that provided a keen observation and analysis of the places visited, of the customs of the people and of art and culture. This keen observation and analysis is tinted with a great interest in humanity in these works. Besides the two travel books already mentioned he also published As Maravilhas Artísticas do Mundo in two volumes (1963) as a result of his many travels. This last work is a "long interpretative and humanistic account of the creative spirit in art through the ages."²⁴ For this work Ferreira de Castro received the Catenacci Award from the Fine Arts Academy of Paris.

Although his interest in civilization and culture was great, he did not by any means put aside the writing of novels. While working on his cultural enterprises he kept very busy with his fiction. In 1934 he also abandoned journalism. His novels and their success had made it financially possible for him to abandon journalism. Also in 1936 he vowed never to write for the Portuguese press while there was censorship in Portugal.

The political situation in Spain presented him with the opportunity to write a novel, Intervalo, dealing with the climate of freedom then prevalent in that country. This work

is part of a series of novels which would be included in the author's "Biografia do Século XX". In Ferreira de Castro's own words, what he had set to do was to write

. . . em numerosos volumes, a biografia romanceada do século XX, nos seus combates por uma sociedade nova. No primeiro, "As Raízes", estudaríamos a herança que nos legara a centúria precedente--fonte principal das doutrinas e dos anseios dos nossos dias, pelos quais tantos homens se deixaram e deixam morrer. Ocupar-nos-íamos, depois, da primeira guerra mundial, com o triunfo dos comunistas na Rússia, e continuaríamos a crônica do século inconformista até nós morrermos também. E assim fixaríamos, num longo e movimentado friso, a história das idéias e dos homens, quase sempre humildes, que têm lutado para que cessem as iniquidades sobre a Terra.

The author proceeds:

Em 1934 lançamo-nos à obra cíclica. Começamos pelo 3º volume, pelas lutas travadas em Espanha, logo no início do regime republicano, porque a algumas delas nós próprios assistiríamos. E não queríamos que na memória se extinguísse e na emoção esfriasse tudo quanto tínhamos visto e sentido nesses dias tão convulsos.

A república espanhola brotara quase no centro da grande crise mundial e, parecendo ser a porta duma nova era em terras ocidentais, para ela se volviam as esperanças de todos os explorados. Muitos acreditavam mesmo que seria a derradeira muralha duma sociedade agonizante e que atrás da sua fragilidade estariam a alforria económica geral, as cinzas de todas as remotas opressões e a fraternidade humana, que tantos haviam sonhado.²⁵

When Ferreira de Castro finished writing Intervalo in September of 1936, the Civil War was already going on in Spain. He did not publish the novel because he felt that it would be confiscated by the censorship owing to the controversial themes of the book. It dealt with the proletarian revolution in Spain. Likewise, his project "Biografia do Século XX" which was supposed to be a chronicle of the struggle of the masses for emancipation was abandoned. Intervalo remains today as the only document of the author's vast unfinished project; it was finally published in 1974 in the volume Fragmentos but only after a very careful reediting of some passages which seemed outdated with the passage of time.

Ferreira de Castro suffered immensely due to the suppression of liberty in Spain and because many of his intellectual friends had perished during the Civil War. Nevertheless, there was a small consolation for him from the holocaust. Among the many political refugees from Spain who came to Portugal there was a young woman, a painter by the name of Elena Muriel, whom Ferreira de Castro came to know. In 1938 the two were married.

In 1940 he again published a novel, Tempestade, in which ". . . observed reality was unfolded in a finely-controlled analysis of psychological variations."²⁶ This novel had Lisbon as a background, and it was influenced by the Presença group and its psychological novel which was then in vogue in Portugal. This work was published in 1940.

However, in his next novel, A Lã e a Neve (1947), Ferreira de Castro again returned to social realism and the novel of direct observation. In A Lã e a Neve as Jaime Brasil states, the author studied:

. . . the case of a shepherd from Serra da Estrela whose ambition is to be a factory worker and to have his own home. The shepherd manages to escape from the first occupation and imprisons himself in the small industrial city, but he never realizes the other part of his dream: he only becomes a wage slave.²⁷

With the object of writing this novel for seven years he spent long periods among the shepherds of Serra da Estrela studying their customs and their insignificant ambitions. In many respects this novel was the most definite and accurate statement of the novelist as a social realist.

In 1950 he published A Curva da Estrada. The action of the novel takes place during the first years of the Spanish Republic. There is in this work a constant interplay between two opposing factions. Also the first signs of the reactionary forces that crushed the young regime in 1939 make their presence felt throughout the book. In it Ballesteros and his colleagues are constantly undermining any progressive ideas that might further the cause of the proletariat. This novel also reveals a technical change from his previous novels. From now on reality in his fiction is introspective and subjective rather than objective. The reality of A Curva da Estrada and of the subsequent works deals mainly with ethical problems and cases of conscience.

After 1950 he spent a considerable amount of time in France, and the background for his novella A Missão was that country. The volume A Missão, published in 1954, consisted of a short story, O Senhor dos Navegantes, a novel, A Experiência, and the novella, A Missão, which gave the title to the whole volume.

After the publication of A Missão his fiction production diminished considerably. From 1954 until 1974 when he died, Ferreira de Castro published only two novels, O Instinto Supremo (1968) and the delayed novel O Intervalo included in the volume Os Fragmentos. The former work which is based on the experiences of General Pondon in the Amazon jungle deals with a kind of philosophical suicide. It brings together a diversified group of people from different backgrounds but united in a common goal: their desire to bring civilization to the Parintin Indians without the use of force. They know that they might be attacked by the Indians, but the use of force is only their last resource and only if everything else has failed. This is their ideological credo which is put to a severe test by the survival instinct in man.

Fragmentos (1974) was the last publication of Ferreira de Castro. However, between the publication of Emigrantes (1928) and his last work, some events happened in the author's life which were not yet mentioned. In 1953, a second grave illness brought him close to death, but as in 1931 his innate vitality pulled him through the crisis.

Newspapers had their obituaries ready for the announcement of his death as had been the case in 1931. Once again the notices had to be pulled. After his convalescence, he led a very demanding social life owing to his growing literary prestige. The demand for his personal appearances in Portugal, and other countries such as Brazil and France must have been contrary to his nature since he always was a man who preferred solitude and disdained all kinds of publicity. His prestige, and influence did not confine themselves to literary circles. Accordingly, in 1958, when the political situation in Portugal was at the crossroads of a great dilemma and the people wanted a democracy as a solution to the Portuguese political problem, Ferreira de Castro was invited to be a candidate for the Presidency. Although he would have received great support from the people because of his popularity, he declined the invitation for several reasons. He did not like publicity, he disdained all politicians, he felt that he lacked the necessary political qualities to lead the nation, and he sensed that he could not beat the well-organized repressive political machinery of the Salazar dictatorship. Humberto Delgado was the opposition candidate in 1958, and as expected, he was soundly defeated at the polls.

Just as Ferreira de Castro declined the invitation to be a candidate for the Presidency, he thwarted every effort by other writers in their quest to make him a candidate for the Nobel Prize for literature. He always alleged that he

was not worthy of such a prize and that other more deserving writers should be nominated, particularly Aquilino Ribeiro. However, he relented, and in 1969 Ferreira de Castro and Jorge Amado appeared together in the list of Portuguese-speaking candidates for the Nobel Prize. However, Ferreira de Castro appeared on the list because that was the condition that Jorge Amado asked for in order for the cultural and literary Academies of Brazil to submit his own name for the Nobel Prize. It would have been splendid to give the award to a writer of the Portuguese language, since none had ever won it, and who better than Ferreira de Castro fulfilled the conditions for the awarding of the Nobel Prize: literature for the advancement of humanity.

Although he did not win the Nobel Prize, Ferreira de Castro won many rewards and awards for his literary achievements. In 1955, the twenty-fifth anniversary of A Selva, there were many literary celebrations in Portugal and Brazil to celebrate that event. For the same purpose an elegant edition of A Selva was brought out. This edition was illustrated by Candido Portinari, one of the greatest Brazilian painters of this century. In 1962 Ferreira de Castro was elected unanimously President of the Portuguese Society of Writers, a function which he maintained until 1964. In 1966, at the fiftieth anniversary of the beginning of his literary career, there were several literary colloquia in

Portugal and Brazil to commemorate that event. Many news-⁵¹
paper and magazine articles were written in his honor.
Most of these articles appeared in a book justly titled
O Cinquentenário Literário de Ferreira de Castro. In 1970
he was awarded the "Golden Eagle", which is the literary
grand prize of the Nice Festival. This award was a just
recognition by French critics of the international impor-
tance of Ferreira de Castro. There is something even more
unique about the awarding of the "Golden Eagle" to Ferreira
de Castro. It was the first time that any internationally
recognized prize had been given to a Portuguese writer.
The novel responsible for the award at the Nice Festival
was O Instinto Supremo (1968). In 1971 Ferreira de Castro,
together with Jorge Amado, received the "Prêmio da Latinidade"
given annually in Paris by the "Acadêmia do Mundo Latino".
The money which he received from this last prize together
with the money from the Golden Eagle prize was used to build
a library in his home town of Ossela.

In 1971 when Ferreira de Castro visited Brazil, he was
received warmly by the most diversified sectors of Brazilian
life. The same reception had been accorded him during his
previous visit in 1959 to Brazil, a country where he had
spent some of his most important formative years. In his
last visit the Federal Government decided to name a stretch
of the "Estrada Transamazônica" after Ferreira de Castro.

On June 5, 1974 when he was resting in Macieira de
Cambra he was felled by a stroke. Realizing that death was

near, Ferreira de Castro still felt very optimistic about the future of mankind:

Quando visionamos os nossos horizontes já fechados, não se escrevem palavras como estas sem uma forte melancolia. Quero, porém, dizer aos meus amigos, com os sentimentos fraternais que tenho por eles, neste momento impregnados de uma intensa, de uma saudosa emoção, que perante a idéia da morte me sinto profundamente confortado pela certeza de que virá, inevitavelmente, e a sociedade de justiça e de amor para todos os seres humanos que foi a constante e suprema aspiração da minha vida.²⁸

Since the writer had witnessed the revolutionary events of April 25, 1974 and had participated in all the festivities to commemorate the newly-won freedom of the Portuguese people from the repressive and reactionary fascist forces, his optimism was quite justifiable. For the first time in almost fifty years the hope for a more equitable and just society seemed a distinct possibility in Portugal. Unfortunately for Ferreira de Castro the joy and the hope brought about by the events of April 25 were short-lived. On June 29, a few days after he fell ill, he died in Oporto, the city to where he had been taken after the stroke. His urn was taken to the English cemetery in Lisbon where it remained until his burial on May 31, 1975, in Sintra, near the "Castelo dos Mouros". These were the last wishes of the author, and he chose specifically Sintra as his final resting place because of its proximity to the stars.

Ferreira de Castro's death came at a very inopportune

time, because he was going to initiate the publication of some of his books which had not been published previously due to the political situation in Portugal. The Twenty-fifth of April had eliminated all the factors standing in the way of the publication of his works. It is wished that they will be published in the near future so that his message of hope, liberty and brotherhood can remain alive in the world, not only through his previously published books, but also through the new works.

The life and the many literary achievements of Ferreira de Castro made him unique in the literary scene of Portugal. Although without solid formal education, his great intelligence enabled him to achieve a vast culture in many fields and his artistic sensitivity has expressed itself in many outstanding works of art. As Oscar Lopes says in "Homenagem a Ferreira de Castro", Ferreira de Castro's career was unique for two main reasons:

Em primeiro lugar, toda a sua obra de ficção está focada sobre os problemas da maioria do Povo Português. Em segundo lugar, é ele próprio, o melhor símbolo desse mesmo povo Português que, a despeito de todas as dificuldades, consegue educar-se autodidaticamente e ascender, sucessivamente, ao jornalismo, a literatura de cordel e folhetim, e finalmente à sua própria descoberta como assunto, atingindo a dignidade de uma autorepresentação que, como sabemos pelas suas traduções numerosas, já não interessa apenas aos Portugueses.²⁹

Ferreira de Castro indeed attained a world-wide audience comparable to what Camões and Eça had achieved previously.

Before his appearance the Portuguese novel lacked very few adherents outside of the Portuguese frontiers, but this bleak picture changed considerably for the better after he achieved popularity. His universality stems from the fact that Ferreira de Castro lived in a dramatic period in which man had become particularly aware of his humiliating condition and through his literature he confronted the oppressive, the reactionary and the evil forces to show mankind that dignity was still a distinct possibility. About this Fernando Namora, in an article, "Ferreira de Castro: O homem e o escritor" says:

Se percorrermos a obra de Ferreira de Castro de uma ponta à outra, veremos que nela sobressai, hoje como ontem, esse propósito de testemunhar agindo, denunciando, exortando, mas sem que por um momento se ponha em causa a fraternidade. Se houve escritor que exemplificou quanto a literatura é comunhão entre os homens, desígnio transformador, apelo à justiça e nunca à intolerância, apelo ao convívio confiante e nunca ao sectarismo que apenas se cala com sangue, se houve escritor que mostrou quanto a libertação intelectual e indissolúvel da libertação social e por esta se bate, se houve, em suma, escritor "humanista", esse foi Ferreira de Castro.³⁰

Lastly it might be said that the author's attitude was formed by both sensibility and intelligence and it imbued every aspect of his work in a singular unchanging expression: the ardent, unalloyed comprehension of the nature of human existence. Given all these factors, all the honors bestowed upon Ferreira de Castro and his great appeal are easily comprehensible.

CHAPTER II

FOOTNOTES

- 1 Álvaro Salema, Ferreira de Castro (Lisboa: Publicações Europa - América, 1974), p. 18.
- 2 Jaime Brasil, Ferreira de Castro: O Homem e a Obra (Lisboa: Editora Arcádia, 1961), p. 22.
- 3 José Maria Ferreira de Castro, "Emigrantes" in Obra Completa, Vol. II (Rio de Janeiro: Editora José Aguilar, 1958), p. 351.
- 4 José Maria Ferreira de Castro, The Mission, trans. Ann Stephens (London: Hamish Hamilton, _____), pp. 6-7.
- 5 José Maria Ferreira de Castro, "A Selva" in Obra Completa, Vol. I (Rio de Janeiro: Editora José Aguilar, 1958), pp. 195-196.
- 6 Ibid., p. 227.
- 7 Ibid., p. 91.
- 8 Livro do Cinquentenário da vida Literária de Ferreira de Castro (Lisboa: Portugália Editora, 1967), p. 310.
- 9 Álvaro Salema, p. 21.
- 10 Jaime Brasil, "Ferreira de Castro," Books Abroad, Vol. XXXI, 1957, p. 118.

- 11 Ferreira de Castro, "Introdução Geral" in Obra Completa, Vol. I, p. 28.
- 12 Jaime Brasil, "Ferreira de Castro," p. 119.
- 13 Ibid.
- 14 "A Selva" in Obra Completa, Vol. I, p. 72.
- 15 Livro do Cinquentenário da Vida Literária de Ferreira de Castro, p. 46.
- 16 A Selva, p. 74.
- 17 Ferreira de Castro, The Mission, pp. 11-12.
- 18 A Selva, p. 77.
- 19 The Mission, p. 13.
- 20 Livro do Cinquentenário . . ., p. 39.
- 21 Ibid., p. 38.
- 22 Ibid., p. 208.
- 23 Álvaro Salema, pp. 29-30.
- 24 The Mission, p. 17.

- 25 José Maria Ferreira de Castro, Os Fragmentos (Lisboa: Guimarães & C.^a Editores, 1974), pp. 61-62.
- 26 The Mission, p. 15.
- 27 Jaime Brasil, "Ferreira de Castro," p. 120.
- 28 Álvaro Salema, "Saudade de um companheiro," Diário de Notícias, July 4, 1974.
- 29 Livro do Cinquentenário . . ., p. 256.
- 30 Fernando Namora, "O Homem e o Escritor," Diário de Notícias, July 4, 1974.

C H A P T E R I I I

FERREIRA DE CASTRO'S SOCIAL THEORY
AND THEMES1. Humanitarian Socialism as the Basis of the Author's
Social Theory

Ferreira de Castro as the precursor of Neo-Realismo in Portugal has many ideological affinities with the writers of that movement, but their differences are also quite evident. In principle they all believe in some kind of socialism which suggests that man's obligations should be limited to the welfare of mankind, and that man can perfect his nature without the aid of divine grace. It is their belief that socialism can eliminate the inequity and the injustice of the world and give man a collective social conscience. However, dialectical materialism in Ferreira de Castro is different in many respects from the Neo-Realists. He stressed the ethical behavior of his characters in their pursuit of socio-economic goals, while the later writers with their Marxist-Leninist approach to reality are more dogmatic, radical and believe that man must become an active participant in the political reality of the world. Ferreira de Castro simply wants man to intervene in the socio-ethical aspects of that world. This ethical dimension is revealed constantly in his works through the qualities displayed by many of the characters, such as

brotherhood, solidarity, understanding, love, intelligence. Ferreira de Castro bases his characters' ethical behavior on these qualities, because he feels that they will lead eventually to the attainment of a perfect social order. The author's personal background and experience made him aware that mankind possesses all of these qualities, although on many occasions they are overlooked.

It is this ethical approach to social reality and the stress on the development of a socio-ethical conscience in man that makes Ferreira de Castro a humanitarian socialist. In many respect his humanitarian socialism, with its emphasis on an ethical revolution of mankind is connected to the revolution of the spirit of António Sérgio. Sérgio had condemned the use of force to achieve social ends: he preached rather that change could come only through a revolution of the spirit. Likewise Ferreira de Castro preaches against the use of force for social purposes, and instead opts for an ethical revolution. In the humanitarian world view of the author, the means to the end and that end is a higher social order also based on ethical principles. He believes that humanitarianism based on ethical qualities, besides being the goal that mankind is searching for should also be the catalyst for all of man's actions at the present.

To the contrary the Neo-Realists may accept humanitarian socialism as the final stage of a Marxist evolution of mankind, but they do not necessarily adhere to the ethical methods in their socio-economic perspective. Their dialectical

materialism is more dogmatic and radical than Ferreira de Castro's. They want to cut the evil at the roots, they believe that the ends justify the means, and above all they want to destroy the established order immediately. Consequently they do not exclude the use of force and violence in order to reach their objectives. Like Lenin they feel that when there is injustice and inequity, anyone who remains aloof bears part of the blame. To them the humanitarian socialism of Ferreira de Castro smacks of non-commitment because of its ethical approach to socio-economic problems, and unlike him they advocate a very strong commitment to the revolutionary process through political activism. They feel that this political activism will lead to the elimination of injustice and inequity in society and to the development of a collective conscience in man.

There is another basic difference between the socialism of Ferreira de Castro and that of the Neo-Realists. His humanitarian socialism stems from his personal experiences and background while the Neo-Realists are acquainted with socialism only in theory. At a very early age Ferreira de Castro went to Brazil, and this is the crucial point in the development and acquisition of his humanitarian philosophy. As an immigrant in the Amazon jungle he was subjected to isolation, hardship and injustice, and this instilled in him a sense of solidarity and brotherhood with other people living under similar conditions. On his return to Europe he

also had to face poverty and injustice, and he was a witness to social upheaval and political violence in the European continent. Likewise, all of these factors were instrumental in infusing in him the awareness that humanitarian socialism was capable of dealing effectively with the problems confronting society. This explains why in his novels he became a proponent of it, and at the same time an uncompromising critic of any kind of injustice, oppression and exploitation.

He always emphasizes that the apparent need for society to solve its problems in a humanitarian and ethical way is universal. This is seen in his works which have as background not only different parts of Portugal but also other countries, as for example Brazil, France and Spain. By enlarging the human horizon of his fictional world he is able to prove this need, and also able to show his solidarity with suffering mankind. Dias de Melo, a literary critic, in the article, "Uma vida e uma obra ao serviço da humanidade" says that he

. . . abre os braços da sua fraternidade, o coração do seu amor, a inteligência da sua compreensão, a todos os homens que sofrem, quem quer que eles sejam e onde quer que se encontrem, vítimas da injustiça, de preconceito, da prepotência, da crueldade. E com todos os homens que sofrem, constrói toda a sua obra de afecto e solidariedade.¹

There is no question that some of the most distinguishing features of Ferreira de Castro and which are obvious in all his works is that he concerns himself greatly with humanity and also loves it tremendously. This is evident in the way

his characters are treated, in the sympathy that he exhibits towards them and in his interest in their petty struggles and simple lives. Ferrão Moreira, a literary critic, in the article, "Aspectos humanísticos e sociais da obra de Ferreira de Castro" says that the outstanding note of his novels is his understanding of human frailties and his love of man:

Apraz-nos ainda, neste discorrer, deixar referência a uma das notas marcantes de literatura de Ferreira de Castro: piedade pelo semelhante, a compreensão pelas suas deficiências, a atribuição duma culpabilidade relativa quanto aos erros que pratica, num clima que frequentes vezes lhe desobedece e não hesita em esmagá-lo na primeira encruzilhada. Percebemos nele um debruçar caritativo, fraterno, sobre as suas mazelas, e compaixão que sente por essas turbas desgarradas, trágicamente imóveis, que esperam apesar de tudo um milagre salvador.²

The same critic continues:

O mais humílimo ser, que se esconde na sombra da sua fugaz presença, merece um gesto de simpatia, um aceno amistoso que lhe diz não estar só, que há para além do ostracismo uma ignorada solidariedade que o convida a persistir e a viver.³

His humanitarianism is also found in the "Pórticos" or prologues in which he states directly the ideas that he presents fictionally in his novels. In the prologue to A Tempestade, which is in letter form, he tells a friend that the latter friend

. . . conhece bem as misérias e as grandezas do ser humano. E, porque as conhece, ama, como eu, o Homem, ama-o apesar dos seus defeitos, das suas fraquezas: ama-o porque sabe que também é nobre, também aspira a superar-se e, se não vai mais longe na rota luminosa, não é por carecer de desejo e sim pelos limites que lhe impõe a sua própria condição.⁴

It is indeed love for man that motivates him to attack in the prologues of his novels the exploiters that "aproveitando todas as circunstâncias favoráveis eu criando-as até, fazem oiro com a ingenuidade dos ingénuos"⁵ and to expose "o sofrimento dos humildes através dos séculos em busca de pão e de justiça"⁶ and "as dores inúteis e os absurdos que hoje, se expõem sobre a terra, maculando e diminuindo a sua beleza original."⁷

Unlike Ferreira de Castro many men do not have love for mankind and simply do not care about the human condition. They can not comprehend each other. They are egotistical, biased, prejudiced, primitive, narrow-minded. Some are powerful and to them the weak must submit unconditionally. The men that are capable of changing the human condition are not perseverant, and many times attack the principles of humanitarianism after they have fought for them most of their lives. These facts are pointed out by Ferreira de Castro in the prologue of A Tempestade:

Os homens na sua maioria, não se compreendem uns aos outros. Aferram-se ao seu egoísmo, a reacções primitivas, a idéias feitas, a prejuizos remotos, uns;

entregam-se à submissão, os outros, os mais fracos. E até alguns dos que pareciam melhor dotados para colaborar na obra de compreensão humana que é preciso dar ao mundo, costumam arrepiar caminho antes de findar a jornada. Depois de terem esgotado mais de metade da vida a descrer dos deuses e a acreditar nos homens, empregam o resto do tempo, com o mesmo facciocismo com que, até há pouco, faziam o contrário, a desprezar os homens e a adorar os deuses.⁸

These pseudo-intellectuals when they reach a certain stage in their lives begin to accept the permanence of the status quo, thus denying with their comfortable attitude an intrinsic truth of history: evolution as a constant process. For Ferreira de Castro to accept the idea that this world is the best possible world is a good argument for the privileged and the exploiters, but for the majority of people it amounts to an acceptance of inequity, injustice and lack of freedom. In his works there is a constant struggle against the immutability and the immobility of any established order and social values. There is always a systematic opposition to conformity and to the consecration of any established idea so that man can proceed in his socio-ethical evolution. In accordance with this vision, change emerges as the new absolute, since he rejects all closed systems and stresses the relativity of all human knowledge and values. Indeed, Ferreira de Castro feels that there is an urgent need for the demythification of the system, institutions and values so that man, through an ethical revolution can keep on building a more just and more equitable world for all mankind and not just

for a privileged few.

Ferreira de Castro still thinks that man is in the initial stage of his redemption as he states in the prologue of Eternidade. However, he feels that in spite of almost insurmountable problems, the unreliability of most men and possibly many more setbacks that will restrain the development of humanitarian socialism, man someday will realize himself as a human being. He will overcome all the surrounding obstacles because he has that redemptive sentiment of recuperation that will determine the end of the repressive and inhuman attitudes of the privileged minority.

Ferreira de Castro foresees a hard struggle ahead and consequently he suggests some ideas that may be useful in this struggle. He says that the adolescent should be taught the great lessons of history, rather than the lives of military heroes and details of war:

Que em vez de se fazer ouvir às crianças os tambores épicos das história, onde o mítico acabou por transcender a realidade, em vez de extravasar nos seus espíritos desprevenidos o ódio de raças, a idéia de rivalidades entre povos, de supremacia duns em relação aos outros, o que me parece bem falacioso e desatinado, pois todos são susceptíveis das mesmas baixezas e das mesmas grandezas, se lhes vá ensinando, mais modestamente e desde os mais verdes anos, a compreenderem-se entre elas.⁹

These lessons can then be a means of cultivating and developing in children the unexploited quality of comprehension that we all possess when we are born, although that quality is still in a very embryonic stage. Also these lessons of

history which have solely human comprehension as their objective should be oriented towards an active rather than a passive understanding of human nature. As it is implied in A Experiencia it is necessary

. . . compreender e amar os homens para melhor aclarar e melhor combater as razões das injustiças, da miséria e da servidão que anulam tantas vidas e que levam muitas outras ao desespero e até ao crime, transformando em noite negra a alvorada que cada qual traz consigo quando nasce.¹⁰

Ferreira de Castro feels that ". . . os homens assim formados poderão ser uma consciência em ação e um exemplo de possibilidades humanas até hoje ainda não aproveitadas, nem desenvolvidas."¹¹ Another suggestion is that governments should set up committees whose objective is to study different methods of social living, and then use the knowledge for humanitarian purposes, thus improving the standards of society. These committees by canvassing the techniques and the ideology of different communes would be in a better position to implement with new ideas the establishment of a more just society. Finally Ferreira de Castro believes very strongly that intelligence, understanding and continuous evolution will lead ultimately to that state where man has a collective conscience based on socio-ethical principles.

2. The Social Theory and Themes of Ferreira de Castro's Fiction

In Ferreira de Castro's works, the characters have to

face constantly injustice, hardship, inequity and anguish.⁶⁷
The author focuses on their socio-economic circumstances which destroy their dignity and subject them to a life of isolation, alienation and humiliation. The aim of his fiction is to examine and denounce this world of ferment and crumbling values, while at the same time uncovering in man the intrinsic qualities needed to affect changes in the structure of society. These qualities, as Ferreira de Castro constantly implies throughout his works, are brotherhood, understanding, solidarity and hope. He feels that through them man can find a sense of substance, dignity and meaning for his life. It is around these qualities and also around the crumbling and negative values of the established social order, all of which are part of his fiction, that Ferreira de Castro establishes his social theory. Obviously there is a relationship in his works between his social theory and all of his themes since these are created to support his social theory. An examination of the author's work will be attempted in the following pages in order to establish this relationship.

The protagonist of Ferreira de Castro's first important novel tragically loses the author's humanitarian perspective of life. Manuel da Bouça in Emigrantes leaves for Brazil full of hope, but in that country he finds nothing but despair, loneliness and demeaning social conditions that completely destroy his dignity as a human being. His defeat is an a priori defeat since he is misled by the travel agency

owners who guarantee that he will become rich in Brazil; further his lack of education and his ignorance undermine his capabilities to confront the socio-economic reality. For Manuel da Bouça his journey to Brazil is a metaphor of a journey through life viewed as an escape from one prison to another. He escapes the repressive and unjust conditions of Portuguese society only to be exploited and treated unjustly in Brazil. The geographical ambience changes but the socio-economic conditions remain unchanged. Manuel da Bouca, like all emigrants, may have a country stamped on his passport, but in reality he does not have a country, since it belongs to a select few. Brazil also belongs to a privileged minority and this is the bitter reality that Manuel da Bouça has to confront. Consequently he becomes depressed and pessimistic and he begins to doubt the meaning of an existence that only brings him distress without any compensation. Also, Brazil as a symbol of the illusion, the illusion of bettering oneself, that all men must maintain in life because of their need for happiness begins to dissipate in his mind.¹²

In Emigrantes Ferreira de Castro's focus is directed to what emigrants of all ages and regions have in common rather than what differentiates one emigrant from another. In Emigrantes emigration is seen as a collective tragedy; the emigrants exchange their land for another, they suffer basically the same unjust conditions in the new country and most of them do not have the necessary aptitudes to triumph

against the socio-economic obstacles which they must confront in the new place. This is the tragedy that Manuel da Bouça cannot comprehend. He can not understand the affection which the calabrês and other immigrants reveal towards him and even when he is persuaded to take part in a revolution in Brazil, for the good of the oppressed, he cannot find hope, dignity or meaning for his life in the brotherhood and solidarity of the revolutionaries. Manuel da Bouça can never acquire a social conscience, thus through his selfishness and pessimism he becomes more isolated and alienated from mankind. However, he can not be blamed for what he is, the blame has to be placed on the conditions that led him to his present social condition. He is seen later on in another novel, A Lã e a Neve, but his attitude is basically the same. According to him everyone he knows is egotistical and self-seeking:

Cada um só tratava de si e não se importava com os demais. Até a sua filha e o seu genro o haviam desprezado, quando souberam que ele não trouxera vintém das terras por onde andara. Aquilo não tinha remédio algum e havia de ser sempre assim. Os homens eram como eram e não havia jeito a dar-lhes. Quem tinha sorte, tinha: quem não a tinha que rebentasse!¹³

As the literary career of Ferreira de Castro developed the main characters began to fit within the author's perspective of humanitarian socialism. This is true of Alberto in A Selva (1930). As Manuel da Bouça he is misled by false hopes and promises, and instead he encounters hardship,

injustice and oppression working in a rubber plantation in the Amazon jungle. Alberto's first impression when he arrives on the Paraíso rubber plantation is that the concept of brotherhood and solidarity do not exist there. The jungle, symbolizing with its grandeur and mystery an all powerful God who commands the destiny of man, gives impersonality to the atmosphere. The plantation workers seem to strengthen this impression, for the newcomers are received with an air of indifference. To Alberto they seem hostile:

Lá fora os desembarcados encolhiam-se cada vez mais humildes e submissos, entre os velhos seringueiros que surgiam, naquele primeiro contacto, não como homens nascidos na mesma terra e trilhando a mesma via-dolorosa, mas como inimigos a quem nada comovia. De sério, só o que lhes interessava: a notícia, ansiosamente esperada do último preço da borracha.¹⁴

In referrence to this attitude of the seringueiros, John C. Gillespie, a literary critic and a teacher, in "O conceito da fraternidade em Ferreira de Castro" says:

Ha uma ausência completa de qualquer contacto entre eles, uma ignorância total de facto de que a solidariedade será a única defesa contra a exploração e que a compaixão será a única consolação.¹⁵

Their only salvation seems to rest on the price of rubber in the world market, but it is unlikely that even if prices go up they will free themselves from the hell of the jungle. Their social condition imposes restrictions on their ability to overcome the powerful forces of the social system and

nature. Juca Tristão is the symbol of the oppressive established order. He is the owner of the rubber plantation, he is tyrannical and despotic, he treats the workers as if they were slaves, and for any motive he puts them in prison and whips them. In Juca Tristão's system the workers work to enslave themselves. They always pay more for the products and the food that they need for survival than what they receive for the rubber which they extract. As a consequence, their debts constantly increase.¹⁶ For example, Alberto can only free himself with the money sent to him by his mother.

In the Amazon the workers also have to confront nature constantly. The jungle with its overpowering force acts upon the destiny of all the men living there and makes them feel as if they are living in an anguished, alienated Kafkian world. The jungle is a metaphor for the human condition, while at the same time it symbolizes a prison. Within the prison of the jungle there are restrictive cells of the social system, the vegetation, the overpowering heat, wild animals, snakes and savages. Confronted with all these conditions the workers can not simply illude themselves that a change in the price of rubber will correspond to a change in their lives, since to accept such an illusion would place their day of emancipation farther ahead into the future. What they really need is to unite themselves in a common struggle against the enemy that may lead to positive results,

instead of dividing themselves with their selfishness and 72
illusions which lead to a weakening of their position versus
the oppressors.

However, the conditions in the jungle are not completely
impersonal and indifferent as it was implied above, and
Alberto finds this very soon after his arrival at the Paraíso
rubber plantation. This change occurs when he comes into
contact with Firmino, a fellow worker. In spite of disillusionment,
misery and hardship, Firmino maintains a certain
dignity as a human being, and unlike most of the other workers
he is aware that he shares similar conditions with many other
people in the jungle. He feels for Alberto and helps him
get settled on the plantation. Naturally his feelings are
reciprocated by Alberto and Firmino finds in him a person he
can trust:

Firmino falou, falou numa revelação
de todo o seu drama e num apelo à soli-
driedade.

Alberto compreendia-o fraternalmente.¹⁷

They both are able to understand their mutual plight, they
know that they have lost their individuality, or rather, the
right to an existence different from the others because of
repression and injustice. They are indeed totally aware of
their situation, and this comprehension is the first step in
the struggle against the oppressive forces.

Towards the end of the novel Alberto displays the same
spirit of comprehension when he reacts unfavorably to the

punishment given to five fugitives from the rubber plantation. His indignation is a manifestation of a feeling of brotherhood and solidarity with the five fugitives, although it is the presence of Firmino in that group that sets off his reaction; the two are united in the same struggle, and the scene of the men imprisoned and whipped during the night touches upon the sensitivity of Alberto and makes him feel the punishment.¹⁸

It is this comprehension that his plight is the same as other workers that sets Alberto apart from Manuel da Bouça. Manuel da Bouça comes into contact with brotherhood and solidarity, especially in his dealings with some of the immigrants and other revolutionaries, but he does not perceive those two qualities as being part of a wider socio-economic context, and consequently he fails to realize their potentiality in bringing about social change. It is this failure on his part that gives him his negative and pessimistic attitude towards life and social progress. On the other hand, Alberto is capable of perceiving solidarity and brotherhood within the wider socio-economic context, and as a result he thinks of them as powerful forces that can unite mankind in a common struggle against the established order, and thus achieve social change. Unlike Manuel da Bouça he has a positive attitude towards life and social progress:

Sem dúvida, a Humanidade está longe ainda da elevação coletiva que eu sonho para ela. Há de lá chegar, decerto, pela evolução. Mas isso é tão lento e a vida de cada um é tão pequena, que eu,

às vezes, penso que a sede de justiça que há por toda a parte acabará por marchar à frente.¹⁹

It is Alberto's experience in the jungle that is at the basis of the development of his ethical conscience and is decisive in his reaching a conclusion about his future. He decides that he does not want to become a prosecutor as was his original intention because he no longer feels the desire to accuse anyone. After Tiago sets fire to the living quarters of the Paraíso rubber plantation and Juca Tristão is killed in the process, this change of attitude is revealed:

A sua voz não poderia abrir-se em grandes tropos acusadores, sem que a sua consciência e as suas dúvidas se elevassem mais alto e a sufocassem e a emudecessem, irremediavelmente.²⁰

Alberto does not condone Tiago's act but at the same time he can not accuse him or punish him. Only "a origem remota, que não fora perfeita na sua criação" can be blamed for what happened.²¹ Tiago's drastic decision identifies itself with an altruistic desire on his part to obstruct the return of slavery and it also symbolizes the rubber plantation workers' yearning for freedom. He does not do it because he loves the workers, he does it because he thinks that man is free. Tiago only reacts violently against Juca Tristão when the latter uses the whip against his men. Juca is allowed to use more conventional and sophisticated methods to enslave his

workers by Tiago, but as soon as he uses the whip, which to Tiago as an old slave himself is a symbol of slavery, he perishes.²² In spite of the significance of the final act, Alberto's change of mind and the development of a sense of brotherhood and solidarity throughout the novel, the book ends on a note of pessimism with the suggestion that everything that happened in the Paraíso rubber plantation will be forgotten soon:

Quando chegasse a manhã, derramando da sua inesgotável cornucópia a luz dos trópicos, haveria ali apenas um montão de cinzas, que o vento, em breve dispersaria.²³

Eternidade (1933) is the most important book for the understanding of the author's social theory. Juvenal, the protagonist of the novel, is a cultured man, and his characterization shows that the humanitarian socialism of Ferreira de Castro has developed and deepened. The death of Juvenal's common-law wife results in intense feelings of depression and loneliness, a keen awareness of human limitations and the finite condition of man. Death becomes the greatest source of anguish for Juvenal, as he becomes more and more involved in questioning the meaning of life and being able to see only its meaninglessness. In the initial stages of the novel he has an intense consciousness of death, and he regards it as the irrefutable proof of the absurdity of life.²⁴ All these factors contribute to his breaking away from his world, in an attempt to give significance to his life. His new attitude

is a defiant protest against the finality of existence; it is a rebellion of the spirit against the absurdity of life. His spirit possessing great desire for immortality, reacts against all dark thoughts and asserts that some day man will conquer death. Then life will not seem so meaningless.

In Eternidade Juvenal goes through a spiritual journey. First his spirit has to descend to hell, which is the world of the self, anguish, absurdity of life and where it discovers the tragic finality of life. It is then that his spirit rediscovers the secret of life and has an intimation of a far-off earthly paradise, "um mundo de fraternidade e de inteligência, onde já não existirão as iniquidades, as dores inúteis e os absurdos que, hoje se expõem sobre a terra maculando e diminuindo a sua beleza original."²⁵ In this work there is a close association between death and life. As the two ends of the cycle meet, both life and death are viewed as parts of the incessant cycle of creation.

Once Juvenal has discovered death he is ready for an integration into society. His reintegration because of his prior experience appears as a form of dedication to the promotion of human dignity in the world. Violet M. Horvath comments on one of Malraux's characters in Andre Malraux: The Human Adventure also applies to Juvenal:

It is the hero's growing awareness of his own power to act to change the world in which he lives that marked the beginning of his ascent from hell. "Effecting change" as an attempt to create a better world emerges as the

only positive way of lending meaning to both life and death and, by extension of transforming absurdity into significance.²⁶

Juvenal realizes that through action he can directly influence the course of history and also find the meaning of life and death. His course of action in order to combat the problems confronting man is based on ethical principles. He wants all men to realize that they have a common destiny which is death, to discover the tragic finality of life, to be aware that they suffer under the same oppressive social conditions so that from all these factors a new man can emerge unified with other human beings in a feeling of brotherhood and solidarity. After man has experienced his redemption he will be able to start his quest for dignity and his search to find a meaning for his life. At this stage, Juvenal feels, man will have an incentive to fight against the metaphysical absurdities and demeaning social conditions.

Man begins his quest for dignity and his search for significance in life when he accepts and realizes that all his actions and especially his work have meaning. His work must acquire dignity through a sense of brotherhood and a common struggle.²⁸ For these reasons Juvenal says that he would not feel at ease knowing that if he were carried instead of walking other men would have to bear his weight.²⁹ These words are emitted in response to Elmano Vaz's

insistence that he be carried by two men in a hammock down⁷⁸ the mountain, instead of walking all that distance. Juvenal's refusal is an implication that he considers such work undignified, and that any man should not do such demeaning work because it is outside of the realm of the common struggle for dignity. Juvenal also wants the world to belong to those two men who make a living by bearing the weight of other people on their shoulders; he does not want it just for the rich and the privileged. He wishes that the privileges of the few may become the rights of everyone because human dignity warrants such a world, and if those two men keep on doing their work the situation is going to remain unchanged. However, Juvenal is realistic enough to realize that it is difficult to change the status quo, that all men are not going to achieve dignity through a common struggle immediately and that equality for all men is a dream still far in the future. Consequently he feels that hope should be an integral part of the struggle of man to achieve dignity.

In Eternidade, also, as John C. Gillespie explains in "A dignidade do homem", the idea expressed previously in Emigrantes and A Selva that only the poor are born to fight disappears:

Todos nascemos na miséria, mas uns, por serem privilegiados pela situação social, esquecem-se deste facto, e outros descuidam-no intencionalmente. Mas este esquecimento, este descuido não tem sentido, porque não é só pelo proveito material, é também contra a essência

passageira da nossa condição humana e
nesta luta devem participar todos os
homens porque todos tem o mesmo fim.³⁰

For Juvenal the focus definitely shifts from the differences that separate men to the shared experiences that unite them. Juvenal also feels that mankind cannot find any divine or supernatural help in order to solve its differences. According to him, Christ "continuava indiferente, há dois mil anos indiferente a todas as suplicas e a todos os desesperos, a tudo e a todos."³¹ Man cannot count any longer on a Christian world of love and justice, because it has turned into a world of servitude and injustice. The only support man can find for his problems is in the brotherhood of the struggle that unites him with suffering mankind. "Em Eternidade, pois, Ferreira de Castro dá à luta pelo pão de cada dia um sentido mais ou menos amplo e mesmo transcendental."³² He feels that in the fight for material progress man can eventually transcend his human limitations and beat the last insult to his dignity which is death.

To achieve total dignity is the ultimate goal of the humanitarian ideology of Juvenal. However, his ideology throughout the novel is mostly theoretical, and in terms of practical results he does not accomplish much with his humanitarian socialism. Only at certain instances is Juvenal capable of rising above his pessimistic attitude towards life, as well as the many doubts that still keep on plaguing him about the future of mankind, and to put into

concrete results the ideology that he has been developing theoretically throughout the novel. It is not until the very end of Eternidade that the redemption of Juvenal becomes a fait accompli. At this moment, he has a true resurrection and he glimpses eternity.

One of the times that Juvenal becomes involved in the common struggle for dignity is when he takes over the leadership of a group of workers who are fighting against the demeaning social conditions in which they live. For his participation in the revolt he is jailed and exiled to Sal Island. For Juvenal prison life contributes to reduce man's dignity because it takes away his liberty. In his cell he moves about "num jeito de animal que faz sempre o mesmo trilho."³³ Although he has to put up with conditions not even fit for animals, Juvenal still has the sensation of brotherhood that unites him with all his fellow sufferers and prisoners. Also, his being jailed must be seen in a positive light, since it leads to the symbolic ending of the book and to Juvenal's final happiness at the moment that he is boarding the ship that is taking him to Sal Island.³⁴

Juvenal, in the final pages of Eternidade, manifests a Pascalian type of grandeur in many respects. He sacrifices himself for the cause of the revolution, he reveals a sense of brotherhood with his fellow prisoners and also with all mankind, he refuses to submit to forces denying his dignity, and he feels very optimistic about the relentless assault on the earth by man. This whole change of

attitude in a man who previously had been tormented by constant doubts is brought about by the news that he receives from his fiancée, Elizabeth, when she announces that she is going to have his child. Although his initial reaction to the news is negative, he changes his mind and sees in his future child the positive aspects of man's fate and a new source of renewed hope on earth.³⁵ He reveals this positive attitude in Eternidade:

O mundo será cada vez melhor e nós
havemos de ensinar o nosso filho a amar
a Humanidade e a ter sobre a vida um
conceito elevado. Ele será o prolonga-
mento do nosso espírito.³⁶

Juvenal views his child as a means of achieving immortality on earth, of attaining eternity. His child has succeeded in elucidating the mystery of the eternal in man which emerges as the power that enables man to transcend his human relativity and condition and lets him have a glimpse of eternity. Juvenal can finally say:

O mundo tem de ser melhor e há de
ser melhor do que é. Daqui a alguns
séculos, já nada disto será assim, já
nenhum homem estará em frente destas
luzes com a mentalidade e pelas razões
que nós estamos. A própria cidade
estará transformada e já ninguém com-
preenderá que se seja degredado, como
eu, apenas por querer que haja mais
justiça entre os homens.³⁷

The notion of the eternal in man, of immortality on earth is emphasized not only by his final resurrection which allows him a glimpse of the future, but also by his ability

to come into contact with different time levels which allows him to be one with the whole of humanity through his display of brotherhood and solidarity with suffering mankind. He is aware that "a todas as horas, o mundo estava cheio de dor, cheio de miséria e de frio nos corpos e nas almas."³⁸ He also feels the "primeiro sofrimento que houve na terra."³⁹

Eternidade may end with the political defeat of Juvenal, but his moral victory is a certainty because he has changed the world, if only in a limited way. His worth is determined by what he has transformed and not by a political victory or defeat. Juvenal shows that dignity can be attained if men are united in a brotherly and meaningful struggle. He has also demonstrated that without liberty that goal cannot be accomplished. Anything that limits the liberty of man, or anything that lowers him either by exploitation or by privilege delays the achievement of dignity, because it is evident that man is not united in brotherhood, or acting according to an humanitarian ideology.

The next two works published by Ferreira de Castro were A Terra Fria (1934) and Tempestade (1940). They are not novels of ideas as Eternidade and they do add as much to the development of humanitarian socialism as the earlier novels did. Terra Fria takes place in a little village, Padornelos, in the northern section of Portugal, and it deals with the lives of the people from that region, who because of their backwardness are still living under conditions

which are associated with the Middle Ages. They live in old broken down houses, full of holes, without any windows and many times a whole family of six or eight people lives in a single room which is used for all purposes. In Terra Fria Ferreira de Castro presents these oppressive and promiscuous conditions of the household:

As casuchas possuíam dois pisos: em baixo, para vacas, suínos, cabras e ovelhas; em cima, para os homens, as mulheres e a filharada. Não se sabia onde acabava o curral e onde começava a habitação da gente. As crianças cresciam entre os porcos, nas vielas, nos pátios, por tôda a parte, e, muitas vêzes, o choro manso de um recém-nascido era abafado pelo mugir lamentoso de vaca a quem tinham vendido a cria. Havia casebres em que pais, filhos e netos viviam em total promiscuidade, oito, dez, doze corpos de sexos e idades diferentes dormindo no mesmo quadrilongo fôsko, as camas procurando a vizinhança do borralho, hoje como há cem anos, há quinhentos, há mil.⁴⁰

The people of Padornelos appear to live in a world of apathy, resignation and isolation among the mountains where life is governed by a very primitive and basic instinct: the daily survival. However, under this apparent surface of calmness and resignation there is social ferment, and the force of evolution can be discerned penetrating that closed environment, where man has been vegetating for many centuries.⁴¹ Santiago and Leonardo are good examples of people who yearn to climb the social ladder, in order to ameliorate their primitive and precarious existence.

Santiago emigrates to the United States and returns rich, but in the process of becoming rich he loses his identity with his class, the proletariat. On his return to Padornelos he loses his sense of class identity and deserts his comrades by allying himself with the enemy: the bourgeoisie. Thus he turns into a Judas figure and a symbol of oppression. He is also an authority figure, or better yet, a feudal lord presiding over the daily lives of those primitive people of Padornelos. He forgets completely about his former hardships and misery; he becomes arrogant and unconcerned with the welfare of others. He wants subservience of those underneath him, and as a feudal lord he demonstrates a tyranny founded on immortality and personal corruption. His actions and his treatment of people can be explained in terms of a desire to destroy any value, norm or anyone which reminds him of the past.

He exploits the workers by paying them low wages to work in his house or on his lands, and he uses women for his sexual gratification. He coerces the women into immoral sexual acts, he buys them when he cannot coerce them, later discarding them as if they were old parts of a machine when they no longer serve his needs. In this sense he deprives them of their dignity and value as human beings because they are simply expendable as an old part of a machine. Santiago also uses Ermelinda, Leonardo's wife, as one of his many lovers and then abandons her. As a consequence of this dehumanization she becomes alienated, frustrated and

bitter, especially when she is fully aware that she is having his child and he expresses no concern for either her or the child. She feels so enraged by the whole experience that she kills Santiago.⁴² With her action she breaks a marriage, destroys her life and is ostracized by the whole community, because the people simply will not accept the extenuating circumstances which led Ermelinda to commit adultery. She has broken the moral code of the community and that is all that matters. She may have committed adultery because in her eyes Santiago as a type of feudal lord has apparent superiority over Leonardo, especially when she is always looking up to the former and down on the latter, or she may have done it because she and her husband are desperate for money in order to make ends meet, but all these circumstances are irrelevant to the people of Padornelos.

Leonardo, who is the counterpart of Santiago, is symbolic of a class which is alienated, frustrated and embittered by never being able to make ends meet. The people of this class are unfortunate suppliants trying to find a place in a society which apparently has no room for them. Leonardo is one of these people who is constantly struggling to find a niche in society for himself. Throughout most of the novel he exhibits a discontent not only rightfully legitimized by misery, injustice and despotism but also legitimized by his inability to attain one of his goals in life, which is to be the owner of a commercial establishment so that he can ameliorate his social position and condition.

It is his selfish attitude that is somewhat responsible for the tragic death of Santiago, the break-up of his marriage and his wife's jailing. He hears rumors about the immoral conduct of Santiago but he still lets his wife be Santiago's maid, because he is more interested in ingratiating himself with the other man so that he can lend him the money to put up his commercial establishment. Another reason is that the hundred and some odd escudos that his wife is earning gives them some breathing room in the daily struggle for survival. However, Juvenal and Ermelinda, his wife, cannot entirely be blamed for the tragic events of Terra Fria. If anyone or anything has to be blamed it has to be the system, since its oppressive and demeaning conditions lead many people to destruction in the course of trying to realize themselves as human beings. Financially, Leonardo attains some measure of respectability, because in the epilogue of the novel he is seen as owner of his own commercial establishment, but in the process of achieving this last objective he loses much of his dignity. He has lost his respectability as a man, especially in a macho-oriented medieval Portuguese society, where the concept of honor is one of the guiding principles of daily life. Moving away to Spain in order to live is his way of soothing the pain, although the move is also financially rewarding.

Tempestade (1940) deals with the maladjustment in the marital relationship between Albano and Cecília. Their life together is nothing but a series of conflicts brought about

by their antagonistic and clashing personalities. Cecília is a person who believes in the rituals of social behavior and in the importance of outward appearance. In every facet of her life she displays her bourgeois pretentiousness. Albano can not afford her expensive tastes and extravaganzas with his job as a bank clerk, and in order to satisfy her ever-more demanding needs he sells the jewelry of his previous wife, who is dead, and he has to rid himself of his dead father's house, to which he is very attached because of sentimental reasons.

Their marriage from the beginning is doomed to failure. Albano does not have either the financial means to keep the harmony in the household, or the personality and character that would make him the equal to his wife in any given social situation. He is timid, unaggressive, unsophisticated, uncultured, and he has a strong inferiority complex. He also feels that his wife is more sophisticated, polished and cultured than he is. She, on the other hand, is aware of all his shortcomings, but she marries him anyway, because she realizes that she cannot keep up her outward appearance and her bourgeois pretentiousness, unless she gets some outside financial help.⁴³ The small inheritance left to her by her father had almost disappeared and she feels that working in a job for which she is qualified is beneath her social status. Instead, she opts for marriage with Albano as the path for resolving her dilemma. In Albano she finds a perfect solution to fulfill her wishes since he can be

easily and unscrupulously manipulated by her. To her he is not a human being but rather the means to her selfish objective.

As soon as Albano and Cecília get married, the latter's personality changes drastically. She becomes cruel, greedy and insensitive when before, during the courtship, she had been pleasant, polite, unselfish and sensitive. She harps and bickers constantly at Albano, and she resents him for not being able to do better financially.⁴⁴ She also mistreats Albano's daughter, Luisita, from his former marriage. Cecília's hate for this little eight-year-old girl is so strong that she finally issues an ultimatum to him to get rid of his daughter if he wants to keep her as a wife. Naturally, Albano, with his weak character, obeys his wife and sends his daughter to his sister's home. Since he and Cecília do not have any children of their own, the disappearance of Luisita stresses even more the barrenness of Cecília. This barrenness is symbolic of the quality of their life together.

The whole marital situation has forced Albano into defensive postures. He feels tormented and frustrated by his inability to satisfy his wife, and he simply does not know how to act anymore. She finally abandons him for her former lover, who she says has claim over her because she had given herself to him first. In him she finds somebody whom she can love, is her social equal, and also no less important, somebody who can satisfy her bourgeois

pretentiousness. However, in the process of trying to attain what she feels are her undeniable rights in life, she almost destroys Albano as a human being. With her final action he loses whatever is left of his dignity and value because she discards him as an old object who has served its purpose in life. In this case he is a financial object which is no longer useful. He also feels alienated, embittered and he thinks that life has no meaning. These are the motives for his wanting to kill Cecília and her lover when he finds out that they are secretly seeing each other. Since he does not succeed in his objective this may be taken as a small consolation for a tragic story, because at least he has a chance to start anew in life.

A Lã e a Neve, published in 1947, is a relevant work for the understanding of Ferreira de Castro's socio-economic theory and themes. Until the publication of this novel the impetus for social change and revolution has come from characters who belong to the middle class, Alberto in A Selva and Juvenal in Eternidade, because they are the only ones who have the intellectual abilities to bring about change. However, in A Lã e a Neve the proletariat has already been awakened, and people who come from the lower classes are seen as the leaders of the struggle for social change. Among all these leaders the most respected is Marreta, who is an alter-ego of Ferreira de Castro. He constantly advocates the need for brotherhood among all men. He is also a student of Esperanto and to him that language "é a

compreensão mútua que devia reunir todos os homens como irmãos."⁴⁵ His knowledge of Esperanto gives him the opportunity to correspond with many other people, and through his correspondence he realizes that the situation of man is similar throughout the world. Nevertheless, he feels that there is great hope for mankind, and that all men should be united in mutual comprehension. With this last objective in mind he indoctrinates many of the factory workers from Covilhã stressing its importance in the realm of humanitarian socialism. He is so confident about its becoming a reality that he often speaks to his fellow co-workers about a future world based on humanitarian criteria. In his conversations he refers "a um mundo que viria um dia, um mundo onde não existiriam, nem grandes, nem pequenos--e onde todos teriam tudo quanto carecessem para viver sem apoquentações."⁴⁶ In that world "seriam todos como irmãos, uns não explorariam os outros e não haveria mais guerras."⁴⁷ Marreta is a symbol of the vindication of the workers from the wool factories of Covilhã. He wants the wool coming out of those factories to cover everyone during the rough winters and not just a privileged minority.

In spite of Marreta's stress on mutual comprehension, most of the workers from Covilhã accept uncompromisingly the fact that they are exploited, mainly because they themselves are divided and fearful. However, Marreta does not despair and keeps on attacking the workers' weaknesses until they realize the importance of understanding each other and of

being united in brotherhood and solidarity. The result of his perseverance is that the workers strike against the unjust and inhuman condition of their jobs, and prove that they have assimilated Marreta's theories about mutual comprehension. During the strike he encourages the factory workers through assuring them that their union of mutual comprehension is in the right direction towards that future world based on humanitarian principles. In A Lã e a Neve, brotherhood has a positive value since it unites all the workers of the factories around Covilhã against the injustices and the exploitation of the bosses. Although their fight against the oppressors is unsuccessful, the workers somehow achieve a measure of dignity, and feel closer to each other because the mutual comprehension advocated by Marreta has become a part of them.⁴⁸

Since the strike does not improve the working conditions, the only hope is that the end of World War II will have an effect on them. Everyone is expecting that "finda a luta, viria um mundo melhor para todos os homens."⁴⁹ What happens is that "a coincidência que se havia previsto para o seu fim não se dera e um vácuo se abria, mais uma vez, nas esperanças dos homens que trabalhavam nas fábricas."⁵⁰ However, the men in spite of all the setbacks still keep their hope for the future intact. Although A Lã e a Neve is concerned with man's hope for the creation of a better world in the present, it also discloses a vision which

extends beyond the present to a distant epoch when the destruction of evil will be a reality, and when the creation by man of a new world for man is attained. This is the world to which Marreta aspires, and even when he is dying he maintains that it is this hope in a future world that must serve as the link uniting mankind in brotherhood and solidarity. His influence is evident towards the end of the novel when the narrator analyzes Horácio's thoughts:

E voltou a sentir-se menos abandonado do que quando vira, momentos antes, enterrar Marreta e muito menos do que quando, há anos entrara para a fábrica. Parecia-lhe que uma secreta força, que ele desconhecia quando ele viera para ali, partia dos outros para êle e dêle para os outros--ligando-os a todos e dando-lhes, com novas energias, uma nova esperança.⁵¹

Horácio, who is the main character of A Lã e a Neve, through the expression of his feelings finally accepts his reintegration into society. Marreta has made him aware of his stature and limitations as a man, and he, by conscious choice, is now willing to dedicate himself to achieve dignity for all mankind and also for himself.

A Lã e a Neve is really a novel about Horácio's struggle to attain a place for himself in society, but as soon as he tries to climb the social ladder he finds out that society has no room for him. He always feels like an outsider because he can never penetrate the closed horizons of the social structure. After his military service he returns to Manteigas, and his dream in life is to own a small and

elegant house: "O que eu queria era ter uma casa asseada e alegre e não com burro por baixo, como se vêem por aí."⁵² However, his dream is never realized because the closed horizons remain closed for him. To begin with, he can not get the job in one of the factories in Covilhã, because Valadares had lent some money to Horácio's mother on the condition that her son would work for him as a shepherd, as soon as he was discharged from the army. Although Horácio is finally able to leave his job as shepherd to go and work in a factory in Covilhã, he still has to repay the loan to Valadares.

It is Horácio's life as a shepherd and his job as apprentice and then weaver in a wool factory that take up most of the narrative of A Lã e a Neve. In all his different jobs he puts up with demeaning and oppressive social conditions. As shepherd he has to suffer the harsh conditions of the weather of the mountains around Manteigas, he leads a life of solitude and every week he has to carry with him a big ration of food that he has to eat for the rest of the week. As a weaver his condition does not improve. He has to work long hours under unhealthy and inhuman conditions, the pay is always low and the increments never catch up with the rise in the cost of living. Also, his marriage to Idalina complicates his oppressive situation because children begin to appear. Not being able to make ends meet, Horácio becomes embittered, frustrated, alienated, and many of his hopes begin to dissipate.

His new state of mind is legitimized by the misery, the hardship and the injustice that he encounters all around him. However, he is saved from a total state of despair by Marreta, who through his ideology is able to instill in him faith in a more equitable world. Consequently, towards the end of the novel he is awakened to a social conscience that makes him feel as one with all suffering mankind.

In A Lã e a Neve, brotherhood and solidarity, which are an intrinsic part of the humanitarian socialism of Ferreira de Castro, have social overtones, but in A Curva da Estrada (1950) they have definitely political overtones. The emphasis is put on politicians and how they, through their actions and behavior, can change social structure. However, the basic ideology of the novel remains the same because even when Ferreira de Castro deals with the political reality in his books, that reality is related to the socio-economic condition of man. In A Curva da Estrada then brotherhood is the motive which unites all men who are convinced of the validity of a certain political system. In it, the author also stresses the fact that he does not tolerate any form of political brotherhood that is established if it veers away from the principles of humanitarian socialism. He maintains:

Nós devemos amar o homem por sabermos que ele não é responsável da sua constituição biológica e que essa constituição o torna infeliz. E se contra esse drama pouco podemos fazer, devemos lutar para não aumentar a infelicidade biológica com outra infelicidade proveniente da nossa organização social.⁵³

Consequently in this novel socialism emerges as the only viable political system, because the author perceives it as being based "sobre uma causa justa, que é a do direito que todos os homens têm à vida."⁵⁴ It is the system that best conforms to the humanitarian ideas that have been unfolding gradually in previous novels.

The choice of socialism does not imply that Ferreira de Castro perceives it as the ultimate achievement of political evolution, it simply signifies that at the present he accepts it as the system that best serves the cause of humanitarianism. Other systems in his view are based on principles of profiteering and economic exploitation, and therefore the union that unites a restricted number of men who share selfish goals impairs the development and undermines the very foundations of humanitarian idealism.

The whole drama of A Curva da Estrada, which takes place in Spain in the years prior to the Civil War, evolves from a philosophical discourse on the merits and values of different political systems. Soriano, an old politician and a Socialist, wants to resign from the Socialist Party and join the Nationalist Party, which holds opposite views. He is convinced by his son Enrique and by an old friend Pepe Martinez that it is best for him to abandon politics altogether and not join the other party, because by doing so he loses face and also has to accept views against which he has fought before. On the advice

advice of his son and friends, he abandons politics and retires to the countryside.

During the course of the discourse among the three persons the idea that Ferreira de Castro accepts Socialism, for lack of a better system, becomes evident. He uses it also as the political vehicle for the advancement of his humanitarian idealism. At one point Pepe Martinez tells Soriano:

--Ora--se tu abandonasses o socialismo para ir propagar uma doutrina mais perfeita, mais avançada, que evitasse os erros e as limitações das outras e correspondesse melhor a essa ânsia de pão, de liberdade e de justiça que é inerente aos homens, eu não só compreenderia o teu ato, como o aplaudiria, pois é para a frente que devemos caminhar.⁵⁵

At another point the same person says that the essential is to enlarge the human horizon and not to close it to new ideas. Effecting change is the *raison d'être* of man and to do away with change implies the destruction of mankind. Ferrão Moreira in "Aspectos humanísticos da obra de Ferreira de Castro" refers to the aversion that the author reveals in his works in regard to the acceptance of closed horizons:

Assim, vários intelectuais, ao atingirem uma determinada fase da sua vida, perdem completamente a crença e a juventude, e pretendem apodar de ingênuos e inúteis os esforços que contrariam o venerando tradicionalismo das coisas imobilizadas. Aceitam a permanência irremissível dum "stato quo"

empedernido e perpetuado pelos defeitos inerentes à tosca pessoa humana e à fracassada orgânica das sociedades. Atitude cômoda, porém inexacta, porque nega o que há de mais verídico no longo trânsito da História: a evolução no seu constante processo.⁵⁶

Soriano also goes through a crisis of conscience when he is considering joining the opposition party. However, he finally realizes that the other party does not really have affecting change as its credo; rather, it wants to stifle and annul the majority of mankind, and he decides to abandon politics altogether. In this apparent political defeat he achieves a moral victory and he keeps his dignity. He does not betray the people who have elected him and who see in him the defender of their Socialist cause. He makes the right decision when he gets to the curve of the road, which is that moment in life when man, tired of his ideological struggle, wants some comfortability, well-being, and peace of mind. At the same time, he leaves the road wide open so that other men with a stronger fighting spirit can proceed with their mission of affecting change so that all injustices and inequities can be suppressed in the world.

Although Ferreira de Castro accepts some form of socialism as an integral part of his socio-economic ideology, he seems to feel contempt for organized religion. It has already been seen in Eternidade that the church has betrayed humanitarianism, dignity, brotherhood and solidarity which are the principles of Christianity.

Ferreira de Castro sees the Church as an oppressive force and as a hindrance to the development of mankind, and by logical inference he is opposed to the humanitarian ideology propagated as the motto of most organized religions. For him, this motto is false, hypocritical and paradoxical, since it has betrayed the ideals of Christianity and with it humanitarianism, the author wants man to search elsewhere for a more equitable and just system that will lead to the amelioration of man's condition. This system does not have to look for outside forces to solve its problems, it has to look to man for the solution of problems.

Although Ferreira de Castro does not accept the Christian dogma in A Missão, he seems to be implying that the ideology of Christianity can be easily applied to the new system, because if man adheres to its principles he can solve his problems and achieve dignity. The novella has as its central theme the conflict between Christian doctrine, as represented by Father Georges Mounier, and the official dogma of the Christian Church, as represented by the majority of the other missionaries.

The action of A Missão takes place during World War II when German penetration is getting deeper and deeper into French territory, and the German air force is making new inroads into the same country by bombing roads, factories, and bridges. To safeguard against the perils of an attack by the Germans, the superior of a monastery between Tours

and Bourdeaux requests that the word "mission" be painted on⁹⁹ the roof of the building. This is when the conflict arises since Father Georges Mournier, one of the missionaries of the convent, points out to the superior that a factory located nearby and housing four hundred workers is an exact replica of the mission. With this disclosure all the missionaries are faced with a dilemma and they have to make a moral choice. They have to decide what is more important: their lives and the mission, or the destruction of that factory that is responsible for feeding a whole town. What seems a simple problem of moral choice becomes a dogmatic argument evolving around faith. It is ". . . todo o problema da igreja em face da sociedade, o da fé em oposição às necessidades e exigências da vida."⁵⁷ After all the arguments of Father Georges Brissac in favor of a resolution based on the principles of Christianity, the missionaries who adhere to the Church dogma can not be convinced. They still persist in their narrow-minded vision of the situation. Through them organized religion reveals all its negative points and its inability to deal efficiently with practical and pressing human problems.

It has been mentioned that Father Georges is the first missionary to oppose the solution requested by the majority to the dilemma. Although he has already resigned himself to the relativity of the human condition, he uses an argument based on faith to counteract the wishes of the majority:

--Mandando pintar essas letras no telhado, mostramos duvidar do nosso estado de graça perante Deus. Mostramos não confiar nêle e preferimos antepor-lhe uma solução humana já consumada. Tiramos-lhe o direito de escolha e escolhemos a nós próprios como sendo os melhores. Ora, eu não estou convencido de que, pelo fato de ser um profissional da Fé, seja efetivamente melhor de que todos esses quatrocentos homens que trabalham na fábrica e cujas qualidades desconhecemos.⁵⁸

Father Georges, by not wanting the word "mission" painted on the roof of the building displays a sense of solidarity and brotherhood with mankind. He feels united with mankind and he does not want any special privileges. Also, his argument is more of a pretext to convince the others rather than an exposé of his convictions based on faith. This is so because in the humanitarian world view of Ferreira de Castro there is no conciliation between the belief in a God and the belief in man. Since Father Georges now believes in man, he can not accept the existence of a divine force, and this is at the basis for his abandonment of the convent. He realizes that his mission is more important out in the real world, where he can practice and propagate the moral principles of Christianity.⁵⁹ At least in the outside world he is not restricted by the narrow-minded theology of the Catholic Church.

The humanitarian convictions of Father Georges in regard to the painting of the word are so strong that he is branded a heretic, especially by Father Brissac. This latter

missionary does not have a human perspective in relation to the problem, and his Christianity has ceased to be humanitarian. Jesus Christ and his principles of love and justice are no longer valid for the world of Father Brissac. He wants the word "mission" painted on the roof of the building and his position becomes inflexible in this matter. His reasoning is based on the following fact: "O que, justamente, nos distingue dos outros homens é que não representamos a necessidade de um momento e sim a eternidade . . ."60

Or then:

Nos dias trágicos como estes em que vivemos, onze capelães podem suavizar as dores, fornecer conforto espiritual, fé e esperança no futuro, não só a quatrocentos soldados, mas a quatrocentos mil. Podem mesmo erguer o moral de todo um exército prestes a render-se e levá-lo a lutar de novo pela boa causa.61

His whole argument seems absurd and selfish since he is adopting a dogmatic viewpoint that places him above the human condition. The importance of Father Brissac in relation to his fellow men is totally out of perspective. Through him it is also suggested that the Christian Church has forgotten its initial humanitarian idealism and is exercising a form of dogmatism that has self interests and self preservation as its ultimate goals. When any religion loses its human perspective it is logical to assume that persons like Father Georges become disillusioned and begin to doubt their usefulness and purpose. When this happens man begins to feel ". . . maior pena pelos homens que vivem e maior solidariedade

com eles, talvez por, no fundo, termos maior pena de nós próprios . . . "62 The humanitarian message of the fiction of Ferreira de Castro is very obvious in the previous statement as it is the implication that man has to believe in himself and in human values. The Christian Church values are anachronistic for the needs of this century, and persons such as Father Brissac only accentuate this fact.

The ending of the book is also ironic and symbolic of the non-Christian principles of the Christian Church, since at this moment the ideology of Nazi Germany becomes closely associated with the view expounded by the majority of the missionaries. The German soldiers invade the mission and they also act according to their selfish views and interests. They tell the missionaries to paint the word "mission" on the monastery, so that they can take up residence there without the fear of being subjected to an unexpected attack from the Allied troops.⁶³ They, as the missionaries, do not care about the fate of the workers who are working in the factory. It is when their action is equated to a similar action which the missionaries plan to bring about that the unethical and negative aspects of organized religion are stressed.

In A Missão there is a betrayal of Christian ideology, but in O Senhor dos Navegantes it is suggested that this betrayal has existed since the conception of man. In this case it is a divine and not a human betrayal. In the short-story the main character who is accused of being a lunatic,

but who is also a symbol of God, implies that he did not have a humanitarian perspective when he conceived man since his creation was very incomplete and both inferior and superior to his other creations. He says in reference to man:

--É a este que eu me darei. É a este que eu darei o que ainda resta de grande em mim. E fundi a minha decadência, o crepúsculo da minha potestade, naquele melancólico animal. Foi outro erro, o meu maior erro. O homem ficara com todas as aspirações dum deus e não era completamente deus. Surgiram devido a isso, inumeros conflitos. O homem queria ser eterno como o deus que ele guardava dentro de si e era, pelo contrário, tão efêmero como os outros animais.⁶⁴

From his words a great desire for perfection and immortality on man's part is inferred. However, the world is incomplete, unjust and without a visible finality, and man's actions through the ages have been to struggle to attain for himself what the world lacks, but his success unfortunately has been minimal.⁶⁵

The main character in O Senhor dos Navegantes is symbolic of the characteristics of the humanitarian world of Ferreira de Castro. The novelist's world is based on constant change, and man appears on it as an evolving being. He is never static and he always goes through different metamorphoses. Likewise, the main character goes through many metamorphoses, and he is an evolving God who is trying to affect change in the world in order to ameliorate the human condition. Indeed, there is a close connection

between the metamorphosis of Gods and the constant flux of change in the world. The main character, who claims that he is God, symbolizes through his many reincarnations the need for man to accept the notion that the world is badly conceived and the necessity for man to correct it within his human possibilities. He changes his ideology radically in every new reincarnation, so that man can learn from it and then apply his knowledge for the evolution of mankind. His reincarnations always have the objective of radicalizing man, awakening him from his lethargy and indifference so that he can proceed with his mission of perfecting his world. It is usually when there is a danger of a permanence of established values and principles in the world that he makes his presence felt. However, and expectedly so, the protagonist in his many metamorphoses has been taken for a lunatic, and for this reason he has been persecuted and executed.⁶⁶ What happens to him is analogous to the conditions which men with progressive ideas have to confront. A progressive person is always misunderstood, his ideas are considered heretical and many of them die because of their ideology.

The protagonist, who admits to having divine knowledge, only wants man to believe in himself and in human values, because his knowledge has given him an awareness of the anti-humanitarianism of religion and its pernicious influence on people. In this respect he is similar to Father Georges Mounier of A Missão. He claims that religion cannot correct

the inadequacies and the injustices of the world, but man at least within his human capabilities can try to achieve some degree of perfection for himself and the world. However, it is not by kneeling that he will accomplish it, rather by standing up and fighting. Although this humanitarian message has been given by a person who is considered a lunatic it still follows the social theory implemented in previous novels by Ferreira de Castro. And once again it is suggested that it is through solidarity, brotherhood, understanding and constant struggle that man can better himself.

O Senhor dos Navegantes can also be seen as an allegory of the condition of man and his development through the ages. The allegorical quality of the short story is stressed by the main character who resembles an abstraction, since he is deprived of any individuality by remaining nameless. He can be a God, a philosopher or a lunatic, but above all he represents the struggle of mankind against the consecration and the mythification of ideas and values. He represents that changing world of ideas and values which is responsible for the constant flux of change in society and for the evolution of mankind. He also symbolizes the fact that any ideology is limited, since man cannot create any ideology based on absolute truths or principles because of the relativity of his human condition. The relativity of any ideology is represented by the many deaths of the main character. Each one of his deaths dignifies the destruction of a certain ideology.

His death is ideological rather than physical and when he reincarnates the birth of a new way of thinking is taking place. It is for all these reasons that O Senhor dos Navegantes must be considered an allegory of the human condition and development through the ages.

A Experiência (1954) is an attack on a socio-economic system which inbreeds the conditions that lead to the defeat of the main characters, Januário and Clarinda. They are both products of a home for orphaned children which has to be closed because of financial reasons. They are put in two different foster homes; it is in these homes that the conditions appear which lead to their defeat later on. Januário and Clarinda are treated as slaves, exploited by their foster parents and they have to do demeaning jobs. For them, there is neither salary, nor affection--only abuse. They are always made to feel as if they should be grateful to their foster parents for taking them under their protection. It is as if they are living because somebody is kind enough to give them a chance in life. However, this chance is given to them for selfish and ulterior motives, rather than for altruistic reasons. Further, under the conditions in which they are living their lives can not be considered meaningful, since they are devoid of value and dignity. It is as if they are machines.

Clarinda is not only exploited materially, she is also exploited sexually by Armando, the god-child of Dona Ludovina,

her foster mother. She is misled by his false love and when she becomes pregnant she has to suffer the consequences. She is not welcome anymore in Dona Ludovina's home and Armando gives her some money so that she can go to Lisbon and have the child. He also promises that he will come to Lisbon later on to take care of her and the child, but, as soon as she departs for Lisbon his promise is forgotten. He only wants to get rid of her, he does not want any complications. In Lisbon, Clarinda, who feels embittered and alienated because of her former experience, has to turn to prostitution in order to make ends meet. She loses her self-respect and dignity in the process but then her former life has left her no other alternative except to prostitute herself. She simply does not have the qualifications or the ability to obtain the conditions that can make her life meaningful and respectful. The same can be said about Januário. After he escapes the oppression of his foster parents' home with the help of Dr. Macieira, he comes to Lisbon and turns to a life of thievery. The similarity in the background of the two characters holds nothing but defeat for them in life. It is also this similarity that attracts them to each other and leads to their relationship, although they still proceed with their lives of thievery and prostitution.

In A Experiência, it is implied that the unjust and unfair conditions of the socio-economic system are responsible for man's actions. Dr. Macieira, in the novel, blames them rather than Januário for the actions that lead to the latter's

imprisonment. If Dr. Carrazedas is wounded by him when he 108
tries to rob him, and he finally dies, the blame has to be
put on the system and not on the individual. It is the
establishment that allows Dr. Carrazedas, who is the foster
father of Januário, to subject his foster child to demeaning
and oppressive conditions which lead eventually to his des-
truction as a human being. For these reasons, Dr. Macieira
in A Experiência expounds a view whose objective is to reeval-
uate the socio-economic structure of society so that a socio-
ethical perspective can prevail in man's actions. However,
before this can be done there is a need to reeducate man
according to humanitarian principles so that the change of
the system does not bring about the same injustices and
inadequacies of the previous systems. It is necessary to
start this education at an early stage in life, so that
children can learn mutual understanding and become acquainted
with the notion that neither standards nor beliefs are fixed
and eternal:

. . . uma moral, qualquer que seja se,
por um lado, se renova, por outro lado
envelhece, e que ha normas de morali-
dade colectiva que, com o tempo, revelam
toda a desumanidade e tornam-se por-
tanto imorais.⁶⁷

Therefore there is a need for education and also for reno-
vation so that mankind can proceed within a socio-ethical
perspective towards a social state devoid of injustice and
inequity.

O Instinto Supremo (1966), whose action takes place in
the early part of this century, deals with one of the many

expeditions that are undertaken in Brazil in order to civilize the Parintintin Indians, who live deep into the Amazon jungle. Cândido Rondon, a Brazilian military man and founder of the Indian Protection Service, was the man in charge of all these missions, as well as the spiritual leader of all those men who risked their lives in order to bring civilization to the Indians. These men were all volunteers recruited by Rondon under the auspices of the Brazilian government. They try to solve the conflict between the expansion of Brazil into the interior and Indian needs by treating the Indians with intelligent, organized kindness so that expansion can proceed normally and peacefully without interference from the Parintintins. Although Rondon participated in many of these expeditions, he does not take part in the mission described in O Instinto Supremo. However, he inspired and influenced Ferreira de Castro in the composition of his novel and consequently the book was dedicated to him. His name is also mentioned in relation with the objective and the ideology of the mission which is led by Curt Nimuendajú, an actual disciple of Cândido Rondon. Nimuendajú was a German-named Kurt Unkle.

In this novel a socio-ethical perspective becomes the guiding motto of the group of men led by Nimuendajú. These characters prove that they can function within a humanitarian framework, since their objective is to act with love, understanding and brotherhood in their relationships with

the Indians and they always abide by these principles. They take on the dangerous task of civilizing the Parintin Indians and they are successful. They live up to the humanitarian motto of Rondon, their spiritual leader:

Morrer se necessário for, matar nunca!⁶⁸

It is the success of this mission that proves than man can live according to humanitarian principles if only he would give himself a chance and make a slight effort. These men with their unselfish and altruistic principles are examples of the inherent possibilities in man to change his social condition.

Notwithstanding the final success of the mission (Nimuendajú and his men come into contact with the Parintins and a bond of brotherhood and solidarity is established between the two groups), there are many personal conflicts as to the desirability and the fundamental purpose of the expedition. Some men question the need of a mission whose fundamental goal is to bring the civilization that exists in the world today into the jungle so that the Indians can evolve and benefit from it.⁶⁹ Civilization as it is now is not analogous with happiness and justice and Jarbas, one of the men, points this out when he mentions that mankind has nothing but demeaning social conditions to offer to these Indians:

--Se os civilizamos agora que temos depois para dar a eles? Cortar seringa? Já se sabe o que é ser seringueiro. Vender sorvete em Manaus? Levá-los para as fábricas, lá na cidade, a trabalhar o

dia inteiro e metê-los no xadrez se andam com protestos durante as greves? Nas malocas, com a caça e a pesca, sustentam os filhos. E na cidade? As vezes, alguns dos que lá vivem, não têm sequer uma colher de farinha para os curumins. Na Ásia é o mesmo. Na Oceania o mesmo.⁷⁰

What Jarbas really wants is that when the Parintintins are removed from their huts, they should have everything that man must have, and civilization has unfortunately not yet accomplished this for the rest of mankind. To him, civilizing the Indians at this point seems like a case of mixed priorities. It should be done later when justice and the conquests of civilization are the undeniable rights of everyone and not just of a minority.⁷¹ Nevertheless, he goes along and accepts the aims of Nimuendaju's mission because he feels that by civilizing the Indians the need for a better world is being imparted gradually into them.⁷² It is only in that need that he sees any redeeming factor or relevance for the expedition.

Nimuendajú, the leader of the mission, unlike Jarbas does not question the motives of the mission because he accepts a priori the superiority of his civilization over the one of the Indians:

Não há dúvida que a civilização está cheia de contradições. Está. Eu próprio tenho discordado, muitas vezes das suas injustiças. Mas só quem for cego pode admitir que a vida primitiva e a ignorância trazem a felicidade aos homens, como pensam alguns. Há muitas pequenas e grandes satisfações que somente os

espíritos instruídos podem ter. E elas compensam largamente as novas responsabilidades e mesmo alguns novos sofrimentos que a nossa evolução nos tenha dado e nos dê.⁷³

Whether anyone agrees or not with the truth of the previous statement, the fact is that the socio-ethical perspective of the expedition is quite explicit throughout the novel. Some men may doubt the value of the mission, they may reveal their many doubts, but when they are confronted with the Indians they never veer away from the humanitarian principles of their mission. It is also through these principles that the fundamental meaning of the novel is defined. O Instinto Supremo seems to imply that it is through socio-ethical actions and not through war that man can transcend his human condition.

After a systematic analysis of the social theory and themes in Ferreira de Castro's fiction, the obvious conclusion is that the author has a great interest and understanding of mankind, and that his hope for the future is unabated in spite of the adversities of the socio-economic system. In his works all of the destructive forces of the socio-economic system are exposed not because Ferreira de Castro has a pessimistic attitude toward life, but simply because he wants to analyze their pernicious and negative influence upon man and to instill in him a socio-ethical conscience. His optimistic attitude toward life is hard to explain given the fact that Ferreira de Castro

lived through most of the experiences that he fictionalizes. He saw a twentieth century world that instead of working for peace and a progressive and humane evolution was besieged by many wars and social conflicts that almost destroyed it. All of these facts made him realize the destructive potentiality of man, but they did not make him lose faith in mankind. He saw many positive factors, as some of the characters in his works exemplify, that led him to believe that progress was being made toward the creation of a world society where man may live in peace and dignity. In this world man will live in perfect harmony with his fellow human beings, become master of his destiny and reach immortality. In Ferreira de Castro's works the human progress that he envisages has as its ultimate purpose the redemption of man through the creation of a human society modeled on the City of God of Saint Augustine.

In spite of his optimism Ferreira de Castro still sees a hard road ahead as evidenced in his works. The author's keen insight makes him realize that the evolution of mankind is a slow process and that it will suffer many setbacks. For these reasons he creates in his fiction a world that is characterized by a socio-ethical revolution, constant flux of change and characters who have hidden forces within themselves which urge them to continue to grow and refuse them any sort of peace of mind. The socio-ethical revolution can be defined as the creation of

conditions and qualities, such as understanding, brotherhood, solidarity which are instrumental for the improvement of life. The constant flux of change, as exemplified by some actions of some characters, as for example Juvenal, Marreta, Dr. Macieira and Jarbas, is necessary, because without it the evolution of man would cease before the creation of man by man could be completed. Life in Ferreira de Castro's works is seen as movement, as constant change. He has a vision of life as a perpetual conflict and interaction of opposing forces until all conflicts are resolved and man can attain the City of God. In many aspects Ferreira de Castro's vision of life resembles Saint Augustine's concept of history as an endless interplay of good and evil. It is this continuous cycle of destruction and re-creation that is the basis of the author's world view and the reason why he has unabated faith in mankind even if he sees a hard road ahead.

In Ferreira de Castro's works it is always implied that the purpose of man's stay in the world is to destroy evil. The author hopes that man will take heed of this message so that man against man may in the future become man for man. The collective hero in his novels symbolizes and is a prediction of that eventual reunification of all mankind which is already occurring in certain sectors of society. In Eternidade, the author's faith in the creation by man of a world society for man modeled on the City of God is so

strong, that he cries out against the limitations of his present human condition and his inability to belong to that other world:

--Eu não queria ser apenas um dos arcos da ponte de passagem que tem levado tantos séculos a atravessar; eu não queria estar para além do rio imenso, queria ficar ao sol, a luz, ficar ao teu lado! Eu queria ser eterno como tu, no teu mundo de fraternidade e de inteligência, onde já não existirão as iniquidades, as dores inúteis e os absurdos que, hoje, se expõem sobre a terra, maculando e diminuindo a sua beleza original. Eu sei que esse mundo criado pela evolução humana, aberto pelo génio da espécie, virá a existir; sei que te apossarás do Universo, que dominarás os seus segredos e as suas leis, que te tornarás senhor da vida e que matarás a morte -- mas quando eu já não for coisa alguma74

CHAPTER III

FOOTNOTES

- ¹ Dias de Melo, "Uma vida e uma obra ao serviço da Humanidade," in Livro do Cinquentenário da Vida Literária de Ferreira de Castro (Lisboa: Portugalíã Editora, 1967), p. 90.
- ² Ferrão Moreira, "Aspectos humanísticos e sociais da obra de Ferreira de Castro," in Livro do Cinquentenário da Vida Literária de Ferreira de Castro (Lisboa: Portugalíã Editora, 1967), p. 103.
- ³ Ferrão Moreira, p. 104.
- ⁴ José Maria Ferreira de Castro, "A Tempestade," in Obra Completa (Rio de Janeiro: Editora José Aguilar, 1959), II, p. 536.
- ⁵ _____, "Emigrantes," in Obra Completa (Rio de Janeiro: Editora José Aguilar, 1959), II, p. 283.
- ⁶ _____, "A Selva," in Obra Completa (Rio de Janeiro: Editora José Aguilar, 1959), I, p. 81.
- ⁷ _____, "Eternidade," in Obra Completa (Rio de Janeiro: Editora José Aguilar, 1959), II, p. 14.
- ⁸ A Tempestade, p. 536.
- ⁹ _____, "A Experiência," in Obra Completa (Rio de Janeiro: Editora José Aguilar, 1959),

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10 Ibid., p. 948.

11 Ibid.

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13 _____, "A Lã e a Neve," in Obra Completa (Rio de Janeiro: Editora José Aguilar, 1959), I, p. 545-546.

14 A Selva, p. 134.

15 John C. Gillespie, "O conceito da fraternidade na obra de Ferreira de Castro," Ocidente, Vol. LXXIV, Nº 360, (April 1968), p. 170.

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- 24 Eternidade, p. 65.
- 25 Ibid., p. 14.
- 26 Violet M. Horvath, Andre Malraux: The Human Adventure
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- 27 John C. Gillespie, "A dignidade do homem," in Livro do Cinquentenario da Vida Literaria de Ferreira da Castro
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- 28 Eternidade, p. 204.
- 29 Eternidade, p. 203.
- 30 Gillespie, "A dignidade do homem," p. 165-166.
- 31 Gillespie, "O conceito de fraternidade," p. 172.
- 32 Eternidade, p. 230.
- 33 Ibid., p. 253.
- 34 Ibid., p. 274.
- 35 Ibid., p. 273.
- 36 Ibid.

- 37 Ibid., p. 274.
- 38 Ibid.
- 39 Ibid.
- 40 José Maria Ferreira de Castro, "Terra Fria," in Obra Completa (Rio de Janeiro: Editora José Aguiar, 1959), I, p. 641.
- 41 Ibid., pp. 634-735.
- 42 Ibid., p. 735.
- 43 A Tempestade, p. 700.
- 44 Ibid., p. 579-580.
- 45 "O conceito da fraternidade," p. 172.
- 46 A Lã e a Neve, p. 432.
- 47 Ibid.
- 48 Ibid., p. 535.
- 49 Ibid., p. 588.
- 50 Ibid., p. 607.

- 51 Ibid., p. 628.
- 52 Ibid., p. 321.
- 53 José Maria Ferreira de Castro, "A Curva da Estrada," in Obra Completa (Rio de Janeiro: Editora José Aguilar, 1959), I, p. 987.
- 54 Ibid., p. 934.
- 55 Ibid., p. 987.
- 56 Ferrão Moreira, p. 101.
- 57 José Maria Ferreira de Castro, "A Missão," in Obra Completa (Rio de Janeiro: Editor José Aguilar, 1959), II, p. 724.
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- 60 Ibid., p. 739.
- 61 Ibid., p. 745.
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- 64 José Maria Ferreira de Castro, "O Senhor dos Navegantes,"

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68 José Maria Ferreira de Castro, O Instinto Supremo, (Lisboa:
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C H A P T E R I V

NARRATIVE TECHNIQUE

Many foreign writers, such as Balzac, Flaubert and Henry James, as well as some Portuguese writers, such as Almeida Garrett, Camilo Castelo Branco and Eca de Queiros enriched their narratives by the use of new techniques in the conception of their works. Instead of the single point of view, as exemplified by novels that have an omniscient author or an impersonal observer, some of these novelists, and especially Henry James, achieve a multiplicity of points of view through a greater variation in the use of personal narrators and ficelles. There is also a marked improvement in the rhythm of the narrative which is accomplished through a better command of chronological and psychological time and its related components, such as flashbacks, digressions, evocations, interior monologues, etc. Gerreira de Castro, as a good student of the latest literary trends, incorporates into his fiction these new developments in narrative technique. The purpose of this chapter is to present how he has mastered his narrative technique through an analysis of the narrative process and its development, time, point of view and space.

1. The Narrative Process and its Development in Ferreira de Castro.

Ferreira de Castro is of the opinion that

. . . a crónica da nossa época, que, um dia, se fará sobre o pó dos tempos e de esmaecidos papéis, não terá o valor de vida viva, de viscera palpitante que teria a crónica feita agora, sobre a terra que ainda cheira a molhado--e molhada tantas vezes com o sangue de quase todos nós.¹

The author says that without literature

. . . que foi sempre, no seu conjunto espelho fiel, espelho fiel, como nenhum outro, dos sentimentos e inquietações duma época, não se pode oferecer ao futuro um panorama exacto do nosso tempo.²

His works offer a panoramic view of anxiety, dissatisfaction and alienation of mankind, molded by an intentional external structure. Ferreira de Castro always visited and tried to be acquainted with the milieu where his novels take place, or otherwise he went through an experience similar to the one written about. Consequently he produced a type of "romance de inquérito" or of "reportagem" with great emphasis on narrative intentionality and shaped by observed structural factors. In his artistic creation exists always what Óscar Lopes calls "determinação consciente."

The narrative in Ferreira de Castro is not only structured by intentionality, it is also oriented by dialectics. In the "Pórticos", the prefaces to his novels, a series of problems are introduced that inform the reader of

the extrinsic dialectical aims of his "determinação consciente." Aloysio Jansen de Faria in "A Técnica de Ficção em Ferreira de Castro" comments on the aims of the author's dialectics:

A dialética, portanto, assume uma figuração de estrutura externa e interna da criação literária, dominando o campo de enfoque. Desta maneira temos uma espécie de casuística, determinada em função de situações particulares, e via de regra, mais que comuns, e que pretende se apresentar com a característica normativa de regra geral.

Sucede porém, que a dialética nunca serve a demonstração, serve só a suposição de uma verdade absoluta, dada como única, e aplicável, em tese, a toda e qualquer situação. Cria-se um clima profundamente artificial, inconvicente, que não chega a se transformar numa comprovação objetiva, mas se perde em divagações nas lançadas, onde as atitudes de apriorismo ganham lugar de destaque.³

The prior explanations in the "Pórticos" suggest a dialectical process and a premeditated intentionality that may be reflected in the structure of the novels and give a character of absolutism to Ferreira de Castro's fictional reality. If the author adhered strictly to this dialectical process, his narrative would provoke and engender situations that would be given as evident and understood as definitive and as the only possible reality. His ideology would also be qualified as doctrinaire and dogmatic socialism. However, in spite of the "Pórticos", the dialectical process in his novels is only partially doctrinaire, and consequently

his fiction still remains immensely humane. Since his dialectics are not dogmatic but rather elaborative, he would be condemned by systematic doctrinaire socialism.

His great preoccupation with dialectics and his "determinação consciente" gives rise to the problem of how he manages the narrative process. Therefore an analysis of the narrative process of his novels, as well as an examination of the development that it undergoes from Emigrantes to O Instinto Supremo seems now necessary. In "A Técnica de Ficção em Ferreira de Castro", Aloysio Jansen de Faria points out some of the essential characteristics of the author's narrative:

A narrativa do romance, em Ferreira de Castro é antes um elemento catalizador, acidental aos fatos, interessada em compôr uma situação mais ou menos complexa. Nunca é análise, menos ainda uma síntese. Catalisando elementos, ela se limita a permitir que eles se agitem, se compo-
nham. Mais ou menos como um testemunho de um caso vivido, ou presenciado. Onde assistimos a genese das circunstâncias que se destinam a compôr o enredo.

O romance preenche um enovelamento de conflitos e destinos. Alonga-se em minúcias de cenas laterais. Implanta o leitor lá dentro, como participante interessado. Vai se processando por referências básicas. Andaime por andaime, tijolo por tijolo, compartimento por compartimento de uma construção artesanal. Até que o leitor verifica que não está dentro de uma evidência tridimensional, mas diante de uma serzidura, uma tapeçaria, bem desenhada mas sem continuidade.⁴

Massaud Moisés in A Literatura Portuguesa says that:

Em tudo quanto escreve Ferreira de Castro está viva a forte vocação do narrador que se utiliza de recursos fáceis, porque deseja atingir o público mais simples, o que o leva a não temer a repetição ou a solução menos indicada, mas que consegue uma 'verdade' por si só eloquente. O domínio do ofício de narrar, o estilo quase sempre directo, a simpatia humana, pronta a se comover com o drama alheio e a conter suplicas à justiça ou à caridade, são as grandes forças da obra de Ferreira de Castro.⁵

Also his interest in attaining a wider range of the reading public makes him conceive novels with simple plots and use a narrative process that has a linear progression. Although all these characteristics are typical of many of Ferreira de Castro's novels, it does not mean that they are constants of his fiction as a whole. Through the years the structure of his narrative has gone through drastic alterations, and has developed to such an extent as to acquire a sense of maturity, especially in his latter works. This development and maturity of his craft can be established through a systematic analysis of his works.

Emigrantes is an epic of emigration with a central character who dominates the narrative. Around the hero the author creates a complex web of particular situations of conflict and struggle in Portugal and Brazil. The narration is done with simple and direct language without much analysis to explain the particular condition of the principal character, Manuel Bouça. It also resorts to easy gimmicks such as repetitions or to improbable solutions,

and there is a great deal of intervention by the narrator, a sort of dialectical intervention, emphasizing certain aspects of the narrative for the reader to follow:

Veio-lhe então, um desejo enorme de chorar--de chorar a sua vida inutilizada, o passado que não volveria, as iluções que fora abandonando ao longo da aspera jornada. Sentia agora o irremediavel, o tempo perdido, os anos em que se esgotara, avelhentando-se, correndo, atrás da quimera fugidia.

A camioneta rodava velozmente, levando-o para o esquecimento, roubando-o a sua vida de fecundador da terra, para o entregar, indefeso, vencido, a uma outra vida que era ainda para ele, um enigma.

Tudo passava lesto; tudo, casais, árvores e caminhos se confundia, humildemente na confusão bucólica da tarde. De altivo, berrante, orgulhoso, só o palacete do Nunes, que, enriquecera sem ir a nenhum país da América--que enriquecera com os que tinham ido e por lá ficaram, entregues aos acasos da sorte, ou haviam regressado pobres, desiludidos e gastos como Manuel da Bouça.⁶

Although this passage is a statement of the human message of the fiction of Ferreira de Castro, as well as an analysis of Manuel da Bouça's defeat, it also bears great evidence of the author's narrative process. By stressing certain aspects, such as the defeat, the anxiety and the exploitation of the main character he is using dialectical intervention to influence the reader. The final departure of Manuel da Bouça does not seem the indicated solution, and the passage is just a recapitulation, or better yet, a repetition of previously known facts. All of these

characteristics interfere with the objectivity of the narration. However, they force the reader to become a participant in the development of the story, and arouse in him sympathy and pity for the plight of the hero.

The narrative structure of A Selva is very similar to Emigrantes, but there is a basic difference. His narration in A Selva becomes very descriptive and he contrasts constantly the state of mind of Alberto with the landscape. The description of the landscape is usually followed by a reference to the state of mind of Alberto which completes its meaning:

A lembrança da terceira do 'Justo Chermont', sempre inundada, sempre viscosa, sempre escorregadia, e a da barraca de Todos-os-Santos, onde não era possível qualquer conforto e onde existia, permanente a ameaça dos índios, tornava voluptuosa a nova habitação, toda ela de tábuas sem fendas e com grande espaço para se armar o mosquito. Tão apetecível se mostrava o oásis, que Alberto, por duas vezes já, tentara abandonar a janela e apresentar-se ao serviço e, por outras tantas, se deixara ficar.⁷

In Emigrantes and A Selva, the narrative very seldom deals with the psychology of the characters, but, in contrast, Eternidade deals with Juvenal's interiority. To achieve psychological depth in the novel Ferreira de Castro resorts to a narrative process where the use of analysis is quite predominant. However, his analysis of Juvenal's problems is somewhat limited and restricted. The author suggests a theme or a problem, in this case it is the

protagonist's metaphysical doubts, through Juvenal's many reflections but afterwards he has the main character lose himself in more mundane things, such as sentimental vulgarities, ecological problems and a sociological interest in the realization of immediate material goals. One of the characteristics of the structure of Eternidade is the complexity of lateral situations in which the main character involves himself, thus escaping the initial metaphysical problem. This is a novel in which the "leitor verifica que não está dentro de uma evidência tridimensional, mas diante de uma serzidura, uma tapeçaria, bem desenhada mas sem continuidade."⁸ The result is that the problem initially suggested is not developed and does not have a conclusion. Psychological analysis of the interior level of Juvenal has initial force and content but it lacks logical sequence or development, although the narration is structured into an interweaving of interior monologues, evocations and reflections.

Although the narrative of A Terra Fria does not have the structural variation of Eternidade, and its rhythm is just as slow as in Emigrantes and A Selva, its plot is more complicated and more developed than in the other works. Further, as in A Selva, contrast becomes an important element of the structure. Leonardo as a character is contrasted to Santiago; the former represents goodness, humbleness, and social consciousness and the latter represents evil and exploitation. Also, Leonardo's precarious social

milieu is contrasted to Santiago's opulent environment.

The narrative process in A Tempestade is characterized mainly by its transcendence of chronological time, and the resultant establishment of two time levels. Almost everything is narrated through evocations or flashbacks in a period of 24 hours, which is the duration of the central event: the plan of Alberto to kill his unfaithful wife. Again a well-structured novel is marred by a series of lateral incidents, such as the letter written by Cecília to justify her actions, the advice of Adriano and Albano's sister, etc. These lateral situations are superfluous and their inclusion can only reflect dialectical intervention on the part of the author.

A Lã e a Neve, which is basically a narrative of the conflict between man and his environment, also has the simplicity of plot found in A Selva and Emigrantes. However, it accomplishes a greater complexity in interior situations as reflected through Horacio's life. The narrative is structured into a dense and slow form which forces the reader to become a participant in the tragic and futile struggle of the textile factory workers in Covilhã. The slow pacing and the dense feeling evoked by the narrative is also appropriate to the objective of the author which is to show that the work of the factory workers is without glory, nor any material compensation and can not buy a minimum of comfort for them.

This density is also stressed by a scarcity of dialogue

and by the sentence structure of the narration. The sentences are characterized by their shortness and their impressionistic qualities, as for example, when the author refers to the condition of Manuel da Bouça, a minor character:

Depois, andara aos trambolhões em Portugal, de uma banda para outra, a ver se ainda levantava cabeça. Mas nunca o conseguira. Cada um só tratava de si e não se importava com os demais. Até a sua filha e o seu genro o haviam desprezado, quando souberam que ele não trouxera vintém lá das terras por onde andara. Aquilo não tinha remédio algum e havia de ser sempre assim. Os homens eram como era e não havia feito a dar-lhes. Quem tinha sorte, tinha; quem não a tinha, que rebentasse!⁹

A Curva da Estrada is very important for the appreciation of his narrative structure since it opens different paths for new experiments in technique. According to Óscar Lopes and António José Saraiva, in História da Literatura Portuguesa, A Curva da Estrada:

. . . assinala uma nova fase em que pode incluir-se o volume seguinte (de novelas): uma fase de problemática moral mais precisa, embora menos comunicável ao largo público dos outros livros, e a um domínio inteiramente consciente de variados processos e ritmos narrativos, e dos recursos conducentes a caracterização indirecta dos tipos humanos e das situações.¹⁰

The same critics say that the novel along with the volume

A Missão:

. . . revelaram um domínio entre nós incedido na montagem de uma ficção que, sem abandonar (ou fingir que abandonara) um

enquadramento teórico e crítico sobre a realidade social e moral humana, nos dá, apesar de certos nódulos de dureza estilística e planejadora, um incontestável convencimento, psicológica e sensorial, e uma bela tensão de luta.¹¹

The narrative structure of A Curva da Estrada is indeed well elaborated, almost perfect. The author is in full command of narrative structure: he uses monologues, the free indirect style, reflections, evocations, he goes into lateral related digressions and he establishes different time levels by going back and forth in Soriano's life. The change from one time level to another varies the rhythm of the narrative, and consequently in the novel is seen an analysis of Soriano's present doubts interwoven with an examination of his past, which reveals his gradual estrangement from the Socialist Party. After Chapter XI the narrative acquires a rapid and accentuated rhythm, when a series of events are superimposed upon one another, until it reaches a conclusion with the decision of the protagonist to abandon politics and the cause for which he has fought all his life.

In A Missão, Ferreira de Castro begins to free himself from all the irrelevant details of the narration and consequently it acquires a faster pace and more rhythmic variation. The slowness of the author in constructing a final product through the use of many lateral situations is transcended in A Missão. Even the evocations, hesitations, digressions and judgements of Father Superior quicken

the pace of the narrative instead of slowing it up. At the same time they are responsible for a more interesting variation of time levels that change the rhythm of the novella and they also reflect a greater maturity on the author's part in his command of the narrative process. Some of these characteristics are evidenced in the following passage taken from A Missão:

O Superior não ousara ainda confessar a razão por que, nos últimos dias, atravessara já três vezes a área fabril da aldeia. Ao ouvir Roussin, humilhações curtidas na adolescência e na juventude estremeciam e despertavam. Elas haviam partido sempre dos que, como Roussin, se julgavam mais altos e mais fortes. "Não vale a pena"--decidiu o Superior, pensando no seu pai a sair, todos os dias, de manhã cedo, para o emprego, ainda sonolento e com um velho, fato coçado; e na mãe, sempre numa tráfega doméstica, sempre preocupada com as dificuldades que os magros recursos materiais lhe criavam. "Não vale a pena"--repetiu, para esganar definitivamente aquele súbito desejo de ser desagradável a Roussin.¹²

A Experiência is generally recognized as the author's most sophisticated technical achievement in the novel. In this work, Ferreira de Castro attains complete mastery over the different levels of narration, the structure and development of characters while he almost frees himself from his subordination to dialectics. Only in the epilogue, in order to compensate for his escape from dialectics, does he try to subordinate the themes of the novel to immediate and material reasons. This occurs when Tônio, the shepherd, appears in the scene in the final chapter. At this point,

Ferreira de Castro tries to justify Januário's actions on the grounds that he lacks material possessions, and the author also implies that such actions can be avoided only in the day "em que haverá pão para todos."¹³

The novel has four different time levels of narration, all of which are well interwoven. It has two chronological or real levels: one that focuses on Clarinda's life in a brothel and the other which focuses on Januário's life in jail. A Experiência has also two psychological or evocative time levels which focus retrospectively on the personal situations of the same two characters. The harmony and interweaving of the different time levels are accomplished through a division of the novel into three parts entitled "Ele", "Ela" and "Todos eles" which indicate the focus of the narrative in that specific part. Also, the subdivision of the three parts into chapters, that are entitled 1º dia, 2º dia, etc. for Januário's time in jail and 1ª tarde, 3ª tarde for Clarinda's life in a prostitution house, emphasizes the harmony and the interweaving of the different time levels. The days or afternoons may refer to chronological time, but within those days and afternoons the narration goes back and forth into the past lives of the two main characters.

In the narrative structure of the final chapter, entitled "O Jantar", Ferreira de Castro achieves virtuosity. In this chapter, which deals with Januário's trial, Ferreira de Castro blends multiple points of view and different time

levels into a perfect harmony. The trial is analyzed through the foci of Palhetas, Clarinda, Agnelo Carrazedas, the judge and Tônio. Since different time levels are interwoven into the analyses of each point of view the chapter achieves the quality of a concerto through its many rhythms, movement and variation of themes.

In O Instinto Supremo, the last novel written by Ferreira de Castro, the author once again reverts to the slow rhythm of his earlier works and there is once again more dialectical intervention than in A Experiência, especially in reference to the character Jarbas. The structure of the narrative has a linear progression with an occasional digression and evocation. Although Ferreira de Castro is not able to achieve in O Instinto Supremo the virtuosity exhibited in A Experiência, he is still able to demonstrate his structural skills through his maneuvering of the plot and through a restriction in the radius of vision of the impersonal observer. In this novel he becomes a master of suspense through the delaying of facts. On page 26, when Amaro and his men finish cutting down the trees for their future camp, the author says:

De súbito, assustando a paz da manhã em desenvolvimento, revoaram ate eles brados de guerra, estriolentes e selváticos, através dos quais a morte parecia tomar, antecipadamente, uma voz de frenética alegria; brados de triunfo, alternando com gritos de dor, tão agudos, tão desesperados, como jamais os enormes troncos, nem mesmo os muito velhos, tinham ouvido naquelas solidões do Mundo.¹⁴

However, the reference to the Indians and the possible course of their actions stops with this passage and it is not until much later that the reader finds out that two men have been killed by the attack of the Indians.¹⁵ The radius of vision of the impersonal observer is limited or restricted to the camp where Nimuendajú's men are stationed. This restriction on the impersonal observer adds to the mystery and the suspense surrounding the Parintintin Indians. Since his focus does not extend beyond the periphery of the camp, it seems as if the actions of the Indians are unexplainable and contradictory. At times they seem friendly and one day later they come and they attack the camp. The explanation for this mystery is that these actions are committed by different groups of Indians, but since Ferreira de Castro restricts the focus of the impersonal observer, the reader is kept at suspense until those actions are explained by the Indians themselves.¹⁶

Through the analysis of Ferreira de Castro's works, certain characteristics appear that are typical of his narrative process. As we have seen for most of his literary career, narrative has a slow and dense pace and it is characterized by dialectical intervention. These qualities are very instrumental in placing the reader into the narrative and making him a participant in the course of action of his works. This slow and dense narrative pace is emphasized by the creation of many lateral situations superimposed upon

one another and related to the main problem. The creation of these lateral situations has the objective of proving a thesis stated in the prefaces. The result is a novel that resembles a very intricate and elaborate web but which has no continuity unless the author wants to proceed with new arrangements of more tedious lateral situations.

After A Curva da Estrada, Ferreira de Castro changes the structure of the narrative of his works considerably. He acquires a mastery of the art of narration by integrating various points of view and different time levels, as for example, in A Experiência. The rhythm of the structure becomes more varied and complex through a better usage of hesitations, analysis, evocation, flashback, judgments, as well as, through a better plot arrangement and a more restricted point of view, as for example, in A Experiência and O Instinto Supremo.

2. Time

The period covered in the works of Ferreira de Castro is limited to about 40 years (1910 - 1950). There is never an exact date, but through historical events approximate dates for the action of each novel can be inferred. The first date (1910) refers to the time of the beginning of the action of Emigrantes written in 1928 and 1950 refers to the date of the course of events that take place in A Experiência written in 1953. The chronological duration

of most works is varied: it goes from the few hours, of the action of Tempestade, to the some ten years, of the action of Emigrantes. Most of his novels which have an external focus (novels of observation and personal experience) are chronological narrations of events, as for example, in Emigrantes, A Selva, Terra Fria, and A Lã e a Neve. When the novels have an internal focus the narration of events is to a much greater extent retrospective and consequently psychological time is predominant, as for example, in Tempestade, A Experiência and A Curva da Estrada. In these works, chronological time is shortened, psychological time extended. An analysis of the author's management of the two different time levels is presented in the following pages.

Emigrantes is divided into two parts: the first six chapters of the first part deal with Manuel da Bouça's preparations in order to emigrate to Brazil and the last nine deal with his life there. The entire second part containing eight chapters describes Manuel da Bouça's last few months in Brazil, the revolution in which he participates and finally his return to Portugal. Events in the first six chapters of the first part and in the final eight endure for approximately six months, respectively. There are no references to the passage of time during either of these two periods. Manuel da Bouça spends about nine and a half years in Brazil, since before the occurrence of the final events he mentions to an acquaintance, António, that

he has been there "vai para nove anos."¹⁷ This is the only reference to the passage of time during the middle period of the novel. It takes almost as many pages to narrate the initial and final events of Emigrantes, each lasting about six months, as it takes to narrate Manuel da Bouça's nine years of social struggle in Brazil, thus emphasizing the importance of the initial and final stages of the action.

In A Selva, the exact duration of time is never mentioned. The only way that the reader can assume that time is passing is through an occasional reference to the seasons, as reflected by the amount of water in the Amazon River.¹⁸ Ferreira de Castro mentions twice the lowering of the waters of the river, and at one time Alberto says that "ainda há pouco chegara"¹⁹ and soon afterwards the stormy rains start coming down in the Amazon.²⁰ From these references it can be gathered that Alberto must have spent slightly over two years in the Amazon. Also, his stay in the jungle must have taken place during the 1910 - 1929 period since it corresponds to the period of Ferreira de Castro's stay there and to the recession hitting the rubber plantations in Brazil because of competition from other countries, especially Ceylon.

Eternidade, which is an autobiographical novel, parallels the one-year period of convalescence that Ferreira de Castro passed in Madeira after the death of his wife and his own near-fatal personal illness. However, the first

ten months of the novel, which correspond more or less to the time that Elizabeth spends in Madeira with Juvenal, are narrated by the first eleven chapters of the book. The last six chapters deal with the remaining two months and the final events which lead to the imprisonment of Juvenal. The precision of such a division is vague, since time is not an important factor in Eternidade and consequently Ferreira de Castro only has an occasional reference to the passing of time in the narrative.²¹

Terra Fria's action begins in the winter and it also ends in the winter, two years later. At the end of the novel, however, there is an epilogue which occurs a few years later. Since Ferreira de Castro spent some time in Pardanelos in 1933, studying the life and customs of the people from that village, this work fits the category of novel of personal observation. From this it can be inferred that the action of Terra Fria takes place somewhere around the early 1930's. In the winter, Ermelinda begins her new job at the "americano's" house and as the narrative progresses it is noticed that in the spring she commits adultery with the "americano,"²² in the spring of the following year she has his baby²³ and in the winter she kills the "americano."²⁴ As it is the case with all of Ferreira de Castro's novels until this time, only chronological time is relevant in the narrative since the author presented only a chronological description of events.

The action of A Tempestade (1940) only lasts twenty-four hours. The narrative begins late at night:

Contra o seu costume, Albano viera
tarde e entrara sem os cuidados tidos
nas outras noites . . . 25

It ends late at night the next day:

O navio singrava mar tranquilo e
da terra, já distante, só se via a
luz dum farol, que a lua nascente
amortecera. 26

Chronological action comprises only twenty-four hours in the life of Albano, but evocative or psychological time becomes a predominant factor here, as many events that reveal the course of action of the main character on this day are narrated retrospectively through evocations. On this fateful day Albano earns a promotion as a worker in the bank, while his wife Cecília abandons him for another man. He meets Cecília when his daughter from a previous marriage is eight years old²⁷ and his marriage with Cecília lasts three years.²⁸ It is a retrospective analysis of his life with Cecília and a comparison of Cecília with Julieta, the mother of his daughter, who passes away after nine years of marriage that takes up most of the narrative of A Tempestade. All of these events that are prior to his marriage to Cecília and his tumultuous three years of married life with Cecília torment Albano as he wanders aimlessly around Lisbon, as he goes to work and as he goes home at night. Psychological or evocative time spans twelve years in the narrative of A Tempestade while chronological time lasts

only twenty-four hours.

A Lã e a Neve is divided into three main parts. However, the time factor is not divided evenly among the three parts. It takes approximately six months for the completion of the action in the first part, which deals with Horácio as a shepherd in Serra da Estrela, and it takes the same amount of time for the narrative of the second part, which refers to his initial employment as a factory worker in Covilhã. The narrative of the last part, dealing with Horácio's marriage, the birth of his first child, a strike and his several promotions within the factory takes almost four years to be completed.

Unlike most of the early novels of Ferreira de Castro, the passage of time in A Lã e a Neve is very easy to pinpoint, because of the many references to months, seasons and historical events. The action of the novel begins in 1941 when "Maio ia no fim"²⁹ and it ends sometime in the winter of 1946 - 1947 when "A horta do Albergue estava coberta de neve, vergando-se as folhas das couves sob o peso branco que suportavam."³⁰ The action starts then in the spring of 1941 and it ends in the winter of 1946 - 1947; five years and about nine months later. This figure is arrived at through the many references of time in A Lã e a Neve, in pages 396, 399, 424, 542, 582, 592, 606, 608, 609, 615, 616, and 620. The placement of the narrative into the 1940's is inferred from a reference made about the end of

World War II, which happens to be two and a half years before the conclusion of the narrative:

Há ja semanas se aguardavam, ansiosamente, palavras anunciadoras de que a guerra terminara paz vovera também as terras da Alemanha. Por fim essas palavras vieram . . .³¹

A Curva da Estrada (1950), which has an epilogue that sums up the life of Soriano several weeks after his abandonment of politics, focuses mainly on three turbulent days in the life of the just-mentioned politician. The action, which takes place during the last years of the Spanish Republic during the 1930's, begins at dinner time and ends three days later late at night with Soriano on the way to San Rafael. Chapters I and II describe the first night, Chapters III to IX the second day, X to XV the last day, and Chapter XVI is the epilogue. The first two chapters are an introduction to Soriano's change in political ideology and his alienation from the Socialist Party putting him in an opposite political spectrum with the National Party. The second day becomes a crisis of conscience for Soriano as he is caught between warring political factions without being able to make a decision. In the third day his son Enrique appears on the scene and convinces his father to abandon politics altogether and thus Soriano takes a step that gives him peace of mind and saves his political past.

The passage of time becomes an important factor in the structuring of the narrative of A Curva da Estrada. Although

the events of the three days are important in the life of Soriano, the novel has a predominantly internal focus and consequently psychological times becomes predominant. A great part of the narration and many of Soriano's monologues are flashbacks or evocations of his past that shed light on his turbulent life as a Socialist leader. Through these flashbacks and evocations, it is analyzed how he has compromised his early revolutionary ideology by accepting bourgeois standards. This revolutionary past spans a period of about thirty years, and the analysis of this former life is interwoven with the events that take place during those three days, to create a well-structured narrative with different time levels. Indeed, some of the characteristics of the novel are the many ruptures, juxtapositions and interpenetrations between the two time levels of the narrative.

Another characteristic of A Curva da Estrada is its precision of time. The novel starts out:

Encontravam-se os três à mesa de
jantar e o relógio de pêndulo marcava
onze horas menos um quarto.³²

During the course of the three days there are many other references to exact time which create a climate of suspense and expectation in the development of the action. The reader is always kept informed about time, and consequently he is constantly anxious to find out what new development the narrative is going to bring out next, so that Soriano's situation can have a conclusion.

A Experiência is another novel that makes great use of psychological time. Unlike A Curva da Estrada, the many flashbacks of this novel appear in the form of dialogue and narration rather than monologue and narration. The chronological narrative spans 151 days: it begins with Januário's being taken to jail³³ and it ends in Joaquim Chambuta's house during dinner, on the day of Januário's trial.³⁴ On the 131st day Januário is put on trial and on the 151st day he is sentenced to six years in jail. During his time in jail and through his many conversations with his fellow prisoners he reveals his past. Clarinda, the other protagonist of the novel, an acquaintance of Januário and a prostitute, in her conversations with other prostitutes also reveals the events that lead to her present situation.

There are many time shifters between the present and the past, but the actions of the past gain predominance in the narrative process of A Experiência. Since the novel deals with two main characters it has two psychological or evocative levels which focus retrospectively on the personal situations of Clarinda and Januário and two chronological levels that deal with them also. Just like in A Curva da Estrada there are also many ruptures, juxtapositions and interpenetrations among the four levels of the narrative.

The past actions of Januário and Clarinda, instead of being a summary of their past lives, are an existential part of their present. They live that past in their present

surroundings, and although there are many dialogues that narrate that past, it is still their interior world that is being revealed. For this reason the dialogues have to be considered monologues.

A Missão is a long short story with an internal-external focus. It is a confrontation between the inner reality of a group of missionaries and an outer reality brought about by the events of World War II. Through chronological time it is revealed how this group of missionaries react when confronted with the choice to paint or not to paint the word "Missão" over their monastery and through psychological time it is revealed the inner world of each missionary which is at the basis of their personal choice. Psychological time in this case extends itself to a period of several years while chronological time lasts for a few weeks: from the middle of the spring to some time in July.

O Instinto Supremo is another novel with an internal-external focus. Its actions begins a few weeks before the 31st of March of 1922, which is the day that Nimuendajú and his men arrive in their camp in the Amazon jungle, and it ends a few months later still in 1922, since in the last few days of the narration it is mentioned that there was a great war in the world that had finished four years before.³⁵ The narrative for the most part follows a linear progression that gives predominance to chronological time, but at times certain actions occur that need explanations, and then Ferreira de Castro uses flashbacks to shed light upon the

motives for the actions of the characters.

One of the characteristics of the novel is the author's use of delay in the narrative which is brought about by those actions or events that need later explanations. Some of the events are not narrated in chronological order; the author only hints at some that may or may not have happened and postpones their disclosure until later on in the narrative. A suspension of the time element is achieved when the author hints that the Indians are surrounding Amaro and his men with bellicose cries, but delays the narration of what happens in the encounter between these two rival groups.³⁶ Only about twenty pages later does Ferreira de Castro reveal that two of Amaro's men have been killed by the Parintintin Indians.³⁷

In conclusion, it can be said that two main divisions are perceived in the works of Ferreira de Castro with respect to the use of time. The novels of observation and personal experience use primarily chronological time, as for example, Emigrantes, A Selva, Eternidade, A Terra Fria, and A Lã e a Neve. The use of psychological time is minimal in these works. On the other hand, it is very important in the novels that have an internal focus, as for example, A Tempestade, A Curva da Estrada, A Experiência. In these works the author does not overlook chronological time as he does with psychological time in the previous works. There is a good balance between the two different

levels of time which results in a greater variation in the rhythm of the narrative. Some of the characteristics of these novels are the many ruptures, juxtapositions and interpenetrations between the different time levels which the author achieves through the use of flashback, evocation, digression and delay of the narrative.

3. Point of View

The point of view of the impersonal observer became standard with the advent of Realism and Naturalism. Ferreira de Castro in almost all of his works, with the exception of O Senhor dos Navegantes which has a personal narrator, follows the example of the Naturalist and Realist writers by using the impersonal observer. Such a choice is dictated by his choice of themes and the need for objectivity in the treatment of those themes. He never appears as an omniscient author in his works since he accepts limited vision, and limited intervention, as well. This seeming lack of intervention is only apparent in the works of Ferreira de Castro. His guiding hand in choosing certain facts that have to be stressed and in omitting other facts is evident throughout his fiction. He also intervenes to make comments and judgments:

Iluminou-se, então, no quarto miserável de hospedaria, com a sua cama de ferro a insinuar existências parasitárias, e o seu travesseiro liso, de quartel; um rapaz alto, cabelo negro, rosto magro e olhos

amortecidos, denunciando vida indolente.³⁸

Two comments stand out in the above quotation that reveal intervention by the author in the narrative process and they are "insinuar existências parasitárias" and "denunciando vida indolente". The objectivity of this passage is weakened because Ferreira de Castro, instead of rendering the facts, is telling the reader the significance of the iron bed and the sleepy eyes of Alberto. If the facts are vividly presented they can speak for themselves without authorial commentary or explanation. Besides this intervention on the author's part to make judgments and comments, Ferreira de Castro also includes a Socialist ideology into a narrative which gives the impression of dialectical intervention.

The impersonal observer in Ferreira de Castro does not control and direct the development of the action. He is the person behind the scenes who relates to the reader what is happening to the characters. He never has a panoramic vision of all the events that occur because he has a restricted focus which is usually limited to the main character. This focus upon one character's actions and thoughts imposes limits upon the scope of the observer because if he is going to be objective, he must not be allowed to surpass the knowledge or the radius of the vision of the main character. This restricted focus is employed with Alberto in A Selva,

Manuel da Bouça in Emigrantes, Juvenal in A Eternidade, Horácio in A Lã e a Neve. In these novels, the impersonal observer very seldom moves away from the restriction on his focus imposed by the main character, and when he does relate a scene in which the main character is not present, it is taken for granted that the protagonist is aware of its occurrence or will become aware of it quite soon.

In A Terra Fria, the impersonal observer focuses on two main characters, Leonardo and Ermelinda. This is what Gustave Flaubert did in Madame Bovary with Emma and Charles. Only the reader knows that Ermelinda is committing adultery with the "americano". The observer alternates the focus of the narrative between Ermelinda and Leonardo and consequently the reader always knows more about each character than they know about each other. Leonardo, similar to Charles Bovary, does not find out about his wife's infidelity until the very end of the novel, because he only knows what Ermelinda tells him. He believes that his wife killed the "americano" to save her honor, when in reality she killed him because he had been unfaithful to her.

The use of multiple points of view is best illustrated in A Experiência. The novel is narrated through the perspective of Palhetas, Carrazedas, the judge, Tônio, Clarinda, and Januário. However, emphasis is placed on the focus of the last two characters, who are the protagonists of A Experiência. Through the perspective of the minor third person

narrators, Ferreira de Castro clarifies the events of Januário's trial. They make comments and pass judgments on the participants at the trial, and since they are from different cultural backgrounds and represent varied ideologies, there are multiple perspectives and interpretations of Januário's crime, his reason for committing it and the events of the trial. All of them are directly associated in one manner or another to the trial with the exception of Tônio, who is a mere spectator, and consequently their narration becomes very personal.

A first person narrator is used by Ferreira de Castro in "O Senhor dos Navegantes," a short story. This narrator, who is a minor character, is merely a witness to the actions and to the presentation of the ideology of the main character. His role in the narration of events is almost totally passive. His only active role is to answer some of the questions put forth to him by the main character, who is nameless, and also passing judgment on and revealing some of his inner thoughts as a reaction to the main character's actions. Since the role of the narrator is so passive, owing to his exterior permanence in relation to the inwardness and deep motivations of the actions of the main character, the short story acquires greater objectivity. The reader does not feel the same degree of intimacy which happens when the narrator is the main character. The use of such a point of view keeps the reader at a distance from the main character

and gives him a greater objectivity in his judgment of the protagonist. In "O Senhor dos Navegantes" he is judged to be a lunatic and there is no sense of sympathy or pity for him.

O Instinto Supremo has the point of view of the impersonal observer with a restricted vision. He is only allowed to know the inner thoughts and to participate in the actions of the men who are in Nimuendajú's camp, located deep into the Amazon jungle. He never ventures into the jungle with some of the men when the men go there to leave gifts for the Indians. The reader only gets to know what happens when the men return from their incursions. The result of such a restricted point of view adds to the suspense and the mystery of the narration. The impersonal observer is not allowed to narrate anything from the point of view of the Indians and consequently their actions, their thoughts can never be explained until they get in contact with the men stationed in the camp. O Instinto Supremo is a good example of how a restricted point of view can add to the suspense of the story's plot.

Regardless of what point of view Ferreira de Castro chooses for the structure of his works, two main differences or divisions can be discerned in its application. At times the point of view has an internal focus and at other times it has an external focus. When the observer follows an internal focus he describes and analyzes the behavior of the

characters, their deep motivation, and their hidden thoughts and feeling because he has complete knowledge of the characters' inwardness. Tempestade, A Curva da Estrada, A Missão and A Experiência are good examples of novels that follow a point of view of internal focus. In these works an "análise mais complexa e diversificada dos conflitos interiores em equação com realidades sociais e históricas mais vastas"³⁹ is inferred. In the novels of the author that emphasize social themes rather than an introspective analysis of the characters, Ferreira de Castro follows an external focus, as for example, in A Selva, Emigrantes, Eternidade, Terra Fria, and A Lã e a Neve. In these novels there is a stress on the dramatic presentation of events which adds to the objectivity of the development of social themes. The point of view of the narrative emphasizing an external focus is very common in the neorealist fiction in Portugal.

4. Space

Since characters must belong to a particular time and place, space exercises a delicate control over character. By confining space an author helps define and confirm character, thus representing his psychological and social nature. In every respect all aspects of milieu are intimately tied with the figures of the novel. As expressed by Robie Macauley and George Lanning in Technique in Fiction

Place encompasses a story or novel; it is the mountains or hills or plains, the houses people live in, the streets of a town or city, the quality of the local life. Place is also the common speech and the subjects dealt with in that speech. It is dress and ornamentation, manners, taboos, religions.⁴⁰

Novels, by their very nature, are designed within a definite spatial structure which may be either abstract or concrete and serves as the embodiment of one or more of the perspectives on the novel's subject matter. Sharon Spencer in Space, Time and Structure in the Modern Novel comments on the spatial structure:

Literary spatialism is merely one way of describing the novelist's attempt to discover, already existing in reality, or to invent, from the resources of his imagination, the most appropriate structure for the book he wishes to create.⁴¹

In Ferreira de Castro's case spatial structure is always concrete and has a basis in reality since he places the action of his novels in settings which have been part of his personal experience, either direct or indirect. It also has been designed deliberately as an embodiment of complementary social perspectives found in his novels. Since character is the most obvious, and perhaps the most flexible vehicle for the containment of whatever perspective, or combination of perspectives, which is to be employed as a foundation for any of Ferreira de Castro's novels' spatial structure, the author places his characters in many different milieus in order to show social variety. The setting for his works

includes diversified corners of Portugal, as well as other countries, such as Brazil, Spain and France. Ferreira de Castro comments on this variation:

Embora no vasto e diverso Mundo numerosos romancistas tenham edificado as suas obras, tantas delas tocadas de perenidade, num, so meio ambiental, terrestre ou marítimo, citadino ou províncias adentro, em planuras e montanhas, sempre preferi um novo território literário para cada novo romance. Seduz-me ascultar os caminhos que ainda não trilhei, estudar as atmosferas que a minha pena ainda não captou, desvelar o que é inerente a cada terra; atraem-me as próprias dificuldades e assusta-me a eventualidade de repetições.⁴²

In his novels Ferreira de Castro portrays characters who not only embody meticulous and powerful evocations of place but also are confirmed and defined by spatial structure. In general the characters are defined by small villages, mountains, islands, jungle and backward regions but in some instances the city provides the finite boundaries required by Ferreira de Castro's spatialization of reality. This is the case with A Experiência and A Curva da Estrada which have Lisbon and Madrid, respectively, as their background. Ferreira de Castro parallels here the very common practice of using the city as a model for the spatial structure. The popularity of the city stems from the fact that it is filled with all sorts of people and it is composed by all sorts of places and consequently is a microscopic image of the universe, endlessly rich in symbolic and social suggestions.

In A Curva da Estrada Ferreira de Castro uses Madrid as an enclosure for a wide range of attitudes toward personal, social and political reality, and the city itself suggests a vaster reality--the world. Nevertheless, the novel is first a book about a man. Madrid is a type of objective correlative for Soriano in the sense that they both represent similar stages of the decaying of social ideals. Soriano is a symbol of the condition of modern man. Madrid is used as a place ordinarily appears in fiction: the setting in which the drama goes forward. The writer tells as little as the reader needs to know in order to visualize the milieu. What is important is its decadent life. The space throughout the novel is vaguely described or detailed because the author only mentions houses, streets, hotels, cafes, monuments and constantly overlooks their characteristics and their relationship with the characters. In A Curva da Estrada only in the most immediate surroundings, especially in the home, does the reader find elements which confirm and define the character's social and psychological index. In the case of Soriano, his house has a library full of classics, it is decorated with many paintings and sculptures, it has the most modern bourgeois comforts, and Soriano has a maid to clean the house and do the cooking. His present surroundings seem to contradict and distort the values of his ideology, his

association with the Socialist Party and his former revolutionary past. His new condition instead of being a step forward is indicative of Soriano's spiritual disintegration and acceptance of defeat at the hands of the bourgeois establishment. Soriano as a representative type of Madrid, which is a microscopic image of the world, embodies the spiritual disintegration and socio-economic condition of modern man.

As Madrid in A Curva da Estrada, Lisbon in A Experiência is vaguely described, and it is also used as an enclosure for a wide range of attitudes toward personal and social reality. Ferreira de Castro in this novel does not really display a conventional interest in place or lieu since he is not really interested in the city per se. He simply uses Lisbon as the background for a bipolarized representation of social reality. The characters are played off against each other in sets, each member of which is the opposite of the other. Albano's opposite is Cecília, Julieta's is Cecília, Inácio's are Albano and Adriano. The alternation of twos exists on a more complicated level of organization as well. The novel is a structure erected upon alternations and contrasts among different types of human relationships: Those of love and hate [as between Albano and Cecília], those of selfishness and unselfishness [as between the same two characters, Julieta and Cecília,

Genoveva and Cecília, Adriano and Inácio, Inácio and Albano], and those of difference of social class [as between Albano and Cecília, Albano and Julieta, Albano and Inácio]. The polar extremities in this novel are represented by Albano and Cecília. Albano comes off as being unselfish, understanding and capable of love and Cecília is selfish, interested only in her social position and incapable of loving her husband. All of these contrasting perspectives, in their multiplicity and diversity embody and suggest the spatial business, the complexity and the perpetual conflict of a city.

Ferreira de Castro, in spite of being able to present the many perspectives of city life contrastively, fails to capture the uniqueness and the typicality of Lisbon. Throughout the novel, although the human relationships are many and varied, Lisbon is rendered vaguely, abstractly and ambiguously. The human relationships and the presentation of many social perspectives do not really give the essence of Lisbon and consequently changing the action of the novel to some other urban environment does not really change the meaning of the work.

The idea that space defines, influences and confirms a character, and that a character evokes and embodies the diverse social perspectives of the environment of a particular place is more evident in Ferreira de Castro's

novels which deal with the rural environment than in the two works just analyzed. To explain this particular aspect of the author's works, three of his novels will be analyzed. They are A Selva, A Eternidade, and A Lã e a Neve.

In A Selva, Ferreira de Castro displays a conventional interest in place and milieu. He is interested in the Amazon for several reasons. The jungle is a vivid and alien setting that lends itself to symbolic treatment, he lived there, and the social conditions in the Amazon can be a microscopic representation of the whole social condition of humanity. The jungle with an ebullient growth of flora and fauna, powerful odors, Parintin Indians, violent storms and hot and humid air, is a paradoxical symbol both of heaven [an earthly love, sexual love and fruition] and of hell [as suggested by the violent storms, the stiffling flora and the fire at the end of the novel]. The jungle is constantly seen as a presence, as a force that acts upon the behavior of the characters. In A Selva there is a powerful sense of place as an inexorable force in human life. It might be said that there is a dramatic equation between place and death. There is nowhere else to go and to stay is to die. There is a total sense of helplessness, brought about by the social and the environmental conditions, and consequently the men begin to ac-

cept everything: they accept the unjust social system, the violent storms, the Parintintin Indians and the suffocating flora as part of their destiny. The man becomes gradually an intrinsic part of the jungle, as some sexual scenes between men and animals suggest. The men may be at times at odds with the social system, but within the context of their relationship with nature there is total unity and identification. As the jungle they represent hell and heaven, they hate and they love, they are violent and peaceful, and they rebel and conform. It is as if they embody the reality imposed on them by the jungle or as if they have fused with the soil and the elements.

The polarity between hell and heaven is also evident within the context of the social reality of Amazonian life. The rubber plantation workers have to live in huts, sleep in hammocks they are constantly exploited and they work to enslave themselves further since they pay much more for their tools and food than they receive for the rubber which they sell. On the other hand, the owner and his little group of friends live in comfortable quarters, exploit the workers so that they can afford all luxuries of life, and eat generously and well. In the social context of class division the latter live in heaven while the former live in hell. It is through this polarization of social perspectives

and nature in A Selva that a microscopic image of the human condition in the twentieth century is created.

Eternidade has as background Madeira, and Ferreira de Castro is constantly letting the reader know that the action of the novel occurs within the spatial structure of the island. Descriptions of the landscape, historical events, presentation of local color through linguistic peculiarities and customs of the island appear throughout Eternidade. Space in Eternidade symbolizes the protagonist's state of mind. In the beginning of the novel Juvenal is living in a total state of unawareness since he does not see himself within a social or human context. Consequently he lives in a vacuum completely isolated and lonely. He has gone to Madeira on a journey after the death of his wife and the reader sees him at the moment when he is reexamining the meaning of life at the face of his many metaphysical doubts. The placement of Juvenal on an island stresses his negative state of mind. The island is a symbol of isolation, and its people are for the most part unaware of what goes on in the rest of the world. According to Ferreira de Castro, the islands:

. . . permitem observar melhor o homem entregue a si próprio, fechado sobre si mesmo, e, simultaneamente, disperso no infinito, entre mar e céu, sempre entre mar e céu--inconsciente até ao labor psíquico por ele realizado perante o eterno limite.

A nostalgia deve ter nascido numa

ilha e so numa pequena ilha se compreende, integralmente, o sutil significado da distancia. Essa sufocação que dá a terra sem continuidade, como se o líquido que a estrangula se viesse fechar também em volta da nossa garganta, desperta constantes rebeldias e constantes impotências, acorda mil sentimentos ignorados, remexe, tortura, cava fundo na alma até o momento desta se submeter por falta de mais energias.⁴³

Juvenal's metaphysical doubts make him more and more aware of his limitations as a human being and consequently he tries to solve this problem. His solution to the dilemma emerges as an ethical one based upon his reintegration into society, a reintegration based on his dedication to the promotion of human dignity. At this moment to the spatial structure of Eternidade is added a new dimension. Until now Juvenal and the inhabitants of Madeira are seen as isolated and lonely individuals in a suffocating environment which resembles a prison, but now through Juvenal's and other individuals' actions who revolt against the oppressive conditions of the system there is a possibility of their reintegration into society and the world. Madeira ceases to be a prison to become an integral part of the world at large. The island is no longer seen as an inexorable force in the human life of its inhabitants or viewed as their destiny, because of this possibility for change. And in the common struggle for change Juvenal and the people of Madeira find that man

can transform anguish into hope, isolation into togetherness and absurdity into significance. The physical characteristics of Madeira may remain the same but with the establishment of new human relationships and different social perspectives the spatial structure of Eternidade changes. The reader does not perceive Madeira any longer as an isolated island, but rather as a microscopic image of human society.

In A Lã e a Neve space is emphasized continuously through detailed descriptions of Manteigas, Serra da Estrela, and its shepherds, Covilhã and its factories. Horácio's bairro in Covilhã and his run-down house indicate substandard living conditions and a primitive and promiscuous type of existence. His one-room house or apartment, without any furniture and without a bathroom, is intimately tied with the condition of Horácio as a poor, uneducated and exploited factory worker. The stifling atmosphere of the factory where Horacio works emphasizes also the previous statement. By putting Horacio in such a milieu Ferreira de Castro presents a picture of the degradation of modern man, because of demeaning social conditions. Consequently Horácio becomes the prototype for those men who have to face those conditions.

As in Eternidade, the milieu in A Lã e a Neve is seen as a prison from which man cannot escape. Place is seen as destiny, as a powerful force that controls man's actions.

Further the use of violent storms in the novel reinforce the picture of hell on earth as exemplified by the demeaning social conditions, while they also represent those powerful forces that act destructively upon mankind. In spite of the use of place as destiny in the novel and its great influence upon the behavior of the characters, there are in A Lã e a Neve some characters, such as Marreta and Horácio towards the end of the novel, who embody the hope that change can bring progress to mankind. While the novel is primarily concerned with man's hope for the creation of a better world in the present, the vision which it discloses extends itself beyond the present to a distant epoch when the purpose of history, according to Ferreira de Castro, the destruction of evil and the exploitation of man by man, will be realized. In this sense A Lã e a Neve goes beyond its limited spatial confinements to include all mankind and the whole universe. As space is extended so is time since the future is seen through the perspective of the present and the present is influenced by the expectation of the future.

In this analysis of some representative works it has been demonstrated how space is used by the author in order to convey different social perspectives, to influence, confirm and delineate character, and to show how characters can redefine the spatial structure of the novel by embodying a multiplicity of social perspectives. For these rea-

sons space is a very important element in the conception of the author's works, whether the physical characteristics of milieu are well defined as in the novels dealing with the rural environment, or superficially defined as in the novels dealing with city life, as it is the case with A Tempestade and A Curva da Estrada, which have respectively Lisbon and Madrid as background. In these last two novels the city with its wide range of attitudes towards personal, spiritual, political and socio-economic reality suggests a vaster reality--the world. The city is seen as a microscopic image of the human condition in the world. In A Selva space is seen as an inexorable force which acts destructively upon man. Man can not fight with the jungle and consequently he has to fuse with it in order to survive. In Eternidade, Juvenal and the milieu are complementary. Madeira, as a symbol of isolation, loneliness, prison and a very appropriate place for the development of metaphysical doubts since humanity appears even more limited within the physical confinements of an island, is a metaphor for the protagonist's condition. In A Lã e a Neve as in A Selva, place is seen as destiny, but within the limited physical boundaries of the novel man is also seen as a powerful force that may eventually break the limitations imposed on him by his spatial surroundings. The struggle of the factory workers from around Covilhã, which is sym-

bolic of the struggle of all mankind against their social condition and the environment will eventually lead to a world without injustice and inequity. Throughout A Lã e a Neve there are many references to this future and better world. As a consequence of this superimposition of different social perspectives upon the social reality of the milieu of Covilhã and surroundings, the novel acquires a symbolically wider spatial structure.

CHAPTER IV

FOOTNOTES

- ¹ A Tempestade, p. 537.
- ² Ibid., p. 538.
- ³ Aloysio Jansen de Faria, "A Técnica de Ficção em Ferreira de Castro," II Simposio de Língua e Literatura Portuguesa (Rio de Janeiro: Edições Gernasa, 1969), p. 111.
- ⁴ Ibid., p. 124.
- ⁵ Massaud Moisés, A Literatura Portuguesa (São Paulo: Editora Cultrix; 1966), pp. 392-393.
- ⁶ Emigrantes, p. 524.
- ⁷ A Selva, p. 216.
- ⁸ II Simposio de Língua e Literatura Portuguesa, p. 124.
- ⁹ A Lã e a Neve, pp. 545-546.
- ¹⁰ Óscar Lopes, António José Saraiva, História da Literatura Portuguesa (Porto: Porto Editora), pp. 1042-1043.
- ¹¹ Ibid., pp. 1041-1042.
- ¹² A Missão, p. 753.

- 13 A Experiência, p. 999.
- 14 O Instinto Supremo, p. 26.
- 15 Ibid., p. 45.
- 16 Ibid., p. 295.
- 17 Emigrantes, p. 450.
- 18 A Selva, pp. 217, 246.
- 19 Ibid., p. 195.
- 20 A Selva, p. 207.
- 21 Eternidade, pp. 202, 256.
- 22 Terra Fria, p. 679.
- 23 Ibid., p. 709.
- 24 Ibid., pp. 734-735.
- 25 A Tempestade, p. 539.
- 26 Ibid., p. 719.
- 27 Ibid., p. 569.

- 28 Ibid., p. 561.
- 29 A Lã e a Neve, p. 345.
- 30 Ibid., p. 620.
- 31 Ibid., p. 608.
- 32 A Curva da Estrada, p. 805.
- 33 A Experiência, p. 791.
- 34 Ibid., pp. 998-999.
- 35 O Instinto Supremo, p. 298.
- 36 Ibid., p. 26.
- 37 Ibid., p. 45.
- 38 A Selva, p. 87.
- 39 Álvaro Salema, Ferreira de Castro (Portugal: Publicações Europa-America, 1974), p. 41.
- 40 Robie Macauley, George Lanning, Technique in Fiction (New York: Harper and Row, Publishers, 1964), p. 121.
- 41 Sharon Spencer, Space, Time and Structure in the Modern Novel (New York: New York University Press, 1971), p. 6.

⁴² O Instinto Supremo, pp. 16-17.

⁴³ Terra Fria, p. 633.

C H A P T E R V

DESCRIPTIVE TECHNIQUE

Descriptions in Ferreira de Castro's works are characterized by their stress on detail and objectivity; they are one of the means of conveying the many different perspectives of the social reality. The descriptions are objective because the author only describes familiar surroundings, such as those that have been part of his personal experience or those that have been observed directly by him. The interest in detail stems from the fact that he feels that detailed descriptions best present reality in its many different perspectives. In this particular, he follows the tradition of Balzac, and the Realists and Naturalists of the nineteenth century, whose descriptive technique is characterized by a great stress on details and objectivity. Another point of contact between Ferreira de Castro and the novelists just mentioned are the long descriptive passages which appear in the initial chapters of their novels. This was done previously by Balzac and the Realist-Naturalists in order to stress the influence of the environment upon character, or in some instances to demonstrate that man is a product of that milieu. In Ferreira de Castro's novels, such as, Emigrantes, Terra Fria, and A Lã e a Neve these long descriptive passages have the purpose of revealing some of the social conditions which characters face, as well as, to stress the need for social change. Only in

two of his works, A Curva da Estrada and A Tempestade, are his descriptions of the milieu superficially detailed.

In Ferreira de Castro's works there is a great variety of descriptions, such as those of landscapes (mountains, rivers, islands, jungle, plains, living conglomerates) interiors and exteriors of houses, factories, etc. The author also shows a special affinity for scenes of storms. Through an analysis of some of these descriptions, the characteristics of Ferreira de Castro's descriptive technique, its development in his works, and its socio-economic objective within the context of the respective novels can be ascertained.

1. Landscapes

The description of the landscape in Ferreira de Castro's works gives the impression of adding to the stifling socio-economic conditions of the characters. Each scene described has a markedly scientific tendency because it is based on a real model, and it is meant to reflect the human condition. Consequently each is carefully chosen by the author so that a parallel or a relationship can be established between each particular scene of the landscape and the characters of the novel. In A Lã e a Neve, a description of a certain "bairro" of Manteigas, with its accent on poverty, indicates the substandard living conditions of its inhabitants, while at the same time it characterizes the main figures of the novel:

Tinham começado a descer a congosta. Era uma rua estreitíssima, que cheirava a burros, a porcos e a fumo de ramos verdes. Dela partiam outras tortuosas vielas, que terminavam em pátios ou dobravam em cotovelos, cruzando-se, avançando para sombrios recantos, numa sugestão de labirinto. As casas, negregosas, velhentas, colavam-se umas às outras, com a parte inferior de granito escurecido pelo tempo e a parte cimeira com folhas de zinco enferrujadas a revestirem as paredes de faipa, mais baratas do que as de pedra. Este e aquele casebre exibiam apodrecidas varandas de madeira e outros, mais raros, umas escadas exteriores, coroadas por um patamarito quadrado, logradouro do mulheredo nas horas do paleio com as vizinhas. Algumas das portas e janelas estavam abertas e, atrás delas, pairava a rubida claridade do fogo que, lá dentro, cozinhava ceia. Figuras de homens, mulheres e crianças, as suas caras tocadas pelo fulgor do lume, andavam no acanhado espaço doméstico, cirandavam numa confusão de movimentos humanos e de trapos dependurados.¹

This is an impressionistic description of Manteigas accomplished through a presentation of a series of rapid views of the small village. The use of movement and sensual images deepens the impressionistic quality of the passage.

The use of words, such as "envelhecidas," "Paredes de taipa," "enferrujadas," "apodrecidas," "acanhado espaço doméstico," "trapos dependurados" gives a bitter indication of the social status of the people of Manteigas. The restricted physical limits of space, which seem to stress the promiscuous conditions and the strangulation of the people by the system, are well depicted and abound in the passage, as exemplified by the references to "ruas estreit-

íssimas," "tortuosas vielas," "recantos," homes which are attached to each other and "acanhado espaço doméstico." This enclosed sensation of the village is even more accentuated by its placement in a "congosta."

Visual impacts are produced by "sombrios," "negregosas," "escurecido," "enferrujadas," "rúbida claridade do fogo" and "fulgor do lume." These visual images tend to emphasize the deteriorating conditions of Manteigas, either because of their association with darkness, or because the light exposes the limited physical space and the promiscuity of the household. It is the "fulgor do lume" that exposes the "acanhado espaço doméstico" of the house. Olfactory impressions are portrayed by a reference to a narrow street that "cheirava a burros, a porcos e a fumo de ramos." This sensual image also accentuates the backwardness of the region and since there is no reference to any human smell it is implied that humans have fused with the environment.

The passage also vibrates with motion both internal and external. The verbs "partir," "dobrar," "cruzar," "avançar," "colar," "pairar," "tocar," "andar," "cirandar," denote movement within the village enclosed in a "congosta" (external) and within people's soul (internal). The movement denotes also a general state of uneasiness in the village. Given the limited physical space of Manteigas, these impressions of motion, not only by people but also by their surroundings, seem to indicate the urgent need to escape the labyrinthic conditions of the village, and the inabil-

ity of everything and everyone to accomplish such a feat. The entire paragraph or passage, with all of this kinetic energy, masterly interwoven with differing sensuous descriptions, does indeed do justice to the inhuman condition in which the people of Manteigas live.

In A Selva (1930) the Amazon jungle is constantly in the background. There are many references to its storms, mysteries, wildlife and its exuberance. The jungle, which symbolizes an all powerful God, oppresses, antagonizes and ostracizes the men who inhabit it. This role of the jungle is evidenced through the many descriptions of the milieu in A Selva:

de quando em quando, subia pelas narinas perturbando o olfato, um cheiro forte de humus em combustão--folhagem e troncos que apodreciam na umidade da terra desva-irada pela sua própria exuberância. E, em trechos, errava um aroma intenso de ignorado jardim, perfume original e precioso como nunca o recolheram os frascos caprichosos da França.²

In this brief passage from A Selva, the exuberance of the vegetation of the jungle is seen through the many references to olfactory images, or to words associated with smell, such as "narinas," "olfato," "cheiro," "aroma," "perfume." Also, there is a contrast between the first part of the paragraph and the second part. First the reader comes into contact with a foul odor, as a result of rotten leaves and trunks. Next a pleasant smell of fragrance is contrasted to the putrid smell of the first part. Words such as "aroma" and

"perfume" emphasize this point.

Besides these references to olfactory experiences, in "combustão" it is subtly suggested auditory, visual and tactile sensations. In the passage there is also an implication of movement suggested by "subia," "desvairada" and "errava." By the use of these words Ferreira de Castro is implying a suffocating influence upon any form of life that tries to impede, restrict, or simply come into contact with the uncontrolled growth of vegetation in the jungle. To support this statement Ferreira de Castro followed the above quoted passage with a further comment on the overwhelming quality of the jungle:

Sentia-se a luta desesperada de caules e ramos, ali onde era difícil encontrar um palmo que não alimentasse vida prodigiosa. A selva dominava tudo. Não era o segundo reino; era o primeiro em força e categoria, tudo abandonando a plano secundário. O homem, simples viandante no flanco do enigma, entregava a sua vida à dominadora. O animal esfrangalhava-se no império vegetal e, para ter alguma voz na solidão reinante, forçoso se lhe tornava vestir pele de fera.³

The jungle as an oppressive element which adds to the misery and the injustice of the human condition is focused upon in many other descriptions:

Amanhecia a luz força que despertava Firmino clareava agora nas alturas e vinha descendo rapidamente, transpassando os ramalhos e iluminando as salas aéreas que, de quando em quando, se escortinavam entre a multidão vegetal.

A meio, porém, dos troncos anciãos, onde já chegava o chapéu novo dos infantes, a luz diminuía a sua marcha para a terra, encontrando resistência na ramaria que ali se cerrava em marcha ainda negrusca.⁴

In this passage, which vibrates with visual impact, light passes through three stages: it starts out as being dim and then becomes very bright when it illuminates the "salas aéreas," and finally it darkens as it hits the "ramaria que ali em marcha ainda negrusca." The movement of light also goes through different stages. It begins very rapidly with the light "transpassando e iluminando as salas aéreas," and then it slows down and comes almost to a halt as it hits the foliage "ainda negrusca." It seems like a struggle between light and vegetation with the overpowering force of vegetation winning out at the end. There is also in the passage an implication of obstruction of movement to any outside force that tries to penetrate the mystery of the jungle. Vegetation is omnipotent and destruction engulfs any explorer or intruder.

From this visual impression of the jungle Ferreira de Castro passes on to an auditive description:

Por toda a parte uma orquestra invisível, milhares de gorjeios diferentes que se somavam num só ritmo, que se diluam em música suave, música, que era quase o silêncio verificado na véspera por Alberto, mas agora mais latente, mais vivo e alvorocante.⁵

Sound, as does light, goes through different stages. It starts out with many different sounds, as if they were coming from many instruments. These sounds seem to indicate a high degree of loudness and non-rhythmic music and afterwards they blend together into a sort of rhythmic har-

mony. At the end, these sounds turn into silence, thus confirming the mastery of the jungle over any intruder. At the same time a contrast is established between the first part of the passage with its music and the second part with its silence. Words, such as "gorjeios," "ritmo," "música," "silêncio" are the auditive impressions which link the two extremes of the passage. Their order of appearance also seems to indicate the evolution of music as emitted by the orchestra. It starts out at a very primitive stage with "gorjeios," it acquires rhythm and it finally is developed to its full potential by playing soft music.

In A Missão, which has as background a small village in France, in a description of a scene around the factory, Ferreira de Castro reflects the socio-economic conditions of the workers:

Ao acercar-se da fábrica, um rumor que já não era de máquinas, mas de homens, veio até aos seus ouvidos. Os operários saíam do trabalho. Uns marchavam apressados e só diminuían o passo, quando ao cruzar-se com ele, o saudavam. Outros caminhavam vagorosamente: dois a dois, três a três, com esse porte dos cavadores que, de enxada ao ombro, se vão distanciando e diluindo nas estradas campestres, a hora abafado do lusco-fusco. Mais de que homens, parecia que uma fadiga negra tinha saído da fábrica e esvoaçava na noite. Era uma saturação que se distendia como um fumo, acompanhando os passos, metendo-se na atmosfera e nos silêncios. Dir-se-ia que o ar da oficina agora muda, o seu ar viciado e exausto se expandia e intoxicava, cá fora, todas as energias.⁶

The impressionistic techniques of Ferreira de Castro is quite evident in this passage, through a series of impressions and through the many qualities of sensory textures and tonalities incorporating the senses. Auditory impressions are inferred by such words as "rumor," "ouvidos," "saudavam," "esvoaçava," "silêncio," and "muda." There is a descending level in the pitch of noise from "rumor" to "silêncio," and with the word "muda" there is an implication that death had conquered the factory, and with it all its workers. Death in this case refers to a loss of dignity by the workers, since they have to put up with unjust and demeaning social conditions in the factory.

Visual impressions are produced by "diluindo," "lusco-fusco," "fadiga negra," "noite" and "fumo." The "lusco-fusco" causes a unique illusion by making the workers disappear from the ray of vision of the observer by dilution. They "se vão distanciando e diluindo nas estradas campestres à hora abafada do lusco-fusco." There is also a progression in the degree of light in the passage, from dim to very dark. It starts out as "lusco-fusco" and it ends with a cloud of smoke, where any visibility is almost impossible.

There are many references to tactile or impressions of feeling as evidenced by "abafada," "fadiga," "saturação," and "intoxicava todas as energias." And, just as before with auditory and visual impressions, there is a diminishing degree in the strength or loss of feeling by the workers, which parallels the other sensual impression. The

loss of strength is caused by the atmospheric conditions of the factory. The factory represents an all-powerful force that can enslave and destroy man, and it is the air from that place that first is "abafado" (heavy) and finally appears as death itself, since it intoxicates the workers who have just left the factory. This extension of the power of the factory to the outside world is an indication that it controls the destiny of its workers and that they are subjugated to it regardless of where they are.

The conditions of the village, as revealed by the impressionistic description quoted before, are apparent. The many images of the workers, such as "cavadores de enxada ao ombro" and "fadiga negra" give an indication of the demeaning social conditions in which they work. The images, combined with movement and sensory impressions arranged in concerto form symbolize a systematic and gradual destruction of the lives of the workers. The work of the factory workers has lost all dignity and the sensory images convey a feeling of imminent destruction.

2. Storms

Descriptions of storms, which are quite frequent in Ferreira de Castro's works, in general have the same social objective which characterizes the descriptions of the landscapes. The effect of storms is generally more severe on poor people, since they do not have the means to protect

themselves adequately from disastrous atmospheric conditions. This fact stresses their condition as the exploited element of society. They suffer exploitation at the hands of the socio-economic system, as well as, at the hands of nature.

There are many kinds of storms described by the author in his books, such as rain, snow, and wind storms and floods. In A Selva, Alberto and Firmino are the victims of a rain, lightning and wind storm:

Já não era triste litania que a selva agora entoava; um uivo forte, perene e agoirento, viera substituir, entre fustes e umbelas, a monótona cantilena. A bre-nha uivava, remalhava, contorcia-se sobre o vendaval que conduzia para longe a música desesperada. Toda a terra se arrepiava, voavam folhas desprendidas e não havia na maranha ramo que não tivesse agitação. Estreitavam-se e tremiam as copas exuberantes, parecendo, no seu desgrenhamento, não presas mas correndo em louca velocidade. Era um concerto alarmante de instrumentos desvairados e cada vez o regente mostrava frenesi maior. A água placida do igapó pusera-se já a ondular, porque o vento romperá, enfim, a muralha do entaçado e viera soprar cá em baixo a sua ária, estertorosa. E, de quando em quando, lá nas alturas, o bombo da orquestra infernal fazia-se ouvir com fragor. Seguiam-se novas bichas a iluminar, por subito clarão, o manto pardo em que tudo se embrylhara. Nunca Alberto vira, no mundo já trilhado, maior fúria dos elementos. Sob a rajada, a selva cada vez arfava mais, rangia por toda a parte e dir-se-ia prestes a destruir no intenso clamor. Era fantástica e alucinante no seu sinistro ulular, a que só punha breve pausa o estampido do trovão, que abalava toda a terra. Depois, de algures, reboando com secura, chegava o alarido forte de grande tronco rasgado, de alto a baixo, pelo raio, num estralejar nervoso que

aquietava, em pânico, todos quantos o ouviam. Os trovões sucediam-se e os relâmpagos entrancavam-se numa doida apoteose de fim de mundo falido. E, agora e logo vinha de longe, surdamente, a nota grave do colosso que o vendaval tombara, na barulheira da selva endemoninhada. Caíram, depois, uns pingos grossos e, em seguida, a bâtega desabou.⁷

The howling of the wind combined with thunder, which is represented by the "bombo" give a sensation of orchestration to the whole passage. Auditory impressions caused by the impact of the wind and the thunder are plentiful, and the interweaving of all these impressions produces a concerto with varied instruments and themes. The words in the passage which indicate the different sounds emitted by the orchestra are "entoar," "uivo," "ramalhar," "tremer," "ondular," "soprar," "fragor," "rajada," "arfar," "ranger," "clamor," "ulular," "estampido," "reboar," "alarido," "estrabejar," "barulheira." This orchestration is also stressed by words which are associated with music and the orchestra itself, such as "música desesperada," "concerto alarmante de instrumentos desvairados," "bombo," "orquestra infernal" and "nota grave." The orchestra is also accompanied by song, as some of the words mentioned before imply, and also because there are two references in the passage to "cantilena" and "ária estertorosa." All of these different sounds emitted by the leaves, trees, branches, water, thunder interwoven in the paragraph give the impression

of a fully developed concerto. The concerto has an introduction when the "mata começava a farfalhar com o vento que lhe encrespava as franças mais altas"⁸ and it has a conclusion when "Serenavam as comas sob o banho aluviônico e a rajada uivava já longe."⁹ In between there are the many introductions to themes and variations on the themes, there is point-counterpoint, then all the themes come together when "a batega desabou," and finally there is the fugue. Also there are many variations in the pitch and tempo as indicated by some key words in the passage which refer to loudness of softness of pitch and movement.

Everything in the jungle is masterfully conquered by the wind, since the land and the vegetation are just as frightened as Firmino and Alberto. The author by his use of words such as "contorcer-se," "arrepisar," "tremor," "frenesi," "nervoso," and "pânico" emphasizes this fright of the jungle and man. The awesome force of the storm in the jungle is indeed well displayed, and its description produces a sensation of otherworldliness and death. The wind becomes almost a spectre, hovering everywhere, trying to destroy everything and frightening the vegetation, the land, Alberto and Firmino, and the animals with its supernatural force. The image of death or morbidity is stressed by the fact that the author compares the wind to an apotheosis of the end of the world.

In A Lã e a Neve there is another interesting example

of Ferreira de Castro's descriptive technique. In this passage a thunderstorm is described.

Agora, por detrás dos Cântaros surgiam, estendendo-se sobre o circo, grandes, pesados, gravidos bandos de nuvens. Em seguida, um relâmpago, uma enfiada de trovões e ainda outra faísca rabiante, ali pertinho, ali por cima no pico do Cântaro Magro. O ar chiava e houve um gemer de pedra, fino, cortante, que pairou, a enervar tudo, uns segundos. Horácio e Tónio voltaram, repentinamente, a cabeça para a escuridão do abrigo. Parecia-lhes que aquele golpe de luz lhes havia ferido os olhos, que o raio havia caído nas suas próprias pupilas, transpassando-as como um punhal em brasa. Logo se deu, por cima deles, uma explosão de catástrofe cósmica, que fez estremecer a terra transida e pôs tudo a vibrar, deixando errante na atmosfera um grito humano, lancinante, que vencia o ecoar longínquo do ribombo.¹⁰

Tónio and Horácio are two shepherds of the region of Serra da Estrela who are witnesses to this thunderstorm. Visual impressions during the course of the thunderstorm are produced by "relâmpago," "faísca rabiante," "escuridão," "golpe de luz," "raio," "brasa." Auditory impacts are prevalent as words suggesting many different types of sounds appear. The words "trovões," "chiava," "gemer de pedra," "explosão," "estremecer," "vibrar," "grito" and "ribombo" denote specific noises which can be identified very easily.

Tactile experiences are felt, as suggestions of pain are brought out through the words "cortante," "enervar" (a mental pain), "golpe," "ferido" and the phrase "o raio havia caído nas suas próprias pupilas, transpassando-as como um punhal

em brasa."

Olfactory and gustatorial sensations are not directly portrayed, but rather only subtly suggested in the word "brasa" and throughout the passage, as one experiences the effects of burning claps of thunder and lightning.¹¹

There is also a group of words that denote movement, which are commonly associated with nature and man. These words are "gemer," "enervar," "ferir," "traspasar," "estremecer," "vibrar." The conditions inferred by these words are brought about by the violence of the thunderstorm which affects nature and man alike. By upsetting the customary balance of nature and man the thunderstorm affects a reaction of fear and uneasiness, which is adequately described by the above cited verbs. This reaction is external when it applies to nature and internal when it applies to Horácio and Tônio and to a little boy, who is the culprit of having left "errante na atmosfera um grito humano, lancinante, que vencia o ecoar longínquo do ribombo."¹² This little nine year old is found by Tônio and Horácio hidden in a cave completely petrified by the thunderstorm. On this particular day, instead of going to school, the boy has gone to the mountains to take care of the sheep, because his older brother is busy with other affairs. By showing the little boy and the two shepherds as victims of the storm, Ferreira de Castro is implying that oppression is a constant affliction of the lower classes, and that it comes from every aspect of

life, be it the social system or nature.

3. Houses

Descriptions of houses in Ferreira de Castro's works have the objective of establishing the social and the intellectual level of their occupants. More emphasis is put on the social aspects because the socio-economic condition of the individual is the basis for his human relationships. In his description of houses the author shows a definite leaning towards a greater representation of homes which belong to the disadvantaged classes. The houses of the poor are also described in a very detailed manner while the others are seldom mentioned and are only superficially described. This is done consciously by Ferreira de Castro because his ultimate objective is to attack the inequity and the injustice of the system, which is constantly evidenced by the condition of the house.

In Emigrantes, Manuel da Bouça's house is presented and through a careful choosing of impressionistic details of its interior, Ferreira de Castro is capable of suggesting the sub-standard conditions of the inhabitants of the household:

Ao fundo, sob a chaminé que a fuligem vestira de luto, o fogo esmorecera e so uma acha resinosa na extremidade ainda intacta, teimava em arder. Distanciada do brasido, a velha panela, com uma perna ja faturada, fumegava, tecendo na boca negra do forno uma cortina vaporosa. E pela porta do quintal entravam, com o sol moribundo, que vinha pintar de branco

o ocre do cântaro da água, os grunhidos do cevado.

Manuel da Bouça sentou-se à mesa de pinho, bordada já pelas agulhas do caruncho, e logo se debruçou, voraz, sobre a malga do caldo que a mulher lhe pôs em frente.¹³

Other references to the houses of his village and nearby villages, which are typical of rural Portugal, suggest people living at a level of extreme poverty. Manuel da Bouca refers to somebody's house as a "cabana"¹⁴ and most of the houses of the villages are "casas velhas."¹⁵ In Brazil he also finds basically the same conditions, since he has to live in the interior of the state of São Paulo in one of the "casinhotos que denunciavam pela sua exiguidade e modéstia, a condição dos inquilinos."¹⁶ These houses are like "quatro paredes humulhes, muito pobres, muito humildes. . . ."¹⁷

In his descriptions of the city Ferreira de Castro is usually vague. He usually presents the buildings of Lisbon and Rio de Janeiro as having an "alta fachada"¹⁸ or otherwise refers to them as "edifícios monumentais" or "altos edifícios."¹⁹ This superficiality of description also applies to any house associated with the bourgeoisie. Manuel da Bouca sees Nunes' little palace as "opulento," "berrante," "dominando todo o vale com as suas amplas sacadas."²⁰ And he:

Cada vez mais surpreendido, demorava-se a olhar a soberbia do edifício, com jardim num dos flancos, e no extremo, larga porta de garagem.²¹

Only the exterior of the "palacete" is presented in a very general way, but the choice of adjectives is very indicative of its pretentiousness. The imposing "palacete" is a symbol of exploitation in the midst of the backwardness of rural Portugal. It belongs to Nunes, the travel agency owner, who has built it by exploiting the poor and ignorant emigrant.

Terra Fria begins with a general presentation of Pardanelos, a little village of Trás-os-Montes. The inhabitants of this particular region of Portugal are poor, uneducated and backward. Ferreira de Castro in his description of the place chooses the details which best stress the social condition of the people of Pardanelos and the backwardness of the village:

Os seus casebres de pedra solta, escurecida pelo tempo, e cobertos de colmo, dir-se-ia fruírem poder mimético, confundindo-se, apagando-se na encosta pardacenta. Se não fosse a moradia do "americano," erguida, com sua fachada branca e telhado vermelho, um pouco arriba do aglomerado lugarenho, a quem viesse de longe tudo pareceria terra, não habitada por homens, mas por lobos ou, outros bichos que gostassem de abruptas solidões.²²

The author proceeds:

As casuchas possuíam dois pisos: em baixo, para vacas, suínos, cabras e ovelhas, em cima, para os homens, as mulheres e a filharada. Não se sabia onde acabava o curral e onde começava a habitação da gente.²³

The interior of the houses of Pardanelos presents the same

bleak and miserable condition for its inhabitants as the exteriors of the houses:

O lar apresentava-se pouco mais iluminado do que a cortelha que lhe ficava por baixo. Apenas dois janelicos se exibiam nas quatro paredes enegrecidas de fuligem e de velhice. E um, porque era luxo de mais e boca por onde espirrava o frio, fora fechado para sempre e há já muitos anos que as tábuas de carvalho nele postas e pregadas ostentavam teias de aranha. O Sol nascia para vales e montes e não para estar em casa. Não fora a rubra claridade da lareira, mal se enxergariam trastes e soalho, porque o único janelim aberto ficava lá ao fundo e era tão pequeno que mais parecia respiradoiro de minado que entrada para luz. Também ali, como nas outras casas os olhos não tinham muito que ver.²⁴

This is a description of Leonardo's and Ermelinda's house and it represents their social index. It is around this home and the home of the "americano" that the action of the novel takes place. The contrast between the two houses is quite evident:

Na brancura das suas paredes e no vermelho vivo do telhado, falando de existência recente, a casa de Joaquim Santiago lançava altura de dois andares, na extremidade da aldeia, lá para riba, onde já era mais acentuado o pendor da serra. Tinha quatro portas em baixo e seis janelas em cima; a entrada fazia-se pelo lado, subindo escada que terminava em gracil alpendre, pintado a branco e azul.²⁵

The house of Santiago, the "americano," presents an atmosphere of elegance, gaiety and magnificence in comparison

with Leonardo's home. It has an air of colorfulness as indicated by the words "vermelho," "branco," "azul" and "brancura" instead of the drabness and darkness of Santiago's house. It has also a living room, an office, a bedroom, a kitchen, a dining room instead of a single room for all purposes. In the dining room one finds:

. . . a mesa, com seis cadeiras; à esquerda, o guarda-louça envidraçado com pratos, bules e chavenas, bonitas como Ermelinda nunca tinha visto, e bandejas de prata reluzente, melhores ainda do que a salva do senhor abade.²⁶

In Leonardo's home it is a totally different view:

Só a lareira possuía vida; o resto dir-se-ia morto. Era em derredor dela que estavam a prateleira com as tigelas, os assentos, a mesa--e até a cama fora armada pertinho, para que, nas noites frígidas, os corpos amornassem mais. Além, fechava-se a salgadeira; ao canto, a sachola, a foice, o machado; da outra banda, o caixote onde proliferavam os coelhos. Nas paredes, a farraparia doméstica e os crocas de palha, para quando fosse preciso sair e estivesse a chover.²⁷

The disparity between the interior of the two households is tremendous. In the former a bourgeois type of existence is associated with its inhabitants while in the latter promiscuous and degradating conditions are evidenced. The house of Leonardo has the bare essentials, it displays the symbols of his and his wife's primitive and hard world, such as "sachola," "foice" and "machado" and it also houses animals which add to the promiscuity and the degradation of the house-

hold. On the other hand, the house of the "americano" with its roomier facilities, and its well decorated interiors is symbolic of the power and its abuse by a certain segment of the Portuguese population of which Santiago is a prototype.

The physiognomy of the interior of Horacio's parents' house in A Lã e a Neve is similar to Leonardo's house in Terra Fria. It is a

. . . quadra, toda negra e suja, com uma cama de ferro lá ao fundo, onde dormiam os pais, uma área rústica, a cantareira com pratos e tigelas, sobre a lareira o caniço para as castanhas e, em frente, a porta do seu quarto. Ao lado da porta, os sapões, o alforje, o capote e o seu chapéu de pastor, como se ele, durante a sua ausência, tivesse ficado, sem corpos, dependurado naquele prego.²⁸

One of the characteristics of the author's descriptive technique is that it stresses kitchen and work objects as exemplified by the above presentation of an interior of a house. By putting a priority on these objects, Ferreira de Castro is implying that the inhabitants of the household only have the minimum essentials for survival. They have their primitive and antiquated tools for work and their rudimentary tools for cooking the food, which are the basis for their survival. Anything that may reflect any form of luxury in the house is non-existent. The people live to work rather than work to live, they live in the midst of social degradation.

The same conditions as the ones just described can be

observed throughout A Lã e a Neve. The factory workers of Covilha live under the same socio-economic condition as Horacio and only some people can rise above this human degradation, as for example, Marreta. Marreta's house is also very simple and humble, but inside his home there are many books, which indicate his superior intellect in relation to other workers. However, he does not abuse his intellect, he shares his knowledge about socio-economic systems with his fellow workers because he wants them to be aware of their precarious and demeaning conditions and he wants to arouse their social conscience.

Only a few houses in A Lã e a Neve can be considered living quarters of human beings. Some of these are the houses built by the Municipal Chamber of Covilhã for the poor people, but which are given to the bourgeoisie because the standard of the houses has risen above the housing norm of the lower classes. Ferreira de Castro describes them as "branquinhas," "airosas," and "soalheiras"²⁹ and these are housing qualities in which the poor can not share. The houses of Estoril are also described in a somewhat similar manner as the ones just mentioned. Horácio applies to them such adjectives as "linda," "grande," "limpa," "engraçada," "pintada," "asseada," "alegre."³⁰

Juvenal in Eternidade, is a man who can belong to the bourgeoisie but has chosen a different path. He is a proletarian revolutionary. His unpretentiousness and his hum-

bleness is evidenced in the description of his first home which happens to be a bare hotel room,³¹ and his second home which has similar characteristics:

A sala obtivera duplicidade de refeitório e de gabinete diretivo dos trabalhos a realizar e ostentava na parede, entre as duas janelas, o plano do montado. Dos quartos, ele elegera o da frente pequeno mas branquinho e mimoso de luz.³²

Ferreira de Castro proceeds:

Elizabeth continuava junto da janela e voltava a olhar os velhos móveis mutilados, as paredes e os ângulos da sala, como se medisse o espaço ou sua íntima ambição.³³

Juvenal's ideology and cause are reflected in his choice of living quarters. He feels a sense of solidarity and brotherhood with the exploited masses and by choosing this particular home he is experiencing what it is to be living under degrading conditions.

In the same novel the description of the interior of the house of Álvaro, who is Juvenal's brother, is indicative of his lack of refinement or a sense of aesthetics. The interior has an air of ostentatiousness and it presents a profile of a museum with all of its opulent antiques, but everything is in such a way that it presents a discord of "bricabraque."³⁴

In A Curva da Estrada, Soriano while he still follows a progressive and revolutionary ideology has his study room

decorated with posters and sculptures which are indicative of his political ideology. The simplicity, the humbleness of this particular room and the other rooms in his house stress the purity and the humanitarian principles of his ideology. However, as he grows older and closer to a bourgeois mentality the interior of his house, with help from his sister, changes drastically:

Mercedes substituiu os velhos trastes por móveis modernos, comprara reposteiros e novas cortinas, mandara pintar, forrar e guarnecer todas as divisões.³⁵

In the beginning Soriano finds the change very strange but with his gradual estrangement from a Socialist ideology, and his acceptance of bourgeois ideals, he also accepts the comfort and the pretentiousness associated with the bourgeoisie.

Since Ferreira de Castro is more interested in the social problems of the proletariat rather than in the problems of other classes, his descriptions of houses follows that particular interest. Certainly his early life in rural Portugal and the Amazon jungle was decisive or contributed to the acquisition of this interest. Nonetheless, descriptions of houses which belong to the upper classes do exist in his works but in general they are brief. Ferreira de Castro is only interested in pointing out two or three characteristics about the house in order to stress the inequity and the injustice of a system which allows for such dispari-

ties in housing. The adjectives applied to these houses by the author are such that these houses automatically stand out among the drabness and misery of other households. In retrospect, the details chosen by Ferreira de Castro in order to present interiors and exteriors of the houses of the lower classes always stress the promiscuity, the degradation, the unsanitary conditions, the primitiveness of the household.

4. Other Descriptions

Besides the many descriptions of landscapes, houses and storms, other locales are mentioned which add to the realistic ambience of Ferreira de Castro's works. In Emigrantes, the references to the steamship Darro are a good example of the degradating human conditions to which most emigrants are subjected:

O convés nunca secava: sempre negro, úmido e escorregadio, dir-se-ia o saguão do paquete. Toda a terceira classe era negra, negra, viscosa e sufocante.³⁶

In A Selva, Alberto encounters analagous conditions aboard the Just Charmont:

O convés, ao contrário do de cima, era úmido, negro e escorregadio. Dir-se-ia que visco fluídico e repulsivo se exalava de toda a parte, penetrando nos próprios poros.³⁷

The fact that certain characteristics are common to both pas-

sages indicates similar experiences for both protagonists. Since Manuel da Bouça and Alberto are prototypes of the emigrant, it can be assumed that all emigrants go through the same basic experience. The choice of words, such as "escorregadio," "úmido" and "negro" suggest the degradation, the injustice and the inequity of the emigrant's experience.

Several cafés are described in his novels. In Eternidade Ferreira de Castro does not really focus on the Golden Gate Café, he only uses it as a background for the characterization of some of his secondary figures or otherwise as a center for a political debate. In A Tempestade the café is only slightly described. It consists of some tables and chairs behind a store window but it has a primary role in the development of the story.³⁸ Ferreira de Castro comments on the activities and thoughts of Albano, the protagonist, as he sits on a chair having beer and making plans to kill his wife who has committed adultery.³⁹ In other instances the café is seen as a place to watch people pass by in "uma atmosfera impregnada de fumo de cigarros."⁴⁰

The description of "lojas" is also predominant in his works. There are very few of his novels that do not have this typical fixture. In Emigrantes a "loja" in Lisbon is mentioned but there is no description of the place. There are only references made to the products being sold there.⁴¹ However, the same is not true of a "loja" in Santos:

. . . uma casa de esquina, três portas

onde se aglomeravam sacos de feijão e de arroz, com a linhagem cuidadosamente dobrada na abertura; caixotes de batatas, com o preço de cada quilo e a nacionalidade—"Legítima"—escritos num pedaço de cartão e, em cima, no teto vários presuntos dependurados.⁴²

In A Selva there is a "loja" or "armazém" and the author mentions that the place is stocked with whiskey, champagne, wine and "cachaça."⁴³ The emphasis on these items signifies that the rubber plantation workers look upon alcoholic beverages as an illusionary escape from the degrading conditions of their jobs. Also by having these forms of cheap thrills readily available, Juca Tristão, the rubber plantation owner is capable of maintaining the status quo of forced exploitation and slavery of the rubber plantation workers.

There are many other descriptions in Ferreira de Castro's works but these references to boats, cafés and "lojas" are good representative examples which exhibit some of the characteristics of the author's descriptive technique which have been revealed before in the analysis of other passages. His interest in attacking the injustice and inequity of the two passages dealing with the "barco negreiro" for the emigrant, or his stress on certain details, such as the items which are sold in the "armazém" in A Selva. Other items are sold in the place but their mention does not have the impact of the references to alcoholic beverages, with all of its social implications.

5. Conclusion

Description is used quite extensively by Ferreira de Castro in most of his works. Certainly his previous experience as a journalist influenced him in stressing this particular aspect of his works. In most of the descriptions there is a wide use of sensory impressions interwoven with movement. However, his technique of structuring these impressions in order to give them more variation has undergone modification and developed considerably from Emigrantes to O Instinto Supremo. In his early novels his descriptive technique is characterized by a detailed but separate and orderly enumeration of elements related to a specific sensory impression. When visual, auditory or other impacts are described, they appear bunched separately, they do not overlap and they are not interwoven in the passage. As his descriptive technique gains maturity overlapping and interweaving become the rule rather than the exception, especially after the publication of Terra Fria. In the period between Terra Fria and A Lã e a Neve there is still abuse of description by Ferreira de Castro, probably a continuation of the influence of his journalistic background. Some of the descriptions seem superfluous since they do not really add any different perspective to the psychological and social portraits of the characters. This same characteristic is also evident in his early works because during that period the author tries to

capture every detail of the reality that surrounds his figures. However, after the publication of A Lã e a Neve he becomes more selective in his arrangement of details, and many times these details function as images and metaphors. His descriptive technique becomes very impressionistic and through this impressionism a truer picture of reality is presented.

In his early works Ferreira de Castro does not stress the psychological make-up of the character through description, he only stresses his social condition through the many detailed descriptions of the social reality. During this period he has a reporter's approach to description. There are two reasons for this particular technique; first his journalistic background and second his interest in presenting in his works an objective document of the human condition of twentieth century man. However, there are drawbacks to these tendencies since they impress upon the reader the feeling that his fiction is a mere sociological document instead of art. Emigrantes is probably the novel that comes the closest to being this sociological document. Nevertheless, Ferreira de Castro learns his literary craft, and after the publication of A Lã e a Neve, the reporter is no longer at work, rather the novelist. In this latter stage of his career, description is still used to establish the social situation but now it also reveals a psychological portrait of each character. Landscapes, houses, people are seen through

descriptive perspectives which not only present the social reality but also reveal the psychological make-up of the observer. In this period, instead of trying to capture every aspect of reality through description, Ferreira de Castro focuses on certain meaningful details, he mixes different sensory impressions with them and he uses metaphor and image to stress even more the reality of what is being described. The descriptions become very impressionistic, and each character has his unique way of perceiving reality.

CHAPTER V

FOOTNOTES

- ¹ A Lã e a Neve, pp. 326-327.
- ² A Selva, p. 150.
- ³ Ibid., p. 151.
- ⁴ Ibid., p. 150.
- ⁵ Ibid.
- ⁶ A Missão, p. 751.
- ⁷ A Selva, pp. 207-208.
- ⁸ Ibid., p. 207.
- ⁹ Ibid., p. 209.
- ¹⁰ A Lã e a Neve, p. 366.
- ¹¹ William Megenney, "Descriptive Sensationism," Romance Notes, 13 (1971), P. 65.
- ¹² A Lã e a Neve, p. 366.
- ¹³ Emigrantes, pp. 294-295.

- 14 Ibid., p. 301.
- 15 Ibid., p. 306.
- 16 Ibid., p. 403.
- 17 Ibid., p. 425.
- 18 Ibid., p. 339.
- 19 Ibid., p. 363.
- 20 Ibid., p. 498.
- 21 Ibid., p. 498.
- 22 Terra Fria, p. 640.
- 23 Ibid., p. 641.
- 24 Ibid., p. 643.
- 25 Ibid., p. 648.
- 26 Ibid., p. 653.
- 27 Ibid., p. 643.
- 28 A Lã e a Neve, p. 330.

- 29 Ibid., p. 566.
- 30 Ibid., p. 321.
- 31 Eternidade, p. 33.
- 32 Ibid., p. 132.
- 33 Ibid., p. 138.
- 34 Ibid., p. 106.
- 35 A Curva da Estrada, p. 807.
- 36 Emigrantes, p. 351.
- 37 A Selva, p. 97.
- 38 Eternidade, pp. 29-30.
- 39 Eternidade, pp. 668-669.
- 40 A Curva da Estrada, p. 998.
- 41 Emigrantes, p. 341.
- 42 Ibid., p. 376.
- 43 A Selva, p. 217.

C H A P T E R V I

CHARACTERIZATION

1. Presentation and Creation of Characters
 - a. Purpose of the creation of characters in Ferreira de Castro's works.

The social setting is indeed the most important of all human contexts in Ferreira de Castro's works, and even though the author does a great deal by way of description and analysis of the social setting, society is also seen as a complex web of individual relationships. The social setting, whether it be rural or urban is similarly created in all of his works. He usually starts with the backbone of the society which is family and then he creates a great number of other interrelated characters. These can be co-workers, as in A Lã e a Neve, A Selva, Emigrantes, or shopkeepers, doctors, priests, servants, friends, bosses, plus a large number of background characters. This complexity of characters, together with analysis and description reproduces realistically the social setting of his works. The objective of the creation of characters is, as it is the case of description, a means of stressing either the urban or the rural atmosphere. However, characterization suffers when compared to thematic analysis and description, and the result is that the social setting is better recreated through his detailed descriptions and themes.

The characters usually reflect a specific group, especially in his early works. They represent the factory worker, the rubber plantation worker, the priest, the politician, the boss, as for example, in A Selva, Emigrantes and A Lã e a Neve. With this stress upon a certain group as represented by its prototype, these novels seem to lack characters. However, this is done purposely by the author. His limited and partial characterization emphasizes the objective of the author, which is to focus upon a certain segment or a group of the social strata. Also, the frequency of many similar figures in the above-mentioned works is another technique used by Ferreira de Castro to restrict characterization, which gives the impression that he is analyzing a specific social group or class rather than an individual. Nevertheless, in some of his works, where the individual acquires a predominant role, there is more variation of types, and through them a more total view of society is created, as for example, in Eternidade, Terra Fria, a Experiência, A Tempestade.

His characters are usually divided into two main groups: protagonists and secondary characters. At times also, background figures appear that add to local color and whose individuality typifies social trends and pressures. This is the case of Tia Luciana in A Lã e a Neve,¹ Tia Domingas and the priest in Terra Fria,² some of the bordadeiras of Madeira in Eternidade,³ Tia Rita in Emigrantes⁴ and the shepherds of

Serra da Estrela in A Lã e a Neve.⁵ In this same category have to be placed some servants, doctors, priests and bankers. Most of these background characters have yet another purpose that is useful in the development of the novels. They are manipulated by the author in such a way that they become very instrumental in the development and advancement of the narrative.

The main and secondary characters, unlike the background figures, are always direct participants in the narrative. They are never created for folkloric purposes or to embellish the local scenery. The objective of their creation is to expose the bitter reality of the social milieu. Manuel da Bouça in Emigrantes does not represent the folksy type of the brasileiro or the comendador so prevalent in Camilo's novels. He also emigrates to Brazil, but in that country he finds only defeat. Horácio of A Lã e a Neve does not add color to the local scenery through his life as a shepherd. His life is not seen as beautiful and contemplative, as the pastoral idealism of prior literature seems to indicate. It exposes, rather, the precarious economic conditions, the poor lodging and the many atmospheric distresses to which Horácio is subjected. Alberto, in A Selva, is not placed in the Amazon to stress the exotic but to reveal the degrading socio-economic conditions of the Paraíso rubber plantation and the oppressive elements of the geographical milieu. The plantation, with its isolation and all its related problems,

is a microcosmic reflection of the whole world. Consequently, Alberto and all the other characters of the novel are prototypes of the human condition.

b. Presentation of Characters

There are many ways through which Ferreira de Castro introduces characters to the reader. In general, characters appear in the narrative without any previous introduction or description. Afterwards the reader usually learns more about them, if they are main or secondary figures, through a retrospective disclosure of their lives, or otherwise through an exposition of their development in series of progressive scenes.

In some instances some protagonists are introduced by a minor or a background figure. This is the case of Alberto in A Selva, who is presented by his Uncle Macedo.⁶ Horácio of A Lã e a Neve is introduced by his dog Piloto, which smells the presence of his owner in the air.⁷ In general, main characters are introduced by other main figures. In Terra Fria there are many references to the americano by Ermelinda and Leonardo⁸ before he utters his first words.⁹ To add to the aura of mystery surrounding the americano, he is usually placed indoors and the reader learns about him through other people's perspective. The first mention of Elizabeth in Eternidade is through a telegram received by Juvenal.¹⁰ Cecília of A Tempestade, although a main charac-

ter, only appears briefly in three scenes.¹¹ She becomes a main character through her husband's perspective. Albano's monologues and the evocations in the novel dramatize his and Cecília's past, while they analyze their lives together. Clarinda, who is a protagonist in A Experiência, has been referred to constantly by Januário throughout the novel before her presence is felt.¹² In this novel most of the other figures are presented through the dialogues and monologues of Clarinda and Januário since they never really appear in scene during the novel. The technique of pre-presentation and the presentation of characters through analysis of the past of other figures add to the dramatic aspects of Ferreira de Castro's novels.

c. Sketch of Characters

Probably the greatest innovation in characterization in Ferreira de Castro's novels is the disappearance of the protagonist as an individual in order to become a symbol of his class, thus, representing prototypal values. The protagonist is a central character, who appears as an element of a certain sector of society, and who, in spite of having his own personality, still is a reflection of the idiosyncracies of the group in which he moves, a representative symbol, a personagem-classe social and an image of several person. This character, through his own particular life, reveals how people think, what vital problems they have, and what positions

they take with regard to life and to other people. He stresses the problems that affect a whole sector of society by means of his particular case. What happens to him also happens to all of the people of his class, his idiosyncracies and his way of being reflect attitudes and values of the collectivity. In this way, the author by emphasizing the individual status as a general one is also exposing the particulars of the collectivity. The individual representative gives form to and concretizes the dispersed reality of the individuals who form this group. These connections between the general and the particular form a unity which is the equivalent to Karl Marx's "unity of the diverse."

The representative hero or personagem-classe social is an added element who enters in the elaboration of the social reality of Ferreira de Castro's works. Manuel da Bouça in Emigrantes represents every emigrant who has left Portugal in search of a better world. His voyage to Brazil in a ship that resembles a barco negreiro and the inhuman conditions that he has to face in that country have symbolic connotations because they are representative of what happens to every emigrant. Manuel da Bouça as an active participant in this human tragedy transcends his individuality and becomes a prototype for a particular sector of society. Alberto in A Selva is the symbol of all men who suffer all kinds of deprivations and whose voice is never heard clamoring against injustice and inequity. His isolation in the

jungle makes him a non-entity without any sort of identity, since he is incapable of exposing the oppressive socio-economic and geographical conditions of his habitat. His particular situation extends itself to include all the other rubber-plantation workers of the Amazon. Horácio of A Lã e a Neve symbolizes every factory worker in Portugal. He labors strenuously hard under desperate conditions, only to find out in the end that inflation has wiped out any increase that he gets in his salary. The exploitation suffered by Horacio at the hands of the system becomes the general norm for all factory workers and thus he becomes their prototype. Juvenal of Eternidade is the misunderstood intellectual, who disdains all bourgeois values and tries to change them. He has a sense of solidarity and brotherhood with the workers of Madeira and together they struggle to better their human condition. However, as it is usually the case with socio-economic revolutionaries, Juvenal is put in jail when the struggle fails owing to the suppressive tactics of the authorities. He is, under these circumstances, the prototype of the revolutionary working for the good of the proletariat. He is aware of the inequity and injustice of the system and through his actions tries to change it. The creation of these prototypes or personagens-classe of Ferreira de Castro are quite understandable, given the socio-economic thematic contents of his works. Because of the characteristics associated with these prototypes, they are the most fundamental

basis for a denunciation and a critique of any socio-economic situation.

Sometimes the personagem-classe, who is the most original of all the author's character creations, is not presented as a convincing figure, nor as a fully realized form of characterization by Ferreira de Castro. In the case of Manuel da Bouça of Emigrantes and Horácio and Marreta of A Lã e a Neve they suffer from too much schematization. They are created solely to prove a thesis and consequently their development as characters is restricted by the limits imposed by the thesis. On the other hand, Juvenal of Eternidade, who is analyzed in detail, at times does not adhere to what is expected of him because his actions do not bear any relationship to what is said about him by the author. The reader first meets Juvenal after the death of his common-law wife when he is going through a crisis of metaphysical doubts and is suffering tremendously because of the loss of his beloved. He is disenchanted with life and does not want any personal involvement with any woman; however at the first opportunity, he gets involved with Renee, thus contradicting his own wishes.¹³ The other main fault of the personagem-classe is that too many times he emits judgements and opinions about the socio-economic system. These discourses are used as substitutes for the true reality, thus weakening the social reality and making it minimally convincing. For example Juvenal in Eternidade, is con-

verted by the author into a prototype for a systematic exposition of the need for social equity; consequently, he exposes a biased and one-dimensional reality. An opposite point of view is seldom introduced in the novel, and when it is done the author barely analyzes it. The result is that the character ceases to be convincing, since his reality is given as the only possible reality.

The use of many prototypes with collective dimensions in Ferreira de Castro's works creates an appearance of monotony in characterization. Aside from the previously mentioned characters others also fit this mold, but there are many others who do not. All of them, including the personagem-classe can be placed into several categories: female and male protagonists, secondary characters, the traditional or rural figure, the alter-egos of the author and finally the exploiter and boss figures. Some characters fit more than one category, as for example, Alberto, Juvenal, and Marreta.

Alberto of A Selva, Juvenal of Eternidade, Marreta of A Lã e a Neve, Soriano of A Curva da Estrada and Georges Mounier of A Missão, some of the male protagonists of his novels have to be considered alter-egos of the author owing to many of their personal characteristics. As a point of reference, A Selva and Eternidade are clearly autobiographical novels. All of these protagonists are characterized by their superior intellect, a belief in a better world and by their struggle for the improvement of the human condition through

peaceful means. They believe that man through solidarity and brotherhood can achieve equity in the world. Their revolutionary ideology and their anti-bourgeois attitudes seem to lack firmness, aggressiveness and self assuredness because their belief in a better world, accomplished through the intelligence, brotherhood and the understanding of mankind, takes away from their fighting spirit. In this respect they are very similar to Ferreira de Castro, who also believed that ethical revolution is the road to social equity. Just like his heroes, Ferreira de Castro with his tranquil, introverted and peaceful personality could never accept any other kind of revolution.

Other primary characters of his novels are Manuel da Bouça, of Emigrantes, Leonardo of A Terra Fria, Horácio of A Lã e a Neve and Januário of A Experiência. They represent the other extreme of the intellectual scale in comparison with the above-described main figures. They have more aggressiveness and courage, but their lack of education hinders them in bettering themselves, or otherwise it is the basis for their criminal acts, as it is the case with Januário. In their own way they try hard to improve their human condition and Horacio through the influence of Marreta is capable of achieving some measure of social conscience which is the first step in the common struggle against the injustice and the inequity of the system. Horácio is the only one of these characters whose actions towards the end of the novel

begin to be dictated by a conscious awareness and understanding of his social situation. The actions of Januário and Manuel da Bouça are always dictated by their impulses rather than by an understanding of their social conditions.

In comparison with male figures, the female protagonists are rarer in Ferreira de Castro's works. The reason for this fact is that the topics that Ferreira de Castro deals with preclude a more frequent appearance of the female owing to their drive association with the male. These topics are the life on a rubber plantation and the factory, the politician, the missionary and the emigrant. Only three women can be considered to fit the category of main characters: Ermelinda of Terra Fria, Cecília of A Tempestade and Clarinda of A Experiência. They are passionate and aggressive; they have a strong desire to emancipate themselves, but they differ in some personal characteristics. Ermelinda and Cecília are not loyal to their husbands, both commit adultery, while Clarinda, who is a prostitute, is loyal in her own way to Januário. Ermelinda and Cecília commit adultery basically because they want to break away from their stifling and restricted social conditions. They are also pretty and think of themselves as being superior to their husbands in social status, and this results in a difficult relationship with their spouses. They are also determined, ruthless and cruel. Ermelinda wants to improve her social status even if it implies committing adultery with Santiago, and Cecília likewise

runs away with her lover because he is a confident and daring dandy, very much unlike her husband, Albano. They are cruel for several reasons. They are the culprits of the marriage break-up, Cecília mistreats her step-daughter and Albano, and Ermelinda kills Santiago because she realizes finally that he has taken advantage of her integrity and naivete. Clarinda, on the other hand, has a great heart and is faithful to Januário. She tries desperately to straighten him out but to no avail since he keeps on committing one crime after another. Because she is a prostitute, she wants a mutual emancipation for Januário and herself, but unfortunately he does not have the will-power to accomplish it. Either she finds somebody who can accept her and her past or she keeps on prostituting herself.

The secondary female characters are quite different from the protagonists. They are characterized by their loyalty, a strong spirit of sacrifice and unlike the main characters they are successful in carrying out their plans. The only exception is Mercedes of A Curva da Estrada who is deceitful and disloyal. Further, she cannot change the mind of her brother Soriano so that he can move to the opposition party which holds bourgeois values as she does. Idalina of A Lã e a Neve, Elizabeth of Eternidade and Benvinda of Emigrantes are characters who through their excellent qualities can be considered successful. Their accomplishments may be minimal but given their particular, limited social circum-

stances and conditions they succeed.

When Ferreira de Castro is dealing with secondary male characters, he is usually more successful in their creation than with any other group and the result is a greater variation of characters. There are many characteristics that are common to the characters analyzed previously, but what distinguishes these secondary male figures are their differences and not their similarities. It is with them and the background figures that Ferreira de Castro is more original. Firmino, Tiago, and João of A Selva, Álvaro and Arnaldo Lemos of Eternidade, Inácio of A Tempestade, Michaux and Brissac of A Missão and most characters of O Instinto Supremo are all unique. Firmino is loyal and helpful to Alberto of A Selva. Tiago is an ambiguous character; he is cruel, gently, submissive, all at the same time. Inácio is an intriguer, while Álvaro is a bourgeois without sophistication and class and Arnaldo Lemos is a buffoon. Michaux and Brissac are two reactionary and selfish figures.

The rural or background characters usually are presented in order to create local color or otherwise to typify social trends or pressures. They are normally unique and are manipulated by Ferreira de Castro to expose negative aspects of the system. The "bordadeiras" of Madeira add local color in Eternidade, but at the same time they expose a bitter reality of long hours of work for which they are underpaid. The old lady who goes up the mountain on her

knees in order to keep a promise is a good example of religious fanaticism and ignorance.¹⁴ Her action is also a severe attack on organized religion for condoning and blessing such idiosyncracies. Tia Augusta of Terra Fria¹⁵ is an old lady who goes to any extreme to safeguard the reputation of her family, even if it implies assaulting another person with a stick. The priests are ususally seen as card players,¹⁶ or someone you look to for help in getting a job¹⁷ or otherwise as somebody who exhorts his parishioners to accept their humiliating socio-economic conditions because to the poor belongs the kingdom of heavens.¹⁸ All of these rural or background characters are stereotyped, but without their presence the reality of Ferreira de Castro's works would not be multi-dimensional.

The alter-egos are a typical fixture of the novels. They are created to expose the socio-economic and political views of the author. They are characterized by unselfishness, humanitarianism and a common feeling of brotherhood and solidarity with all mankind. Some of these characters have been analyzed previously, as for example, Alberto, Juvenal, Marreta and Soriano but still there are other minor characters who speak for Ferreira de Castro. Hermenegildo of Emigrantes, Adriano de Sousa and Antonino Marques of Eternidade, Adriano of A Tempestade, Enrique and Cabanillas in A Curva da Estrada, Dr. Macieira in A Experiência, and characters of O Instinto Supremo, such as Nimuendajú, Dr. Bonifácio, and Jarbas are

good examples of the alter-ego figure. They follow a revolutionary ideology that approaches humanitarian Socialism. They are unyieldingly anti-bourgeois and they struggle constantly throughout their lives for the acceptance of an equitable ideology to satisfy all humanity. Just like the author, some of them are characterized by timid and retired ways and a sense of fairness that precludes the use of violence to achieve their goals. They feel that through understanding and intelligence they can achieve the same objective which is a world of justice and equality.

Since the main objective of Ferreira de Castro's novels is to analyze a certain sector of society through representative figures, it is only fair that given the status of the boss or the exploiter in the social strata of society they become important figures in the concept of the author's reality. Nunes in Emigrantes, Juca Tristão in A Selva, the authorities of Madeira in Eternidade, the americano in Terra Fria, Valadares and the textile factory owners in A Lã e a Neve and Carrazedas in A Experiência are all prototypes of the boss or exploiter figures. They are usually characterized by their bourgeois narrow-mindedness and they are insensitive to the problems of the underprivileged. They use their power very autocratically and despotically, as for example, Juca Tristão of A Selva, in order to achieve their objectives which are always based on the profit motive. They also cheat and mislead people for the same reason:

Sabemos que na América do Norte há grade falta de braços e que todas as pessoas que para ali emigram encontram fácil colocação e ganham rios de dinheiro. Como o dólar está valorizado, muitos portugueses têm feito fortuna em pouco tempo. Por isso, os italianos e os espanhóis estão emigrando em massa para aquele país, embora seja o nosso povo o que tem mais condições para se adaptar rapidamente. . . . 19

This is part of an article printed by Nunes in a local newspaper in order to get people to emigrate because he is interested in the profit that he makes by selling passage tickets to them. However, he is fully aware that the economic conditions in the United States are precarious and that the emigrant does not possess the qualities to fight against all kinds of odds once he reaches his destination. The unpreparedness of his background means an a priori defeat.

Some of these profiteers are despotic, cruel, and tyrannical. They abuse their workers and treat them as slaves by putting them in jail and whipping them.²⁰ This is what Juca Tristão does to some of his runaway workers of his rubber plantation. All of these profiteers or boss figures are all one dimensional characters. They are characterized thus by the author so that their faults can be emphasized. Also, by dehumanizing these figures Ferreira de Castro is implying that the system must change.

2. Direct Characterization - Description

The statute of the literary character solidly framed and well defined by his qualities and by his circumstances, such

as character, personality, physiognomical traits, social milieu, profession, etc., has almost disappeared from the contemporary novel. It begins its decline towards the end of the nineteenth century notably in the works of Dostoievski. The reader remembers after reading the novel the theories, the ideological disputes, the doubts, the struggles of the characters, but very seldom recollects their faces, their caricatures, the color of their eyes, the decoration of their household, etc. The truth of a man can no longer be captured or communicated anymore through a Balzacian type of portrait, whole and solid in its contours and foundations. The reader is rather asked to analyze the characters through their actions, their thoughts, their words, and their theories. This is indirect characterization and it has been stressed in contemporary fiction since Dostoievski. However, direct characterization has not disappeared altogether from the twentieth century novel, and its use in Ferreira de Castro is still evident. It suffices to glance through the "Glossário das personagens principais da ficção" in his Obra Completa, Volume III to realize this.

A detailed description of the main characters is not an important facet in the conception of the author's works. Its relevance is always minimized and some main characters, such as Soriano and Horácio, are never described. What they are can only be inferred through their actions and thoughts; by doing so Ferreira de Castro is stressing the ethical and

psychological make-up of the character as opposed to physical or direct characterization.

In spite of the minor importance of physiognomical description, there are still many sketches of characters in his works. The direct characterizations are usually more successful when Ferreira de Castro deals with minor or background characters. The author in a short paragraph in A Selva describes Juca Tristão, the owner of the Paraíso rubber plantation:

Baixo; o sangue negro, insinuando já com muita dificuldade a sua desvanecida existência, graças a sucessivos cruzamentos, o dono do Paraíso, as mãos papudas rebrilhando anéis, mal disfarçava, sob o sorriso que lhe abria as faces longas, o olhar duro e enérgico, agora sombreado pelo chapéu.²¹

The physical description of Juca Tristão complements his personal traits. He is seen by his workers as cruel, heartless and an exploiter, while the references to his fingers full of rings in a place where poverty is the norm and his hardy and energetic appearance, stress the personal portrait of Juca as seen through the perspective of the rubber plantation workers. At times Juca Tristão is capable of "Quebrar a sua antiga rigidez, dando, de quando momentos de intimidade"²² only to return soon to his former severe mask. Tiago in the same novel is caricaturized through a physical description. He has a "boca de sapo já desdentada e mascando, constantemente fibras de tabaco, vomitava com a saliva negra,

todas as abscenidades conhecidas."²³ Also, Tiago "tinha um sorriso alvar sobre a negridão da boca sem dentes e os seus olhos muito brancos, todas as linhas do seu rosto, dir-se-iam pintados em pano que vestisse um fantoche de palha."²⁴

Behind this look of stupidity exists a human being who cherishes freedom above everything else in this world. Tiago kills Juca Tristão because he is enslaving the rubber plantation workers by jailing them and whipping them. These actions deserve punishment in Tiago's opinion; consequently, he murders his boss although he loves him quite a lot, by setting fire to the armazém.

The physiognomical description of the abade, Santiago's partner, in his card games and a background figure in A Terra Fria is stereotyped and caricaturized:

Era homem de boas carnes, grande abdomen e nenhum pelo no toutiço. Entrava pesadão, e já se sabia que depois de, depois de sentado, a primeira coisa a desejar era um copito de anis. A sua volta andava sempre encardida e a veste puída e oleosa de nodoas. Especializado na bisca, por ela vinha; quando não ganhava, ficava mal humorado, embora o jogo fosse a vinténs.²⁵

Father Brissac oa A Missão is characterized by his big chin and long face²⁶ while the old man Roussin is portrayed with a distinguished appearance. However, Roussin's arrogance and snobbery demean and take away from his general appearance:

De bigode, e mosca ambos já esbranquiçados, o dorso brevemente curvado, a perna direita coxeando e a mão sobre uma bengala, Roussin

tinha-se pela figura mais grada da aldeia e so recebia no seu manoir quem lhe parecia ser quase tão importante como ele.²⁷

In O Instinto Supremo the captain of the Cuiabá is described as a bald and roundish figure who takes very short and fast steps.²⁸ Nimuendajú appears as a contrast to the captain:

Era uma figura seca, de rosto oblongo, pele terrosa de impalundado, cabelo negro com risca da banda esquerda e no lábio fino, cingindo aos dentes como o dos tuberculosos, esse ornato capilar que ele estimava trazer sempre com recorte esmerado.²⁹

One presents a picture of joviality, the other a portrait of severity and sadness. The captain is fat and bald while Nimuendajú is characterized by his slimness and by his well-groomed hair and mustache. The appearance of many characters in his works who have contrasting physical features is a technique often used by Ferreira de Castro. Contrast in characterizations is indeed one of the salient aspects of his conception of the novel. He sees reality in terms of antagonistic and opposite social classes, ideologies are polarized and the environment is reflected in his works through a descriptive technique that makes use of contrast.

What typifies the background and minor figures just analyzed is the concision and shortness of their physiognomical descriptions, with emphasis being placed on one or two of their salient features. These same details of characterization are evident in the author's portrayal of the male

protagonist. It has already been mentioned that the physiognomical traits of some of these figures are absent from his works. The description of Leonardo of A Terra Fria presents the picture of a poor man with primitive and unrefined features:

Vestiam os seus trinta e quatro anos feitos e vividos sempre ali, entre a agressividade dos elementos, um casaco e colete velhos, enodoados e camisa sem gravata. O rosto mostrava faces crestadas, lábios grossos e os olhos pestanudos quase se ocultavam sob o boné de pala, que descia até meia testa.³⁰

Santiago, on the other hand, is the opposite of Leonardo. Once again the use of contrast is evident in the author's presentational technique:

Sobre a montada, chapéu novo, fato novo, botas reluzentes e sem esporas, apresentava com expressão austera, um rosto moreno, seco e de pequenino bigode.

The difference in appearance between the two men is related mainly to Santiago's position as an emigrant who has returned to his native country in a good financial situation. The two men previously had basically the same cultural background, but Santiago's experience in the United States has given him sophistication and refinement. Santiago, with his elegance and good taste, slowly changes Ermelinda's perspective of her husband, Leonardo. She married him because she considered him manly and strong, as well as for the animalistic quality about him. However, with the appearance of Santiago manliness

and strength is viewed by her as lack of social grace and education. On the other hand, Santiago who never talks is seen as a proud and intelligent person and as very manly.³² The contrast between these two men in the author's perspective is based on socio-economic factors, but through Ermelinda's view it becomes very personal and it becomes stereotyped since she associates sophistication and good dress with good qualities and refinement, bad dress and brute force with bad qualities.

Father Georges Mounier of A Missão is described as a pale figure, skinny, almost transparent and always looking sickly.³³ The Father Superior resembles the portrait of the abade in Terra Fria, although his shining eyes, full of life give him an appearance of intelligence and energy, which is unlike the abade. He is also contrasted to Georges Mounier, which reinforces this aspect of the presentational technique of Ferreira de Castro:

Gordo, espadaúdo, de mãos estendidas sobre as pernas, como nas velhas estatuas dos faraóis sentados, o seu corpo transbordava da poltrona. Julgar-se-ia que somente os olhos estavam vivos, cheios dum brilho novo, estremecente.³⁴

The concision of physiognomical description so apparent in the portrayal of male protagonists is also evident in the characterization of all feminine figures. Dona Yayá in A Selva is presented with a "rosto de outonal beleza e vaga melancolia."³⁵ This autumnal beauty also applies to her body.³⁶ A tourist in Eternidade is said to be tall, beauti-

ful, and sensuous.³⁷ In the same novel Mme Lacrabelle is presented as a sexual object, since sensuality is emphasized in her portrayal. She is tall with

. . . carnes úmidas de estátua, com a vida em plenitude a assomar-lhe aos olhos claros e aos lábios grossos e úmidos, numa exsudação de sensualidade que nada conseguia ocultar.³⁸

Cecília of A Tempestade is a voluptuous woman. She has a svelte figure and presents an air of distinction in her manners:³⁹

Não se posia dizer que era uma beleza de espantar, mas era muito interessante. Os seus olhos, sobretudo, possuíam um encanto extraordinário. E que mãos delicadas ela apresentava.⁴⁰

Ermelinda in Terra Fria is a careless rustic beauty.⁴¹

In A Experiência several prostitutes are presented and again the emphasis is on sensual characteristics, as it is usually the case with female portrayals in Ferreira de Castro's works. Clarinda has

. . . o rosto ligeiramente magro, e os braços, demasiado finos, davam, talvez, uma ideia de fraca saúde; mas os seios estavam bem ponteados, com o seu volu-mezito de limão, e as pernas eram perfeitas.⁴²

Luísa is portrayed as being skinny, young, blonde and beautiful. When she enters a room "parecia arrastar com ela uma luminosidade que manasse do brilho dos seus cabelos."⁴³

Indeed women in Ferreira de Castro's works are usually detailed in such a manner that they give the impression pri-

marily of being sexual objects. The use of sensually suggestive vocabulary is predominant in their characterizations. This use of a sensual language is a constant in Ferreira de Castro's works and it is applied to other aspects of his fiction besides his presentational technique. This detail will be analyzed later on in this dissertation in reference to the author's style.

In the characterization of older women Ferreira de Castro emphasizes their ugliness and their lack of sensuality. Their appearance, is always in contrast to the younger female, thus this aspect of the author's presentational technique is further evident. D. Vitória in A Selva is an old lady "de carapinha toda branca e peles com fundas engelhas."⁴⁴ On the Paraíso rubber plantation there are two women, Dona Yayá and D. Vitória and both are presented in contrast. Pílu in A Experiência gives a similar impression: "Colónias de rugas habitavam-lhe já as estremidades das pálperbras e a cara mostrava-se irremediavelmente vencida sob o cabelo pintado cor do fogo."⁴⁵ In the same novel, D. Ludovina is described as having a skinny face, an anemic paleness, humid skin and tired eyes.⁴⁶ Again these two women are the physical opposites of two women mentioned before, Clarinda and Luísa.

A physiognomical description is just one of the aspects of direct characterization in Ferreira de Castro. At times, figures are presented to the reader through their qualities rather than through their physical characteristics.

The description of these qualities is normally short and concise, since the author prefers that good or bad qualities of characters be inferred through their actions and thoughts rather than through qualitative direct characterization.

Firmino in A Selva has very delicate manners and "é um esplendido rapaz."⁴⁷ Albano in A Tempestade has a noble soul.⁴⁸ Marreta in A Lã e a Neve is characterized by his generosity and intelligence.⁴⁹ His progressive political ideology and the favors that he does for the factory workers confirm the previous statement. In A Curva da Estrada Juan Cabanillas is seen as a dedicated person, willing to fight for Socialist causes at all times,⁵⁰ and Pepe Martinez is understanding and a good judge of people's actions.⁵¹ Dr. Marcieira of A Experiência "tinha cara de boa pessoa e uns óculos grandes que pareciam rir para a gente."⁵²

The feminine figures also possess excellent qualities. They are usually portrayed as kind, good-hearted and understanding. Cesária in A Experiência is seen as prudent, sensible and a good peace-maker.⁵³ In A Tempestade Genoveva is kind and understanding but at the same time she is shy, timid and simple;⁵⁴ Cecília is polished, sociable and very outgoing;⁵⁵ Julieta is "boa e delicada a mais não poder ser, mas de curta inteligência e pouca educação."⁵⁶ The wife of Soriano in A Curva da Estrada is modest and affectionate.⁵⁷

It is quite evident that in qualitative characterization, Ferreira de Castro is interested only in pointing out the

good qualities. When he wants to emphasize the reverse he usually lets the reader find out the bad qualities of the figures through their actions and thoughts.

Several techniques are apparent in the author's use of direct characterization. The portrayal of characters is usually short and concise: only one or two of the main traits of the figure are presented. He uses a method of contrasting different characters in the same novel so that they complement each other. In his descriptions of women he evidences a very sensuous language which gives an impression that women are mere sexual objects in his novels. This same language is never applied to any of the male figures. His qualitative direct characterization is even shorter and more concise than his physiognomical descriptions, and it is generally applied to the analysis of good qualities evidenced by some characters in Ferreira de Castro's works.

3. Indirect Characterization

a. Language

In fiction, as in life, the first reaction to people tends to be based on the way they talk. Language can give a clear idea of where the person comes from, what his education is, what is his likely age, and so on. Different accents have associations with a particular character-type. In Ferreira de Castro's fiction, language is also one of the many techniques used by the author for character development.

It is in the use of language as applied to some rural characters that Ferreira de Castro is more successful and original. The rural environment in Eternidade is created through the speech of some of its characters:

__Uma esmolinha, por amor de Deus. . .58

__Seja pelas alminhas dos seus. . .59

These two quotes characterize with their religious connotations the speech of a beggar. In another instance a bordadeira talking to Elmano Vaz says:

Nós queríamos meu senhor. . .Sim, amecê sabe que tudo está mau. As fazendas não dão nada. E mesmo que uma pessoa as deixe em felpa, tem de pagar o alqueiramento. O que mais se vê por aí são aviceiros. Não gnahamos para mercar seja o que for. Por isso queríamos pedir a amecê que nos aumentasse a paga do trabalhinho já pensamos ir à cidade pedir a todos os senhores, mas como o senhor Elmano está cá, com a graça de Deus. . .Se cada ilhózinho fosse a cinco reis. . .60

This dialogue is a good indication of the rudimentary education of the bordadeira and also emphasizes dialectical originality of Madeira with the use of words, such as "amecê", "aviceiros", "mercar" and "ilhózinho".

A rustic milieu is also evident in the speech patterns of Manuel da Bouça in Emigrantes:

__Tolices! Na tua idade sempre se pensa assim. . . .Depois, depois é que são elas! Mas acabou-se a parlenga! O que está dito, está dito. E tratem do caldo, em vez de estarem para ai feitas carpi-deiras.61

__Qual ao deus-dará, qual carapuça!
Então não está lá o Cipriano?62

The use of many short exclamatory phrases and popular sayings and words such as "depois é que são elas," "ao deus dará," "qual carapuça," "parlenga" and "carpideiras" indicate not only the rural background of the character, but also his lack of education.

Tia Domingas Picheleira in Terra Fria is characterized as a righteous person, as well as, a tough old lady who is willing to take justice into her hands. Her speech reflects her emotional state:

Caminha e vinagre nas canelas--e estão com muita sorte! Não queriam lá ver! Se o Leonardo não tem morto aquele cão, mata-va-o eu! Deus me perdoe, mas, às vezes, até me parece que o seu genro é meu filho!

Or:

O melhor que tens a fazer é desapareceres. O que lá vai, lá vai! Águas passadas não movem moinho. Mataste o outro e está bem morto. Acabou-se! Agora toca a safar-te. A ela, deita-a ao desprezo. Não merece mais. Olha lá o dinheiro. Pega. . .64

Her disconnected phrases not only indicate a state of nervousness, and her fury because of Santiago's actions, but they also emphasize her sarcastic tone and her rural background with her fear of God "Deus me perdoe" and the use of a proverb "águas passadas não movem moinho."

The influence of Brazil in Ferreira de Castro is evident in some of his works, especially Emigrantes, A Selva, and O Instinto Supremo. In these novels he creates a Brazilian

atmosphere through the speech patterns of some of the characters and the use of vocabulary that is typically Brazilian, such as the words "porre," "capenga," "marcana," "girau," "canarana," etc. Eleutério de Campos in O Instinto Supremo is a good example of faithfully reproduced language nuances and patterns:

--Meu filho está um homem. E capenga, tem aquele defeito mas é bom pescador. Pode sustentar a mãe. Mas agora não se fala nisso, não. Então o seu doutor não tem esperança de voltar? Tem esperança tem. Não tendo, não ia lá. Eu também tenho. Mas para se ter esperança é que se devia beber todos os dias um bocadinho de cachaça. . . .
 --Me chamo Eleutério. . . .Eleutério de Campos seu servidor.⁶⁵

The reproduction of Eleutério's speech is an indication of the success of the author's apprenticeship in Brazil. The elimination of the definite article from "meu filho," the use of the word "capenga" for cripple, the form "seu doutor" to address Bonifácio, the double negative emphasis in "não se fala nisso, não," the repetition of verbs for emphatic purposes in "tem esperança, tem," and finally the use of the pronoun "me" before the verb "chamar," all suggestive of the reality of Brazilian nuances in his language. Through his speech can also be discerned that Eleutério is a simple man whose happiness is based on a bit of "cachaça" that he wants to have every day, that he is from a poor background and has a lot of faith in the future.

Likewise, an intellectual environment can be created through the speech of Pepe Martinez, Soriano and Enrique in A Curva da Estrada. Enrique during the course of a conversation with the other two men says:

--Tu estás sempre a falar em experiência--interveio Enrique, voltando-se para o pai. --Mas quem te diz que a própria experiência da vida não é, para certos homens, uma mutilação, um desgaste dos seus mais genuínos valores? Um fato usado que perdeu o pelo, a ponta dum cigarro que se queimou e onde se foi acumulando a nicotina, . . .Para certos homens apenas, é claro, pois podia citar-te muitos grandes espíritos que foram sempre coerentes.⁶⁶

The language used by Enrique reveals a superior education, and also a politicized person in pursuit of progressive ideas.⁶⁷

b. Monologue

Through monologue some characters in Ferreira de Castro's novels reveal their most intimate thoughts and personal problems. The monologues of his figures follow traditional forms with standard use of syntax, lexicon and punctuation. It is not the stream of consciousness of the twentieth century without the intervention of the author, with a disarrayed and chaotic syntax, no punctuation and a liberal use of the lexicon (invention of new words and combination of existing terms to form new words). In Ferreira de Castro the thoughts, ideas, images, frustrations, anger, anxieties of the characters are logically developed and are given a definite grammatical stru-

cture. Also, the temporal levels of the monologue in his novels do not constantly change and their psychic contents do not converge, splatter and are not interpenetrate. The use of monologue in Ferreira de Castro's works is indirect and it is marked by the interference of the author in the transcription of the stream of consciousness of the character.

Interior monologue is frequent in two of his novels, A Curva da Estrada and A Tempestade; Albano in the latter work and Soriano in the former are to a great extent characterized through it. The plot of A Tempestade is minimal: it is limited to a day in the life of Albano. What happens to him is within the realm of a typical bourgeois existence (go to work in a bank, go into a cafe, walk the streets, have breakfast and lunch, go to sleep and suffer from insomnia and visit his daughter). However, this day is a special one, since on this particular day, Albano has decided to kill his wife who is committing adultery. In the course of the day he reminisces and reflects on his past life and finally he displays anger, incomprehension, bitterness, disdain and a sense of hurt pride when he finds out that his wife has run away with another man:

Pelo menos, o Inácio já sabia. Talvez não soubesse que ela ainda se voltava contra ele, mas sabia perfeitamente o que passara com o outro. Por isso lhe dissera que havia quem tivesse mais direitos do que ele. Agora compreendia porque Inácio falara assim. Mas que direitos tinha o outro? Então desonrar uma mulher, prometendo-lhe casamento, e, depois, abandoná-la, deixando-a braços com dificuldades, era ter direitos? Porque o que outro fizera fora abandoná-la, trocando-a por

uma grega e não lhe ligando, durante muito tempo, importância alguma. Se ela não fosse como era, se tivesse vergonha, nunca mais quererá saber desse homem! Se alguém tinha direitos, era ele, que a salvara quando ela ia cair na miséria, se casara com ela apesar de já estar desonrada, fazendo tudo isso sem nenhum interesse, só porque a amava. Agora, até esse miserável do Inácio lhe tirava razão! Queria dizer que o outro possuía mais direitos porque ela o amava e porque parecia que o outro voltara, também, a gostar dela? Que culpa tinha ele que ela não lhe tivesse amor?⁶⁸

In this monologue Albano seems to be a selfish person, who nevertheless is playing the role of a martyr. However, looking back at his life he feels that he has been unselfish with Cecília, his wife, that marrying her was a sacrifice on his part and as a consequence he has rights over her. Actually he married her because of her superior personality and beauty. He criticizes her decision to leave him and thus have the freedom and the love she desires because in his selfish manner he wants to keep the status quo, which regards the woman as property of her husband, as is.

Before the interior monologue just mentioned, Albano had vented his anger by insulting his wife through a monologue in the form of an imaginary dialogue with her:

--Cínica! Barregã! Palavriado não lhe falta! Ainda por cima se queixa a desavergonhada.⁶⁹

What is apparent in Albano's monologues is a gradual change of character, since his lack of comprehension regarding the adul-

tery of his wife and anger incompatible with what is expected of him as a person. Before, he exhibited comprehension by never going against his wife's wishes, never contradicting, while pleasing her constantly and all of a sudden there is complete reversal of character. However, Albano has also been portrayed as a timid person with an inferiority complex, and this is probably the reason for his previous actions and not his sense of comprehension as it is implied in one of his monologues. By having the protagonist interiorize his feelings and reveal himself through many monologues, Ferreira de Castro stresses Albano's inferiority complex and his timid ways.

In A Curva da Estrada the monologues usually shed light on Soriano's revolutionary past and his gradual alienation from Socialist causes. This leads finally to his eventual acceptance of the comfortability of a bourgeois existence:

Disponho, portanto, apenas de quinze anos para viver como um homem completo; quase não tenho vivido e quinze anos não são nada; ainda há pouco eu tinha vinte e cinco e foi como se a vida so- prasse no pó com que eu houvesse enchido as conchas das minhas mãos.⁷⁰

His former life is seen as negative and empty because he feels that he has not lived. He wants to change now, but he is accepting an ideology which is emptier and even more negative than his former ideology.

Albano's monologue is considered reflective, since through

it, he is analyzing his past life and present situation. On the other hand, Soriano's monologue seems dramatic since he implies in it that he wants to change. However, the dramatic impact of his monologue is lost because Soriano does not follow through with his plans. A better example of a dramatic monologue appears in Eternidade when Juvenal is referring to the conquest of death by man. Through his monologues the protagonist not only reveals his character but also makes an important decision which is essential to the development of the action:

O homem mataria um dia a morte! O
 homem mataria, um dia a morte! . . .
 Seria, talvez, daqui a muitos séculos,
 a milênios, mas seria! Não se podia
 estabelecer um limite à inteligência
 humana, a sua capacidade de descobrir
 e de inventar. E cada dia, graças à
 evolução que ele próprio provocava, o
 homem estaria mais apto a trabalhar o
 ignorado, as forças e as possibili-
 dades ainda desconhecidas.⁷¹

This passage reflects optimism and hope for the future of mankind and it is the beginning of the resurrection of Juvenal from the metaphysical doubts of his past. It also breaks the impasse brought about by his pessimistic attitude on life, and now with a better understanding of life Juvenal, accepts his fate as a human being, thus making it possible for the novel to proceed with its course of action.

There are other characters who reveal themselves through monologue. Usually their monologues are reminiscences or re-

flections of their socio-economic problems and situations or otherwise of their ethical convictions. Manuel da Bouça, in front of his wife's grave presents a total portrait of defeat and despair:

--Amélia Trabalhei tantos anos,
tantos! e nem roubando um morto arranjei
dinheiro para comprar a tua cova!⁷²

This monologue explains accurately the changes that have happened in Manuel da Bouça's character. He leaves for Brazil full of optimism and hope and returns desolate, desperate and pessimistic without any hope in the future. In A Selva Alberto struggles to explain his ethical convictions to a hypothetical jury and a judge but is incapable of doing it:

Senhor Juiz! Senhores jurados! Esse
miserável que aí vedes tinha um único
amigo. . . . Era Esse miserável
. . . . Senhor Juiz! Senhores jurados!
Esse miserável! Esse miserável . . .
Não! Não acusaria jamais. A ninguém!
A ninguém!⁷³

This situation occurs after Tiago has killed Juca Tristão. Through Alberto's interior monologue, Tiago is placed on trial and after several insults the former character is unable to accuse Tiago, although he is a murderer. Tiago's action changes Alberto's character and also his plans for the future since he no longer feels that he can be a prosecutor as was his original intention. He acquires a sense of brotherhood and solidarity with mankind because he realizes the injustice and the inequity of the system. At the same time he comes to

the conclusion that some crimes are justifiable depending on the circumstances.

In this analysis of some representative monologues of Ferreira de Castro's works it becomes evident that they are an important aspect of his technique of fictional character development. He is not really innovative in his monologue technique since it is patterned on a nineteenth century model, especially on the monologues of the Realists and Naturalists. Although Ferreira de Castro is a twentieth century writer, the influence of his contemporaries, Virginia Woolf, James Joyce and William Faulkner is non-existent in his creation of monologues for character development. In his monologues ideas are logically developed and they are given a definite grammatical structure which is unlike the monologues of the writers just mentioned.

c. Dialogue

Dialogue advances the action of the novel, it creates new situations, it sheds light on the past of characters and clarifies their ideology. At times certain qualities and traits of the figures are reinforced through the use of dialogue. In Ferreira de Castro's works dialogue also exhibits these characteristics, and as such, its importance for character development is quite apparent. In A Lã e a Neve, Marreta's humanitarianism, his solidarity with mankind and his hope in the future of man are constantly evidenced through dialogue:

Subitamente, Marreta perguntou:
 --Já leste os livros que te emprestei?
 --Já. Trago-lhos amanhã.
 --E então? Que te pareceram?
 --Lá que dizem muita verdade, isso dizem! Gente que não tem nada e outra que tem demais. Mas como há de isso acabar? Foi sempre assim. . . .
 Marreta protestou:
 --Acaba! Digo-te que acaba! Um dia há de acabar. . . .
 Tu não deves pensar dessa maneira. . . .
 Um momento, os dois ficaram silenciosos.
 Depois, a voz de Marreta voltou, já com um acento doce rememorativo:
 --Nos nunca devemos perder as esperanças.
 O mundo vai andando.⁷⁴

This dialogue takes place between Horácio and Marreta, two of the main characters of A Lã e a Neve. Marreta is a kind, considerate person who always gives advice to his fellow workers and tries to erase some of their negative attitudes towards life. In this instance it is Horácio who is having doubts about the future of mankind and is pessimistic about changes that may better man's present situation.

In the argument between the Superior and Georges Mounier in A Missão, the Superior tries to justify the painting of the word "Missão" on the roof of the monastery by claiming that the missionaries are more important than the workers of a factory in town which resembles the monastery. In his opinion men have to be judged by their qualities and not by numbers and he compares the little group of missionaries to Jesus Christ who was more important than millions of men. Actually he is being selfish, narrow-minded and wants to safeguard his

life at all costs even if it implies the death of many factory workers. Mounier, on the other hand, displays his unselfishness and a sense of brotherhood and solidarity with mankind by considering himself the equal of all factory workers. The Superior says:

--Temos, também de pensar que os homens não valem apenas pelo seu numero e sim pela sua qualidade. . . . Jesus, sozinho, fez mais do que os milhoes de seres que, antes e depois dele, passaram sobre este triste vale de lágrimas. A nossa Missão não vale, portanto, somente pelos homens que alberga. Aqui nós somos poucos, é certo, e na fábrica os operários são muitos; mas a Missão é um centro de luz, um lar de onde irradia a doutrina divina. . . .⁷⁵

Georges Mounier answers:

--Mandando pintar essas letras no telhado, mostramos duvidar do nosso estado de graças perante Deus. Mostamos não confiar nele e preferimos antepor-lhe uma solução humana já consumada. Tiramos-lhe o direito de escolha e escolhemos a nós próprios como sendo os melhores. Ora, eu não estou convencido de que, pelo fato de ser um profissional da Fé, seja efetivamente melhor do que todos esses quatrocentos homens que trabalham na fábrica e cujas qualidades desconhecemos.⁷⁶

An analysis and the development of several characters occurs during A Selva in a dialogue after Tiago has set the warehouse on fire, killing Juca Tristão in the process:

Amortecido o assombro, João interferira:
--E então para matar seu Juca você lança fogo ao barracão? E se nós morressemos todos?

--O que ele precisava era que eu o mandasse também assar como a um porco! exclamou Guerreiro.

--Deixa-o, homem! Deixa-o! Vamos embora! Sem se voltar para o cozinheiro, Tiago explicou:

--Eu lhe fui prevenir, branco, de que a casa estava a arder. Fui prevenir a todos para que saíssem e tirassem os seus arranjos só não disse aquele que está lá em cima. . . . Mas o maldito teve sorte. Ele devia morrer com seu Juca. . . . Foi ele que bateu, de noite, nos cativos. . . Dos cinco castigados, que haviam surpreendido, de passagem, a narração e se aproximaram a escutar, destacou-se, num impulso, Romualdo:

--Seu Tiago. . .

Sentindo comoção na voz intrusa, o negro quebrou a sua calma, brandando colericamente:

--Me deixa, sua peste! Me deixa já! Não foi por ti nem pelos outros como tu que eu perdi a minha alma e vou para o inferno! Foi porque seu Juca te fez escravo e aos outros safados que te acompanham. Se estivesse no tronco, como tu, o feitor que me batia lá no Maranhão, eu também matava a seu Juca. Negro é livre! O homem é livre!⁷⁷

Tiago kills Juca Tristão because he believes that man is free and as such he can not condone the actions of his boss. He does not regret his act, he only regrets that he has not also killed the culprit of the beating. He scorns Romualdo when the latter thanks him for giving him liberty, since he did not commit the crime out of a sense of brotherhood and solidarity with the imprisoned men. He did it owing to his integrity: man is free and must live as such. Guerreiro, as the closest friend of Juca Tristão, displays violent anger, while his wife calms him down.

The reactions of all these characters to the incident are natural and expected, with the exception of Tiago's reaction. He is just as enigmatic in the above situation as he is when he kills Juca Tristão. He is a peace loving person, passive and very respectful of Juca. However, his actions contradict his former character, while adding new dimension to it based on violence, integrity, and a strong desire for freedom. The other figures' qualities and traits are reinforced through the dialogue. João shows some compassion and understanding although he is awed by the event. He has always been a bit understanding of the socio-economic conditions of the rubber plantation workers and consequently he is more capable of accepting the magnitude of Tiago's act than Guerreiro. The latter is the second in command in the Paraíso plantation and naturally is aware that the men are being exploited since he is one of the culprits of such exploitation. His anger is directed at Tiago, not only because he has killed Tristão, but also for destroying the status quo. Tiago's act frees all the men from their binding contracts with the plantation owners since all records are destroyed in the process.

In Ferreira de Castro's novels the dialogues, in general, are interwoven with comments and considerations made by the characters themselves as the course of the dialogue evolves. At times their reminiscences about the discussion take place at the end of the dialogue. These comments are good indicators of how dialogue affects and changes characters, while at

other times they reinforce the qualities and the traits which are evidenced by the figures themselves in the course of the dialogue. The comments are usually related to the reader through the impersonal observer, but occasionally they are related by the characters themselves by means of interior monologue. In A Tempestade there is a good example of both techniques. After Cecília remarks about Albano's soirées that are destroying his health, the impersonal observer comments that "Ele continuava a domar a sua ira," and immediately Albano retracts into an interior monologue:

--Esses serões fazem-te mal. Nunca os vi com bons olhos, pois prejudicam-te a saúde. . . . Trabalhar de noite é sempre um sacrifício, sobretudo para quem trabalha também de dia como tu.

Ele continuava a domar a sua ira. Aquilo era puro cinismo! Naquele dia é que a desavergonhada vinha com boas palavras! Se ela se incomodara alguma vez, a sério, com os sacrifícios dele! Deixara-o vender as jóias de Julieta e a casa de seus pais e, ainda por cima, o enganava como uma cadela!⁷⁸

The dialogue by itself gives an indication of a caring and compassionate woman but the monologue of Albano changes the whole meaning of Cecília's spoken words. She is seen as hypocritical, cynical, unfeeling and very selfish, which is closer to the character evidenced by her throughout the novel.

Through these representative samples of dialogue it is expected that a critical idea of the use of dialogue in Ferreira de Castro's works has been established. It has been

analyzed how through dialogue characters' traits and qualities are reinforced, how characters change, develop and exhibit hidden traits.

4. Conclusion

Only some representative figures have been chosen and analyzed in the course of this chapter on characterization technique, since a detailed analysis of all the characters of Ferreira de Castro's fiction would require a work of a different magnitude. However, through these representative figures a general idea of the author's creation and development of character has been established. Further, many are quite original types who make their first appearance in Portuguese fiction, as for example, the personagem-classe social and the exploiter or boss figure. The inclusion of these new characters into his works is dictated by a fictional reality that deals in terms of antagonistic and clashing social classes. Also, the creation of the humanitarian or alterego character, sometimes can be a personagem-classe social, as for example, Juvenal in Eternidade and Marreta in A Lã e a Neve, emphasizes the division of society into privileged and unprivileged classes.

In the works of Ferreira de Castro there are, indeed, many and varied characters. They come from different corners of the world and from Portugal; they are from rural and urban milieus; some are educated and others are not; some are liber-

al and some reactionary, and they all hold multiple perspectives on life. Among them there are many fictional figures, that is, created by the imagination of the author and who do not represent any specific conscious model, some who are autobiographical and still others who are creations based on the author's personal observation. The autobiographical and personal observation characters are transferred faithfully from models given to Ferreira de Castro by life experience.

Among all the characters created by Ferreira de Castro, there are many who are flat figures and others who are round. The former are characterized by a specific idea or a quality; fitting this mold are most of the rural types. The mother of Santiago in Terra Fria is the go-between in her son's love affairs. She is just as repulsive as her son, since she is aware of what is happening, and still proceeds with her role of alluring young women for the sexual satisfaction of Santiago, thus destroying lives and happy homes in the process. Tia Picheleira in the same novel is characterized by her righteousness and her desire for justice, which in this case must fall upon Santiago and his mother because of their actions. She typifies faithfully the social trends and pressures of her native Pardanelos in the northern part of Portugal.⁷⁹ Juca Tristão in A Selva is an autocratic, despotic and tyrannical figure whose only ideal in life is the profit motive. Manuel da Bouça in A Lã e a Neve is characterized by his pessimistic attitude on life and by a sense of despair

and defeat.⁸⁰ These flat figures, unlike other flat types in Portuguese fiction who lean towards caricature and many times present a humoristic and comic nature, are serious people who reflect social norms and values or otherwise stress the evil and the inequity of the system.

The round characters in Ferreira de Castro's works present several traits, psychological depth and they evolve in the course of the novel. They are not static, as are flat characters. At times this round character is a representative symbol or a personagem-classe social, who through his own particular case exposes all the problems that affect a whole sector of society and reflects the idiosyncracies, the ideals and the attitudes of his own social class. Typical of this technique of characterization are Manuel da Bouça in Emigrantes, Alberto in A Selva and Horácio and Marreta in A Lã e a Neve. At other times the round character does not conform to the patterns and trends accepted by society, and thus he appears as an individual in conflict, who breaks with the norms and values of his community, as for example, Ermelinda and Santiago in Terra Fria, Juvenal in Eternidade, Januário and Clarinda in A Experiência and Georges Mounier in A Missão. These characters value what the social norms repress and reject: revolution, prostitution, adultery, assault and robbery, radicalism, etc. Their creation has the emphatic objective of criticizing a society, which through its inequities and injustice creates the social conditions, which are responsible for and

lead to the unacceptable behavior of some of its elements.

From this group of round and flat characters there are some figures who must be singled out because of their relevance in the conception of Ferreira de Castro's novels. These are the humanitarian or alterego characters and the figures who represent authority and exploitation. The humanitarian hero, or better yet, the anti-hero, since he does not represent the system, is the exponent of the author's socio-economic and ethical views. He is usually obsessed by the belief that through understanding, intelligence, brotherhood, solidarity and hope in the future, equity can be attained in the world. In general, these alteregos, who are ideological projections of Ferreira de Castro, come from the privileged classes, but are dissatisfied with bourgeois values. They struggle for a just society, as for example, Andriano de Sousa, Antonino Marques and Juvenal in Eternidade, Dr. Macedo in A Experiência and Georges Mounier in A Missão. Occasionally they are from the lower classes; Jarbas in O Instinto Supremo and Marreta in A Lã e a Neve. Some of the characters just mentioned are flat figures since they are characterized only by the qualities described. They do not really have psychological depth and they do not evolve in the course of the novel, as for example, Dr. Macedo, Adriano de Sousa and Antonino Marques. The characters representing authority and exploitation are symbolic of the status quo, and they want it to remain as it is, simply because they do not wish to lose their privileged sit-

uation. They are characterized by their selfishness, insensitivity, narrow-mindedness and cruelty, and they are presented usually by Ferreira de Castro as lacking any human quality. Nunes in Emigrantes, Juca Tristão in A Selva, Elmano Vaz in Eternidade and Carrazedas in A Experiência belong to this specific group. They are considered flat characters.

Probably the most unique aspect of characterization in Ferreria de Castro is the introduction of the personagem-classe into the context of his works. This particular representative figure becomes a permanent fixture later on in the novels of the Neo-Realists, especially in the works of Carlos de Oliveira, Fernando Namora, Soeiro Pereira Gomes and Alves Redol. The idiosyncracies, the faults, the qualities, the ideology of this prototype figure are common to all the members of his social group and they reflect attitudes and values of his class. The creation of such a character has as its main objective to stress all problems that affect a sector of society through his particular case. As has been mentioned previously Juvenal, Manuel da Bouça, Alberto, Horácio and Marreta are good examples of the personagem-classe social.

Although Ferreira de Castro brings new types of characters into Portuguese fiction of the twentieth century, he is not very innovative in his presentational technique. He also adheres to traditional characterization as exemplified by the Balzacian portrait of the nineteenth century. The use of direct characterization through physiognomical description is

still predominant in the author's fiction, although it had become less predominant in the novel after Dostoievski. It may be added, however, that the detailed Balzacian portrait still evident in Ferreira de Castro seems superfluous and unimportant in the total context of character development. Most figures are not remembered by their physiognomical descriptions, but rather by their actions and thoughts which presuppose indirect characterization. Within the realm of indirect characterization are language, monologue, dialogue, which have been analyzed previously. It is mainly through them that characters exhibit themselves and reveal their inner thoughts and feelings. The monologue of Ferreira de Castro's works is similar to that used by Flaubert, Zola and Eça de Queirós, which is characterized by a definite logical development of ideas and by a correct grammatical structure. In his use of language for characterization purposes the author is scrupulous and careful in presenting objectively the social reality of the characters. The dialect of rural figures is marked by short sentences, popular sayings, proverbs and a very elementary lexicon. The Brazilian figures of some of his novels, such as Emigrantes, A Selva, and O Instinto Supremo follow standard nuances and patterns of the Brazilian dialect and at the same time they bring a variety of new terms into Portuguese fiction.

The use of indirect characterization has added advantages for Ferreira de Castro in his analysis of class conflict and

the inequity of the system since through it a more objective character can be presented, and by inference his social reality and themes also seem more realistic. By using indirect characterization, the character does not appear defined at once for the rest of the work, as it is common in the nineteenth-century novel. On the contrary, he reveals and he renders himself as he confronts reality. As a consequence, the figure enriches his interior and exterior reality and makes it more credible. By rendering rather than describing characters, there is seemingly a detachment between author and his subjects. However, this detachment is only partially accomplished since, as has been mentioned before, direct characterization still appears in his novel. His portrayals, which presuppose direct characterization, do not define completely a subject even when they apply to a minor figure, because the author still renders him through action or thought. Also, dialectical intervention by the author in the course of his works interferes with his moral detachment from his subjects. Ferreira de Castro always directs his characters' actions, thoughts, feelings and comments to focus upon the socio-economic implications of a stated thesis which appears in the prefaces of his works. His characters are not allowed to roam outside the reality established by the thesis and since they are being manipulated by the author for his ideological objectives, a direct attachment between him and his characters is established.

CHAPTER VI

FOOTNOTES

- ¹ A Lã e a Neve, p. 326.
- ² Terra Fria, pp. 766, 612.
- ³ Eternidade, p. 18.
- ⁴ Emigrantes, p. 336.
- ⁵ A Lã e a Neve, p. 400.
- ⁶ A Selva, p. 86.
- ⁷ A Lã e a Neve, p. 319.
- ⁸ Terra Fria, pp. 642, 648-654.
- ⁹ Ibid., p. 654.
- ¹⁰ Eternidade, p. 26.
- ¹¹ A Tempestade, pp. 586-593, 632-638, 720.
- ¹² A Experiência, p. 839.
- ¹³ Eternidade, p. 68.

- 14 Ibid., p. 205.
- 15 Terra Fria, p. 780.
- 16 Ibid., p. 612.
- 17 A Lã e a Neve, p. 336.
- 18 Eternidade, p. 238.
- 19 Emigrantes, p. 318.
- 20 A Selva, p. 291.
- 21 Ibid., p. 133.
- 22 Ibid., p. 272.
- 23 Ibid., p. 223.
- 24 Ibid., p. 225.
- 25 Terra Fria, p. 612.
- 26 A Missão, p. 741.
- 27 Ibid., p. 747.
- 28 O Instinto Supremo, p. 35.

- 29 Ibid., p. 37.
- 30 Terra Fria, p. 639.
- 31 Ibid., p. 650.
- 32 Ibid., p. 677.
- 33 A Missão, p. 736.
- 34 Ibid., p. 733.
- 35 A Selva, p. 141.
- 36 Ibid., p. 228.
- 37 Eternidade, p. 30.
- 38 Ibid., p. 41.
- 39 A Tempestade, p. 542.
- 40 Ibid., p. 555.
- 41 Terra Fria, p. 644.
- 42 A Experiência, p. 839.
- 43 Ibid., p. 843.

- 44 A Selva, p. 252.
- 45 A Experiência, p. 842.
- 46 Ibid., p. 845.
- 47 A Selva, p. 161.
- 48 A Tempestade, p. 547.
- 49 A Lã e a Neve, p. 435.
- 50 A Curva da Estrada, p. 816.
- 51 Ibid., p. 817.
- 52 A Experiência, p. 822.
- 53 Ibid., p. 849.
- 54 A Tempestade, p. 648.
- 55 Ibid., p. 543.
- 56 Ibid., p. 547.
- 57 A Curva da Estrada, p. 809.
- 58 Eternidade, p. 129.

- 59 Ibid.
- 60 Eternidade, p.
- 61 Emigrantes, p. 294.
- 62 Ibid., p. 296.
- 63 Terra Fria, p. 758.
- 64 Ibid., p. 766.
- 65 O Instinto Supremo, pp. 51-52.
- 66 A Curva da Estrada, p. 977.
- 67 Ibid.
- 68 A Tempestade, p. 706.
- 69 Ibid., p. 705.
- 70 A Curva da Estrada, p. 863.
- 71 Eternidade, pp. 146, 147.
- 72 Emigrantes, p. 522.
- 73 A Selva, p. 301.

74 A Lã e a Neve, p. 469.

75 A Missão, p. 735.

76 Ibid.

77 A Selva, pp. 299-300.

78 A Tempestade, p. 586.

79 Terra Fria, pp. 766-767.

80 A Lã e a Neve, p. 545.

CHAPTER VII

STYLE

Style, which individualizes an author and makes him different from other writers, has many and varied definitions. It usually refers to the linguistic habits which characterize the works of an individual writer, but the deeper significance of the dramatic elements and the rhetorical devices which are peculiar to an author's work make style go beyond its mere verbal aspects. Ernesto Guerra Da Cal, in Linguagem e Estilo de Eça de Queirós comments on this fact:

As palavras são, pois, mais alguma coisa do que o veículo de comunicação, por meio do qual o artista nos faz chegar a sua mensagem. Por detrás delas, implícita, misteriosamente presente, está uma apreensão total da realidade; uma atitude vital, uma concepção subjectiva do mundo, uma particular maneira de o simplificar, de o transformar, adaptando - o à personalidade, à própria maneira de o sentir, de "o pensar," por assim dizer.¹

For Flaubert style "est a lui tout seul une manière absolue de voir les choses."² Style is to the writer what color is to the painter: it is not a matter of technique but of a highly personal mode of vision, which is closely bound up with the writer's mind and experience. For these reasons style is deeply rooted in a writer's personality. Proust says that "whatever a great writer writes has his own unmistakable hallmark because he will extract from each object those elements which are congenial to him and have an affinity to his own mind."³

In this chapter we will establish the relationship between Ferreira de Castro as a man and his style, or better yet, the author's inner vision of the world through an analysis of his style will be presented. The stylistic analysis begins with an examination of his vocabulary and then it proceeds to the study of the adjective, the verb, the phrase, figurative language and his prose. Material has also been selected from his works not only to throw light on his style, but also to present Ferreira de Castro's stylistic evolution from Emigrantes to O Instinto Supremo.

1. Vocabulary

In his use of words Ferreira de Castro cannot really be considered innovative and neither was he influenced by the renovation of the Portuguese language brought about by writers, such as, Eça de Queirós, Fialho de Almeida, Aquilino Ribeiro and Raul Brandão. In his works, especially in the early novels, the author is like a reporter who is perusing the social reality and then tries to communicate to the reader his impressions in a language that is easily comprehensible, a language that is documental, simple, direct and objective in nature. This use of lexicon is dictated by his interest in criticizing objectively and in revealing to everyone the de-meaning and unjust social conditions. He wants everyone to be aware of such conditions and he feels that the best possible way to communicate to man the inadequacies of the system is through his own personal use of the language. His language

does not possess a very poetic quality, nor is it ornate or vernacular. Rather it is colloquial. Jaime Brasil points out these facts in the preface of Ferreira de Castro's Obra Completa when he examines the author's fiction:

Não tem nada da opulência verbal nem das escavações de arqueologia linguística dum Camilo, como não tem do estilo vazado no bronze do vernaculismo dum Herculano; nada de linguagem rendilhada, espumante de ironia dum Eça; nem da hipertrofia orquestral de que Fialho revestia os seus sarcasmos. É o português tal qual se fala, pura expressão do pensamento e veículo de convivência humana.⁴

Since Ferreira de Castro's main interest is to describe the social reality in an objective and precise manner, the author's choice of words that denote material and concrete objects in order to reveal his view of the world is easily explained. In his works there is a predominance of concrete over abstract vocabulary because that vocabulary can best expose the specificity and the objectivity of the social reality. His language is always taken from the immediate reality, it is a type of language that describes the objective aspects of things.

Although Ferreira de Castro tries to reveal his view of the world through a great usage of words that are taken directly from the material and concrete reality, it does not mean that abstract words are eliminated from the author's mundividencia. On the contrary some abstract vocabulary plays an important role in it. Abstract nouns are particularly suited to convey great ideas and they therefore are often

key words and dominants. In Ferreira de Castro this phenomenon also occurs, since the author's social theory and themes unfold around a selective group of abstract nouns: these are "compreensão", "dignidade", "solidariedade", "amor", "fraternidade", "esperança", "justiça", "fé", "inteligência", "emancipação", "exploração", "injustiça", "inequidade", "educação", "progresso".

A characteristic of Ferreira de Castro's fiction which has been mentioned previously, when his descriptive technique was analyzed, is the sensuality of the author's style. This sensual lexical tendency is already evident in his early works, especially in A Selva, and it continues throughout his literary career. Sensualism in his works can refer either to the voluptuous or sensorial with a predominance of the latter. Voluptuousity has always a concrete and physical quality. It represents the desires and the immediate sexual reality of the characters in his works. Words, such as, "volúpia", "voluptuosidade", "sensual", "beijo", "sedução", "sexual", "nua", "voluptuoso", "lábios", "enlanguescer", "intumescer", "lascívia", "sensualidade", "carnes", "seio" are frequent words. The concreteness and the objectivity of this voluptuousity is emphasized and enriched by its association with visual, auditory, tactile, gustatory and olfactory impressions which also reflect the sensualism of the author's style. This blending of voluptuousity and sensorial impressions is evident in many passages of his fiction, but at other times these two dif-

ferent characteristics of the author's vocabulary appear dis-associated. This is particularly true when the author only utilizes sensorial impressions to describe landscapes, houses, living conglomerates and storms. In these descriptions words that are associated with the voluptuous aspect of life are never utilized.

In some of Ferreira de Castro's works there is a great evidence of Brazilian terminology and also of words which are associated in some manner with Brazilian life. Some of the characters of the author's novels which deal with Brazil also show some of the peculiarities and nuances of the speech from that country, such as, their use of "seu" and "sio" for "senhor", "é" for "sim", as well as, their very distinctly Brazilian use of direct and indirect objects. The appearance of speech peculiarities and Brazilian terms in Ferreira de Castro's fiction is a reflection of the author's personal experience and his desire to be objective when analyzing and describing Brazilian life. The action of some of his novels, such as, Emigrantes, A Selva and O Instinto Supremo, takes place in Brazil and consequently the flavor of life from that country is manifested constantly in these works through a great variation of the lexicon. However, this is not done to give an exotic flavor to the novels. It is done to reveal the basic characteristics of Ferreira de Castro's vocabulary which are owed to the author's tendency to base his language in the immediate reality and to make it specific so that the social reality

can be presented truthfully. Terms, such as, "cerejas", "boias", "ruas", "marinheiros", "varreção", "galegos", "brabos", "carcamandos", "pés de boi", "mingau", "porre", "cipós", "corupira", "iara", "boiuna", "surucucu", "forro", "cajazeiro", "jenipapo", "urubu", "sapopema" are some of the words that appear in the above mentioned novels, and all of these are in some way related to an aspect of Brazilian life. Some of these words appear to be standard Portuguese vocabulary, but in Emigrantes, their usage is typically Brazilian. These terms reveal customs, prejudices, the world of the coffee plantation and the flora and fauna of the Amazon.

Ferreira de Castro's vocabulary is also full of rural and popular expressions and words. This characteristic of his vocabulary is more evident in his earlier works because in these novels the author is dealing with a concrete social reality, while in his later works he is more interested in ideological conflicts. In Emigrantes, Manuel da Bouça, the protagonist, expresses himself almost completely through regionalisms and popular and rural sayings. His vocabulary is simplistic, unsophisticated and colloquial, and the same can be said about the vocabulary of some of the other characters in the novel. Words, such as, "quebreira", "paparoca", "brida", "cheta", "cata", "vivalma", "derrigo", "patacos", are part of the expressiveness of these characters. Popular and rural sayings are no less common in the novel. "Há por aí portugueses até dar com um pau ...", "... com mãos a abanar ...",⁶

"... nao conseguiu juntar o seu pèzito de meia?",⁷ "Era o tempo das vacas gordas.",⁸ "... labutei sempre como um negro...". Most of these expressions and words have a socio-economic connotation, and consequently they stress the author's mundividência and the dialectical social reality. They also characterize the various speakers and determine their social status, which happens to be in the lower echelon of society. In other Ferreira de Castro's works the use of popular and rural expressions and words is also evident, but to a lesser degree than in Emigrantes. In these novels it is only the minor figure who are usually characterized by this type of vocabulary. Regionalisms also appear occasionally in some of his novels, especially in Eternidade, the action of which takes place in Madeira. "Boieiro", "abelhinha", "pataca", "bomboteiro", "poio", "candeeiro", "recreio", "corça" are regionalisms which are found in this novel. Most of these words are related to the tourist trade in the island and their use in the context of the narrative gives internal color to the novel and brings out the socio-economic characteristics of the place.

Foreign words are also frequent in some of Ferreira de Castro's novels. In Emigrantes there is an Italian immigrant who normally mixes Italian and Portuguese vocabulary when he speaks. In Eternidade English is also occasionally spoken. This fact stresses the British influence in Madeira. In both of these novels the appearance of foreign words occurs usually in the speech of characters and as such they cannot be con-

sidered mere decoration or documentary. They suggest those features of the person's temperament or culture or a people's way of life which holds special attention for Ferreira de Castro. In A Curva da Estrada Spanish words are also part of some of the character's speech but most frequently they are part of the narrative. Since these words have their equivalent in Portuguese their inclusion in the narrative seems artificial, especially when whole sentences are included in the narrative. They really do not add to local color and they do not bring out new aspects of the social reality.

In conclusion it can be said that Ferreira de Castro's vocabulary is characterized by its concreteness, objectivity and is based on the immediate reality. Even his use of abstract words seems to stress the materialized social reality of the author. The sensualism of his style makes Ferreira de Castro's world more vivid, real and sensible, while the language used by the characters indicates their psychological and social make-up. His interest in foreign words, regionalisms and Brazilian terminology is dictated by his wish to bring out internal color in his works and at the same time to stress the socio-economic reality of specific places.

2. The adjective

Ferreira de Castro's adjective is usually descriptive since it corresponds approximately to the concrete noun and it adds something to the knowledge of its material composition and at-

tributes. In his fiction it is usually logically associated with the noun. This was also true in the novels of some of the nineteenth century novelists as Ernesto Guerra Da Cal points out in Linguagem e Estilo de Eça de Queirós:

"Substantivo e adjetivo contêm a sua significação objectiva, dentro das suas respectivas personalidades, de substância e de qualidade. Os limites estão perfeitamente definidos. Não ha permeações. Trata-se de comunicar percepções, cujo conteúdo conceptual ou emocional pertence ao reino da experiência colectiva, do geralmente inteligível ou sensível."⁹

In his use of a logical and descriptive adjective Ferreira de Castro is adhering to the general characteristics of his vocabulary which is based on the immediate reality, and is real, sensible and specific. These qualities are more apparent in his earlier novels when Ferreira de Castro has a reporter's approach to his fictional treatment of the social reality. Consequently the appearance in these works of an adjective that qualifies exactly the noun is the rule rather than the exception. Also the appearance of more than one adjective to qualify the noun is rare in the early part of the author's career.

As his career progressed some changes occurred. In Eternidade (1933) groups of two and three adjectives are already frequent: "... mãos ... longas, brancas e leves ..." ¹⁰, "... luz teatral e quimérica ..." ¹¹, "... espectáculo demoníaco, fantasmagórico e inesquecível ..." ¹², "... modo ... confortante, melancólico e irremediável ..." ¹³ and "... água acordada e

inquieta ..."¹⁴. There is no particular rhythm that prevails in the author's arrangement of these groups of two and three adjectives. This same rhythmic variation is also found in his later novels. In Eternidade Ferreira de Castro also begins to get away from the adjective that logically describes the noun, and in its place he uses one that has a more emotional and psychological charge, one which better represents the psychic state of characters: "... Juvenal ... sempre a sentir aqueles olhos incómodos ..."¹⁵ and "... negativas, hipócritas flores ..."¹⁶. In the first example the eyes per se are not uncomfortable, they just make Juvenal feel that way. He is just exteriorizing an internal reaction by qualifying the source of his own uncomfortability with an adjective that represents his own feelings. In the second example, some flowers and the words meu amor which are pronounced by Elizabeth. Again the way in which he perceives those flowers represents the internal reaction of Juvenal to the words. Ferreira de Castro in these two examples veers away from the expression of an exterior and logical reality and instead opts for a more personalized and psychic approach to reality.

In his later novels Ferreira de Castro becomes even more conscious of representing the intimate reality of his characters and consequently he is more daring in his use of adjectival forms. Unusual associations between the adjective and the noun are frequent in the volume A Missão and his last novel O Instinto Supremo: "... sorriso brando e úmido ..."¹⁷, "... mu-

ros invernaís, musgosos e tristes ..."18, "... silêncio hesitante ..."19 and "... olhos fatigados, mornos ..."20. In all the above mentioned examples some of the adjectives are characterized by their seemingly illogical association with the nouns. However, the reality presented by them is closer to real life since the characters' perception of reality is intimately tied to their psychic and emotional state. It is an impressionistic representation of reality.

Impressionism is even more stressed when Ferreira de Castro uses an adjective to qualify the noun when an adverb should have been used following the verb: "... circulando o seu olhar moroso pela mesa, ..."21 and "A sua mão direita ... tornou a descair sobre as pernas vagarosa e arrependida ..."22. The ideas expressed by the adjectives should have been the adverbs (morosamente, vagarosamente and arrependidamente). In his use of the hipálage which is rare in Ferreira de Castro's works, the author by changing the grammatical function from adverb to adjective stresses the words that function as adjectival forms since they are capable of modifying equally the verb, the subject and the direct object. On other occasions the adjective can have also more than one association: "... ele lhes remetia, de longe, um aceno carinhoso e ambulante ..."23. The word ambulante should have been qualifying the subject, since he is the one who is moving, but its association with the direct object adds a new impressionistic perspective to the context of the sen-

tence.

It has already been mentioned, when Ferreira de Castro's descriptive technique and vocabulary were analyzed, that one of the main characteristics of the author's prose is its sensuality. Therefore adjectives that translate visual, auditive, olfactory, tactile, and gustatorial perceptions are quite predominant in his works. Usually adjectives related to the senses are dissociated from each other, but with the publication of A Missão and subsequent novels, Ferreira de Castro brings two senses into play by associating an adjective and a noun taken from two different sensual impressions, thus creating synaesthetic images. Synaesthesia, which is the perception of analogies between the various senses, appears in his later novels but only very infrequently. Also these analogies drawn from other senses are quite frequently simplistic and occasionally are petrified metaphors. Their appearance in his novels, however, adds a new dimension to the original experience. These synaesthetic images are always created by associating a tactile impression with either visual or auditive impressions: e.g., "quente murmúrio", "luz quente", "frieza dos ruídos", "quente de palavras", "silêncio morno", "murmúrio quente".

In this analysis of Ferreira de Castro's adjective from Emigrantes to O Instinto Supremo, it becomes evident that the author has acquired a better command and maturity in his own personal use of adjectival forms. The adjective in his

early novels is descriptive and logically associated with the noun, it tends to add to the concreteness and the objectivity of the social reality. Later on it acquires more psychological and emotional depth, it loses some of its concreteness and unusual associations between noun and adjective become frequent. These unusual associations are best exemplified by Ferreira de Castro's limited use of an adjective to qualify a noun, instead of a more adequate adverb to qualify the verb, and by the appearance of some simplistic synaesthetic transpositions in his later novels.

3. The verb

There are no outstanding features that characterize the verb in Ferreira de Castro's fiction. The verb which is sensible, specific, objective is taken directly from everyday language and follows standard grammatical usage. Seldom does it possess metaphorical qualities and it is not used by the author to create any specific rhythmic constructions in his prose. He has an affinity for verbs of movement and verbs that refer to the senses. These two characteristics are more stressed in his description, rather than in his narrative.

In some of his works, especially in Emigrantes, instead of the usual verbs of diction, such as, "dizer", "afirmar", "declarar", "exclamar", "responder", "contestar", other verbal forms appear which add to the expressiveness and the

fluidity of the dialogues. Some of these unusual declarandi verbs that are predominant in his prose are "rugir", "tartamudear", "berrar", "gracejar", "murmurejar", "rouquejar", "suspirar", "gemer", "sussurar", "bichanar". After Emigrantes not only are the regular verbs of diction avoided but also these inarticulate forms of expression are excluded. Usually there is an abrupt passage from the narrative to the dialogue or monologue without reverting to the above verbs. This technique which was introduced by Eça de Queirós in Portugal instead of using the habitual declarandi verbs focusses on the movement, gestures and facial expressions of the characters prior to the dialogue.²⁴ Even in Emigrantes with many usual verbal forms used in the transition, this technique is already quite frequent:

Cipriano encolheu os ombros:
 - É sorte. Uns têm sorte, outros
 não têm ..."²⁵

In A Missão this focus is placed almost exclusively on facial expressions and features:

Mounier baixou os olhos:
 - Desçulpe-me, mas eu disse ao "bagatelle"
 que não fizesse aquilo sem receber nova ordem.²⁶

Ergueu a vista e encontrou os olhos sur-
 prendidos e inquietos do superior:
 - Ora essa! Por quê!²⁷

Michaux teve um esgar satírico:
 - vê-se agora qual é a intenção do
 Padre Georges. ..."²⁸

At times the verb is completely eliminated from the passage

that introduces the dialogue:

E, para Manuel da Bonça já decididamente:
- A coisa deve arranjar-se. ..."29

Depois:
- Ah! Leia, faça favor.³⁰

As did the writers of the nineteenth and twentieth centuries Ferreira de Castro also employs most frequently the past tenses. He uses indiscriminately the imperfect, the preterit and the simple and compound pluperfect. The present indicative is used mainly in dialogue and monologue, but occasionally it also appears in the narrative:

Ele não estranhava e nem de leve pensara que tivessem morrido, pois nessa altura já sabia que as pessoas que vivem em terra esquecem facilmente os que passam a vida dum lado para outro do mar.³¹

Although there are three presents in the above passage it can be said that the appearance of that tense is a rarity in Ferreira de Castro's narrative.

Ferreira de Castro, as the writers before him, also uses the free indirect style. In Emigrantes its appearance is still restricted; when it is used, free indirect style is subordinated to a verb of the previous sentence:

Pouco a pouco, entre ele e a paisagem foram interpondo novas visões: o baú de folhas fechando-se sobre camisas e ceroulas; um comboio rapa-terra, rapa-terra, até Lisboa; depois o navio e o mar - e o mar ... vinha, em seguida, uma nebulosa, um "não se sabe quê" - "quem tem boca vai a Roma" e "um homem que trabalha nunca morre de fome".³²

After Emigrantes the free indirect style, in general, appears in the novels of Ferreira de Castro without being subordinated to a verb of a previous sentence. It can be a brief sentence, an incidental comment or a brief exclamation interrupting for a moment the flow of the narrative, which can be attributed either to the narrator or to one of the characters in the work. It resembles the free indirect style used by Eça de Queirós and Flaubert in the nineteenth century but without the degree of innovation and difficulty which this particular technique presents in the prose of the writers just mentioned.

4. The sentence

The structure of Ferreira de Castro's sentence is basically traditional and conventional, and in general combines superb logic with great expressiveness, which are the effective elements of immediate communication. In this respect the author tends to follow the general characteristics of his vocabulary which is simple, objective and precise. An examination of the arrangement of any long sentence, since they are the hardest to manipulate, will determine the simplicity and the coherence of the author's sentence structure. There is always a highly developed organization because the secondary or subordinate sentences are always related to the main line of argument:

O Superior não simpatizava com o caráter de Brissac, que sempre lhe parecera tortuoso que nem raiz e tão falho de vergonha como um

corvo domesticado; mas Brissac acabava de repetir, por curtas palavras e no à-vontade que lhe era habitual, o que ele próprio dissera de manhã e, ao ouvi-lo, a sua incerteza reconfortava-se.³³

These long sentences are usually associated with ethical or social judgements or opinions, reflections, thoughts and ideas in the fiction of Ferreira de Castro. On the other hand short sentences are predominant in descriptions and passages that deal with action. Their concision gives the narrative a faster rhythm and a more impressionistic quality:

Horácio seguia, de respiração suspensa, os seus movimentos. O fósforo chegou a entrar, aceso, na lanterna. Mas, ao acercar-se do pavio, apagou-se. A mão de Serafim tremia ao abrir outra vez a caixa. Ele sentia também os dedos presos, desobedientes, inteiriçados pelo frio. Uma nova luzita brilhou, trémula pela aragem que penetrava na cavidade. Pouco depois, Serafim fechava, triunfante, a portita da lanterna. A pálida luz, a sua cara mostrou-se comprida e de olhos amortecidos.³⁴

Since Ferreira de Castro's main interest is to develop a logical and expressive sentence there is never any conscious interest on the author's part to create a sentence based on symmetrical, parallelistic and antithetical characteristics as Eça de Queirós had done previously. However, his interest in the creation of a logical and conventional sentence does not eliminate from his fiction the intrusion of many inversions, which are a characteristic of the sentences of the novelists of the nineteenth century, especially

after Flaubert. The inversion seems to contradict the general tendencies of the sentence in the fiction of Ferreira de Castro because of its association with the illogical and the unconventional. It causes a flaw in his syntax, which otherwise tends to be conventional and traditional: subject, verb and object.

5. Figurative Language

The concreteness of Ferreira de Castro's vocabulary, which reveals the author's interest in presenting the exterior reality as a photographer or reporter who sees it indifferently, passively and objectively is emphasized by the imagery, the similes and the metaphors of his works which also denote a quality of specificity. His imagery, similes and metaphors aim at a maintenance of the general atmosphere of concreteness and objectivity of his vocabulary as a whole, rather than at a transformation of the scene or opening of new vistas. Usually a certain situation is compared to another form of social reality so that a more vivid and real image of the author's original intention can be revealed. It is like a reinforcement of the lived experience. In Emigrantes the narrator compares the bunks of the emigrants to a burial chamber in order to stress the inhuman conditions which they have to confront aboard ship:

Desceram (emigrantes) escadas negras,
tateando corrimãos umidos tropeçando
ao longo de galerias obscuras até verem
os seus beliches, uns por cima dos outros,
como gavetões de jazigos.³⁵

The third class of the ship is also compared to a corral for animals. The narrator is not very far from the truth when he makes the comparison since the people on the ship have to endure a life of uncleanness and promiscuity just like any animal:

Assim, nos dias iniciais da viagem, a terceira do Darro era, sobre o mar cada vez mais crespo, cada vez crescendo mais em oiteiros azuis e movediços, um curral flutuante, onde se comprimia grande rebanho.³⁶

In the same novel the narrator mentions that the emigrants have the appearance of persons who are waiting for a funeral to leave:

E na terceira tudo dir-se-ia provisório: diminuído o rebanho, os que ficaram, italianos, alguns galegos, cinco portugueses, uma dezena de mulheres, tinham a atitude de quem espera a saída de um funeral.³⁷

After what they have gone through in the ship the comparison is quite acceptable and valid.

In Eternidade man's sweat is seen as an intrinsic part of the houses in Madeira. The implication is that there was a great deal of suffering and undignified work involved in the building of those houses. They "... deviam ter sido construídas com pedras ligadas por suor cristalizado."³⁸ In A Lã e a Neve the description of the inside of a house underlines the bonded conditions of its inhabitants.

Figuras de homens, mulheres e crianças,

as suas caras tocadas pelo fulgor do lume,
andavam no acanhado espaço doméstico,
cirandavam numa confusão de movimentos
humanos e de trapos dependurados.³⁹

Finally in A Missão a group of factory workers behave in the same manner as a group of cavadores with their hoes on their shoulders. The hoe is a symbol of the bondage of the cavador to his job, it is a part of his own life. Ferreira de Castro by comparing the factory workers to cavadores with their hoes on their shoulders is implying that the destiny of the former is intimately tied to their job. This job is a bondage from which they cannot free themselves:

Outros (factory workers) caminhavam vagorosamente: dois a dois, três a três, com esse porte dos cavadores que, de enxada ao ombro, se vão distanciando e diluindo nas estradas campestres, à hora abafada do luscofusco.⁴⁰

In all the previous examples taken from the author's works the image, metaphor or simile are always based on concrete reality. They usually stress the demeaning and unjust social reality and bring out the bad qualities of the socio-economic system, rather than change the meaning of the initial social condition.

6. Prose

After the analysis of the vocabulary, adjective, verb and sentence of Ferreira de Castro, it can be concluded that the main function of his prose is to communicate to the

reader with the maximum of clarity and objectivity the ideas, the descriptions and the action of his novels. His prose is the expression of an analytical mind that tries to establish logically and precisely the different connections and relationships that exist among the different elements which are an intrinsic part of the novel. In general, his prose does not have much suggestive power or poetic essence, since its main purpose is to describe with precision and directly the multi-conflictual reality. Even his descriptions are not suggestive or poetic:

Primeiro, era a folhagem seca, que cobria o chão, apodrecendo em irmandade com troncos mortos e esfarelados, dos quais já brotavam, vitoriosas para a vida, folhitas petulantes como orelhas de coelho. Alastravam, depois, as largas palmas de tajas e de outra plantaria, de tudo quanto vinha nascendo e atape-tava a terra onde as árvores sepultavam as raízes. Crescia a mata até a altura de dois homens, posto um em cima do outro, e só então os olhos podiam encontrar algum espaço em branco, riscado ainda assim, pelos coleios dos cipós que iam de tronco a tronco, dando ponte a capijubas e demais macacaria pequena, que não quisesse saltar.⁴¹

As evidence by the above passage, his prose tends towards a journalistic quality. Indeed, the style of Ferreira de Castro is characterized by its preoccupation with the documental in toto. This aspect of his prose is evident not only in his descriptions, but also in his creation of characters and analyses of the socio-economic reality.

In general, critics agree that these characteristics

are the essential elements of Ferreira de Castro's prose.

Álvaro Salema in the preface of The Mission comments:

In the history of Portuguese literature, the distinguishing mark of some of its leading figures has been their baroque style or preciousity - a common feature of the Iberian temperament - but the originality of Ferreira de Castro's style lies in the perfect lucidity of the everyday language which he employs.⁴²

Agostinho de Campos in the preface of Terra Fria, suggests that Ferreira de Castro's prose is characterized by a direct quality, simplicity and objectivity:

Não se eiva, louvado Deus, a sua prosa de barbarismos e barbaridades, erros crassos de sintaxe; repetições pobres, tonas, jeitos ou trejeitos de construção; aleijões inconscientes no emprego do gerúndio; zunzuns intoleráveis do abuso do indefinido um; lugares comuns do papagaiar mais ou menos jornalístico e letrado, que da sabença do francês só distila para o português a ignorância pasmosa e lastimosa das duas línguas. Por outro lado, nas amostras de linguagem montesinha não transgride a cor local, nem deixa que o leitor sofra com a impressão da sobreposse e do embutido.⁴³

Not all critics are unanimous in praising the merits of Ferreira de Castro's prose. Some consider that the author lacks style because his prose is neither unique nor complex. It also follows too closely everyday language and adheres to conventional grammatical rules. Óscar Lopes, like other critics, has a negative opinion about his prose, especially with reference to Ferreira de Castro's earlier novels. He points out this fact in an article, "Homenagem a Ferreira

de Castro", when he is analyzing Emigrantes and A Selva:

Eu sei que a composição, o diálogo, a argamassa fraseológica destes romances, sobretudo o primeiro, provoca alguns sorrisos a certas tradições de gosto, que o Modernismo, o psicologismo brandoniano e o complexo órgão estilístico aquilino ajudaram a criar.⁴⁴

His prose is also characterized by an excessive abuse of the possessive adjective and by an even greater exaggeration in the personal pronoun:

Ele admirava agora, que num e noutra ponto, tal vez o filho tivesse razão. Há dois dias que ele fazia a si próprio algumas daquelas mesmas observações. Há dois dias que ele hesitava, que ele lutava consigo, justamente porque havia aspectos da sua attitude que não o deixavam satisfeito. Ele sabia ...⁴⁵

At times his preoccupation with transmitting reality directly as it evolves so that the reader can capture every detail, detracts from the clarity of his prose:

Nem alto, nem baixo, mas tão forte que o doutor Cardoso, cacique em Montalegre, vira-se em dificuldades para o livrar do serviço militar, as pernas, se se arqueassem mais, tocariam calcanhar com calcanhar sob o ventre do cavalo.⁴⁶

Regardless of these flaws, his prose as a whole is clear, objective and direct. Unfortunately, it lacks poetic, suggestive, melodic or rhythmic qualities, and for these reasons the author is slighted as a stylist. Only in the volume A Missão and O Instinto Supremo does his prose ac-

quire more suggestive power and a greater rhythmic quality. Álvaro Salema, in the preface to the English version of the novella A Missão, examines the aspects of Ferreira de Castro's prose in that particular work, which can be considered typical of his style in the later part of his literary career:

"Everything is in its place, from the word which defines with perfect precision, to the suggestive image. He is never lacking for the exact word to express his ideas or to awaken in the imagination of the reader discoveries he himself must finally make."⁴⁷

The prose of the last works published by Ferreira de Castro is not typical or indicative of the qualities of the major part of his prose. In most of his novels he does not want it to stand out or to be elaborate or complex because it would take away from the ideas he wants to express. What is important is that his prose transmits directly and logically all the ideas, feelings and thoughts suggested by the conflicts of the novels.

CHAPTER VII

FOOTNOTES

- 1 Ernesto Guerra Da Cal, Linguagem e Estilo de Eça de Queiroz (Lisboa: Editorial Aster), (n.d.), p. 26.
- 2 Stephen Ullmann, Style in the French Novel (Oxford: Basil Blackwell, 1964), p. 2.
- 3 Stephen Ullmann, p. 2.
- 4 Jaime Brasil. "Prefácio," in Obra Completa de José Maria Ferreira de Castro, Vol. I (Rio de Janeiro: Editora José Aguilar, 1959), p. 34.
- 5 Emigrantes, p. 396.
- 6 Ibid., p. 397.
- 7 Ibid., p. 397.
- 8 Ibid., p. 397.
- 9 Da Cal, p. 111.
- 10 Eternidade, p. 266.
- 11 Ibid., p. 268.
- 12 Ibid., p. 269.

- 13 Ibid., p. 262.
- 14 Ibid., p. 270.
- 15 Ibid., p. 262.
- 16 Ibid., p. 262.
- 17 A Missão, p. 370.
- 18 Ibid., p. 730.
- 19 Ibid., p. 739.
- 20 Ibid., p. 763.
- 21 Ibid., p. 738.
- 22 Ibid., p. 733.
- 23 Ibid., p. 750.
- 24 Da Cal, pp. 196-197.
- 25 Emigrantes, p. 381.
- 26 A Missão, p. 732.
- 27 Ibid., p. 732.

- 28 Ibid., p. 745.
- 29 Emigrantes, p. 386.
- 30 Ibid., p. 460.
- 31 A Experiência, p. 925.
- 32 Emigrantes, p. 290.
- 33 A Missão, p. 739.
- 34 A Lã e a Neve, p. 493.
- 35 Emigrantes, p. 350.
- 36 Emigrantes, p. 351.
- 37 Emigrantes, p. 369.
- 38 Eternidade, p. 53.
- 39 A Lã e a Neve, p. 327.
- 40 A Missão, p. 751.
- 41 A Selva, pp. 141-142.
- 42 The Mission, pp. 25-26.

- 43 Terra Fria, p. 632.
- 44 Livro do Cinquentenário da Vida Literária de Ferreira de Castro, p. 258.
- 45 A Curva da Estrada, p. 974.
- 46 Terra Fria, p. 639.
- 47 The Mission, p. 27.

C H A P T E R V I I I

Conclusion

The analysis of Ferreira de Castro's works reveals that the author is a transitional figure between the Realists - Naturalists and the Neorealists. He is indebted to the former group, while at the same time he is a precursor of the latter. He is instrumental in expanding the horizons of Portuguese fiction by creating new characters, by introducing new themes and a different view of the world. Many of his innovations are incorporated later on by the Neorealists into their novels, consequently, they are indebted to Ferreira de Castro.

The influence of the traditional literary tendencies of the past, especially those of the Realist - Naturalist movement is considerable in Ferreira de Castro's works. He uses a conventional narrative structure, and characters, plot, milieu and time are well outlined. He accepts, as did the Naturalists, the impotence of man in the presence of deterministic forces that constantly try to crush him. Yet he also believes in the power of man to overcome all these deterministic forces. For this reason he creates many characters who embody the hope that eventually man may accomplish such a feat. In this particular aspect he follows a romantic conception of reality. His view of the world is based on this fusion of Romantic and Naturalist conceptions of reality.

In his early works there is also a predominance of the descriptive - narrative process with naturalistic tendencies. There is no selection of the aspects of reality on which the author wants to focus; rather a preoccupation with the documental in its totality. Therefore, in his works descriptions are long, rich in details, elaborate and they are also characterized by a seeming lack of functionality. They are not really integrated into the whole structure of the novel. In the latter part of his career, Ferreira de Castro is more selective about which particular aspects of reality he wants to focus on and to stress; here he is closer to the aesthetics of Realism.

There are other points of contact between Ferreira de Castro and his predecessors. By choosing Brazil as the setting for his first two novels, and also O Instinto Supremo, he establishes a cultural interrelationship between Portugal and that country. It had already appeared in the nineteenth century in the writings of Almeida Garrett, Gomes de Amorim and Camilo Castelo Branco, in whose works the figure of the brasileiro is a permanent fixture. The ideological and didactic traits of his works also bring out the similarities between Ferreira de Castro and Antero de Quental. The later writer believed, as did Ferreira de Castro that the purpose of literature was didactical and ethical.

Aside from incorporating aspects of the nineteenth century novel into his works, Ferreira de Castro expands also

the scope of Portuguese fiction, thus contributing to its development. He greatly enlarges the subject matter and brings in new themes by his inclusion of the lower classes in his works. Before Ferreira de Castro, the lower classes always took secondary roles and their importance was almost negligible. They were used for local color and folkloric purposes, and usually they were the objects of literature rather than its subjects. Ferreira de Castro changes the picture and a whole new class of characters appears. This shift, away from the bourgeoisie to the lower classes, which allows the author to deal artistically with shepherds, emigrants, factory and rubber plantation workers, considerably expands the subject matter of the novel.

The appearance of the lower classes also adds to the thematic contents of his fiction. Ferreira de Castro stresses in his works the injustice, the repression, the exploitation and the inequity to which the proletariat is constantly subjected. He focuses on those socio-economic circumstances which take away man's dignity and make him lead a life of isolation, alienation and humiliation. He examines and denounces all these negative aspects of the system, while at the same time he tries to uncover in man the intrinsic qualities needed to effect change in society. These qualities, which are constantly revealed in his works, are brotherhood, understanding solidarity and hope, which according to Ferreira

de Castro, all men possess to a certain extent. He sees in these qualities basis for a socio-ethical evolution of mankind. Once this evolution begins to take place change will follow and man will be able to find dignity and meaning for his life.

Indeed Ferreira de Castro's world, as exemplified by his works, is characterized by constant change, since he cannot accept this world as the best possible one owing to the injustice, inequity and exploitation to which so many people are subjected. In his fiction there is constantly a struggle against the immutability and the immobility of any established order and social values. There is always a systematic opposition to conformity and to the consecration and permanence of any established ideology, so that man can proceed in his socio-ethical evolution. Ferreira de Castro reveals constantly on his works a need for the demythification of the system, institution and values so that man through an ethical revolution can ameliorate his human condition and build a more equitable and just world.

Although Ferreira de Castro's world and his themes are innovative and revolutionary, the technical aspects of his works are not. In general his narrative has a slow and dense pace and is characterized by dialectical intervention. He creates many lateral situations that emphasize the dense and slow pace of the works, and which are also instrumental in proving the stated thesis of the preface and stress even

more the dialectical interventions made by the author in the narrative. The novels with these characteristics have an external focus and they are based on observation and personal experience. They are also considered horizontal because the author follows in the narrative a linear progression of events. In this particular category can be placed Emigrantes, A Selva, Eternidade, Terra Fria, A Lã e a Neve and O Instinto Supremo. Ferreira de Castro in these novels is adhering to a narrative technique that can be considered conventional and traditional. However, not all of his works have these characteristics. Others, such as, A Tempestade, A curva da Estrada, A Missão and A Experiência are vertical novels and have an internal focus. In these works psychological time becomes important and there is no linear progression of events. Ferreira de Castro starts out at a particular point in the character's life and then he reveals his past through evocations, digressions, flashbacks. At the same time the narrative goes forward by having the character return to the present. There is a good balance between these time-shifts in the mentioned novels, and as a result, there is greater variation in the rhythm of the narrative. Also many ruptures, juxtapositions and interpenetrations are created between the different time levels. Ferreira de Castro by incorporating into his narrative all of these characteristics which are associated with contemporary trends in the novel began to veer away from the traditional fictional

technique.

Ferreira de Castro's descriptive technique is characterized by its wide use of sensorial impressions interwoven with movement. He follows in his earlier novels a detailed but orderly enumeration of all the sensorial impressions. They appear separately and do not overlap in the passage. As his descriptive technique gains maturity, the different impressions are mixed and they overlap. Also in the later stage, of his career, Ferreira de Castro does not try to capture every detail in his descriptions, as he has done previously in his earlier works. He focuses on certain meaningful details that at times attain metaphorical and imagistic qualities; as a result, he provides the reader with a truer picture of the social reality.

Ferreira de Castro's importance in characterization rests in the fact that he introduces the lower classes as subjects of his novels, and he also creates the personagem-classe social. In other aspects his presentational technique is neither innovative or successful. He is incapable of giving great psychological depth to any of his characters and, in many instances, he still adheres to traditional characterization as exemplified by the Balzacian portrait of the nineteenth century. Direct characterization had become less widespread in fiction beginning with the novels of Dostoievski, but Ferreira de Castro uses it quite often.

The shallowness of some of his characters, however, is

dictated mainly by the interest of the author in their roles only within the wider socio-economic reality. They are not allowed to attain psychological depth for fear that they might undermine the mundividência that Ferreira de Castro wants to present. He subordinates their individuality in order to stress the socio-economic concepts which he wants to reveal. The creation of the personagem-classe social emphasizes this particular aspect of the author's presentational technique. He is a representative of a certain sector of society; his idiosyncracies and his way of being reflect the attitudes and values of the collectivity. This character through his own particular case reveals how people think, what problems they have and what postures they assume in the face of social reality.

Ferreira de Castro's style is neither innovative nor unique. Its main function is to communicate to the reader with the maximum of clarity and objectivity the ideas, the descriptions and the actions of his works. As are his characters, his style is also subordinated to the objective of the themes and his mundividência. Its importance is usually secondary, since Ferreira de Castro wants to stress other aspects of his fiction. Only in some works, such as, the volume A Missão and O Instinto Supremo does style attain almost the same level of importance as the contents. Due to the stress put on style in those two works, it acquires greater suggestive power, poetic essence and rhythmic varia-

tion.

The maturation of Ferreira de Castro is well evidenced by these conclusions made about his fiction. Although his themes and social theory remain basically the same throughout his literary career, the technical aspects of his works develop considerably. In his earlier works Ferreira de Castro is still very traditional and conventional, but later on he is capable of incorporating into his fiction the technical developments brought about by some contemporary writers. This technical maturity is revealed through the author's management of the narrative technique in A Tempestade and most of the subsequent works. Even his style, although it never attains the maturation of other technical aspects, does improve towards the latter part of Ferreira de Castro's literary career.

Ferreira de Castro greatly expanded the scope of Portuguese fiction by bringing new themes and characters into the Portuguese novel. Further he has an independent growth as a novelist and is capable of mastering the technical aspects of the novel. For these reasons he merits a distinguished position in the total picture of twentieth century literature in Portugal. However, when consideration is given to his role as a precursor of the Neorealist movement, his importance is greatly enhanced. There is no denying that the Neorealists are indebted to Ferreira de Castro in many respects. They, as he did earlier, stress in their novels the

problems of the lower classes, who assume major roles in their works. The Neorealists deal with the humiliation, injustices, exploitation and alienation to which the proletariat is constantly subjected. The novelists' main objective is to expose through their works all these evils and the corruption of the bourgeois world, and to demand correction of these conditions.

Ferreira de Castro and the Neorealist are products of a basically similar period in history. When Ferreira de Castro initiates his literary career the bourgeois world has already begun its disintegration; when the latter novelists who begin to write their first novels some years later the condition has worsened. Consequently, they, like Ferreira de Castro, stress in their works that bourgeois life is negative, that its liberty is deceptive since it is designed only for the individual and it does not free him. The system only brings anguish, alienation and isolation to man because it restricts him to his own sphere of activity. For these reasons Ferreira de Castro and later the Neorealists accept a Socialist view of the world as the only viable and positive alternative to a decadent bourgeois system. Socialism, in his opinion, would free man from his individualism and allow him to develop his own potential and to establish ties with all humanity.

Indeed this Socialist view of the world pervades the works of Ferreira de Castro, as well as the Neorealists.

Through socialism they feel that alienation, humiliation and injustice can be eliminated and man can acquire a collective social conscience. However, there are some basic differences between Ferreira de Castro and the Neorealists. He stresses the ethical behavior of his characters in their pursuit of socio-economic goals while the Neorealists believe in a dogmatic type of Marxism-Leninism that has as its motto the destruction of the established order by any means available. They are not above using violence in order to achieve their socio-economic goals, if that is the only alternative left to them. They differ from Ferreira de Castro in this particular respect since he expects that a socio-ethical revolution of mankind can have the same positive results. In spite of these differences, their views of the world are still related and so very close that Ferreira de Castro has to be noted as the precursor of the Neorealist movement in Portuguese fiction.

This dissertation has tried to show how Ferreira de Castro reveals in his works the defining socio-economic and political characteristics of his period and how he handles the technical aspects of the novel. His national and international prestige and his role as a precursor of certain literary tendencies that are still unfolding in Portugal today attest to his success in both areas. As a result of his success, Ferreira de Castro has also been able to communicate to many people the message of his works. As revealed

by his own words the ability to convey his social, humanitarian message is his reason for writing:

Eu escrevo para dizer, através da minha verdade, a verdade de muitos outros: dos párias dos deserdados, das vítimas em busca de justiça, de todos os sacrificados aos quais não foram dados meios para saberem exprimir-se. E o único público em que penso quando escrevo; mas esse, pelas suas próprias dificuldades económicas, não compra livros e uma grande parte dele não sabe mesmo ler.¹

¹"Uma entrevista com Ferreira de Castro," *Vértice*, Vol. XIV, No. 124, January 1954, p. 13.

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