THE PROSTRATE HERO IN THE NOVELS OF ANTÓNIO ALVES REDOL

by

FRANCISCO MARTINS

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

1978

This manuscript has been read and accepted for the Graduate Faculty in Comparative Literature (Portuguese) in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

July 26, 1978
date

Chairman of Examining Committee

Aug 28/1978
date

Executive Officer

Irwin Stern

Carolyn Richman

The City University of New York

PREFACE

When one thinks of the Portuguese Neo-Realist novel, the name António Alves Redol automatically comes to mind. In a sense, Neo-Realism and António Alves Redol have become synonymous. Redol and his fellow Neo-Realists wrote out of a personal necessity to combat two major forces that dominated Portugal during the 1940's. The first was political. Redol opposed the rising tide of Fascism that engulfed Europe and his own native Portugal. The dictator António de Oliveira Salazar promoted a form of government modeled on the Fascism of Mussolini's Italy. Salazar's Estado Novo was opposed by the leftist intellectuals comprising the Neo-Realist group. The second force was purely cultural. Redol's first novel, Gaibéus (1940), is generally perceived as the first literary challenge to the supremacy of the Presença school. The presencista dissidents, Edmundo de Bettencourt, Miguel Torga and José Rodrigues Miguéis, can actually be credited with having taken the initiative in the questioning of the ideal of pure art. They agreed with the Neo-Realist stance that Portuguese art was duty-bound to address itself to the times. Redol felt that the artist was morally obligated to expose the social injustices of contemporary Portugal. The Portuguese novel of the 1940's was thus divided into the presencista pure art form and the

Neo-Realist committed art. Of course these represent two extreme points of view. The Presença novel was not necessarily divested of social immediacy nor was the Neo-Realist novel lacking in literary merit. The purpose of this study is to examine the prostration of Redol's characters and to ascertain the causes of their condition as well as the solution the author offers.

Before beginning my study of Redol's hero, it seemed wise to provide an overview of the hero as a character in the novel throughout literary history. The first chapter is dedicated to tracing the hero in the novel to his classic forerunners and then observing the changes that he underwent through time and literary diversification. The second chapter outlines the author's historical and literary milieu, so important to an understanding of the works. In this chapter I have attempted to isolate Redol's two major opponents, Salazar's Estado Novo and the Presença school.

Redol perceived his society as seriously flawed. In varying ways and degrees the socio-political environment was responsible for the great social inequities suffered by individuals. Redol's prostrated protagonists reflect the Portuguese society of the 1940's. The Estado Novo did not administer to the needs of the masses. Yet despite the prevailing social inequities there were few voices of protest. Redol and the other Neo-Realists were among the small number of dissidents who acted as Portugal's social conscience.

I have divided Redol's prostrated protagonists into three general categories: the exploited hero, the alienated hero, and the effete hero. I have attempted to ascertain the elements within the society that have led to their prostration, and to examine the resources of character that generated different responses to the condition. Further, I have tried to clarify the author's point of view about his characters and the solutions he believed necessary to bring about constructive change.

Redol has stated that his writing was a means to exploring his own roots. In a sense, this paper has held similar personal meaning for me. My identification with the author and his characters has been strong. My parents and my grandparents were victims of the very inequities about which he writes. As immigrants living in the United States, my parents carried with them the resignation that was taught to them under the Estado Novo. Though I could not accept these attitudes, I have sought to understand their origins. Through this paper I have come to understand why my parents left Portugal and why they yearn to return. At points during this writing I have felt anger and sadness. Redol, I believe, meant us to feel hope.

I especially want to thank my wife, Susan, whose moral support throughout this writing has been indispensable to me. Her patience and skill as my editor have greatly

aided me. A further note of gratitude must go to my friend and advisor Professor Gregory Rabassa, whose wise guidance has helped to make this work possible.

TABLE OF CONTENTS

		Page
PREFACE.		iv
CHAPTER		
I	THE DEVELOPMENT OF THE HERO IN THE NOVEL . .	1
	The Classic Hero	2
	The Hero of the Modern World: Precursors of the Bourgeois Hero.	10
	The Bourgeois Hero or Victorian Anti-Heroism.	16
	The Existential Hero	26
	The Hero in the Socio-Political Novel. . . .	32
	Conclusion	42
II	THE CULTURAL MILIEU.	49
	The Historical Setting: Salazar's *Estado Novo*	49
	The Literary Setting	65
	Antonio Alves Redol.	79
III	THE EXPLOITED HERO	91
IV	THE ALIENATED HERO	148
V	THE EFFETE HERO.	178
CONCLUSION		205
BIBLIOGRAPHY		211

CHAPTER I

The Development of the Hero in the Novel

In the last two centuries the novel has taken precedence over all other literary genres; yet it is a relatively new literary form. The epic represents man's first attempt to present reality. The hero, in this traditional story form, is primarily a static character. He undergoes no growth.[1] The epic hero is revealed through his outward actions rather than his inner workings. The novel, on the other hand, is an inward genre. The modern hero's psyche is emphasized. The novel generally tends to focus upon character development; the dynamics of personality become all important.

The novel is a highly mimetic genre. Though the protagonist of the novel is still commonly referred to as the hero, he has lost the traditional heroic dimensions. The modern novel portrays real people rather than demi-gods. The nineteenth century novel, in its strict representation of reality, depicts unheroic or even anti-heroic characters. The earlier picaresque novel provides the model for the human characterizations of the nineteenth century.[2] In the modern sense, the hero is simply the character with whom the reader is most informed. Though the hero may act unheroically, the

reader is aware of his inner workings and understands and may even pardon him.

The general tendency of the novel has been a gradual shift towards realism. The nineteenth century novel typifies this trend. The twentieth century has produced narrative forms that seek to break away from strict realism.[3] Yet the reaction away from realism has not been unilateral. The Portuguese Neo-Realist novel represents a return to the objective observant artist of nineteenth century Realism and Naturalism.[4] Antonio Alves Redol and the other Neo-Realists were recipients of the vast culture that had preceded them. Redol's hero is drawn from countless models of past heroes as well as from the author's imagination. Therefore, it may be well worth our while to trace the development of the hero, from the epic to the modern novel, as he appears in his various forms.

The Classic Hero

Before we begin our discussion of the classic hero, it may be useful to examine the classic hero's medium, which is myth. Lord Raglan in his monumental study, The Hero; A Study in Tradition, Myth and Drama, states that myth is the narrative part of religious ritual. Of the myth and its hero, he says:

> . . . these heroes, if they were genuinely heroes of tradition, were originally not men but gods, and that the stories were accounts not of fact but of ritual, that is, myth.[5]

Thus, according to him, myth is totally divorced from history and is closely associated with religion.

Further, he views the epic poem as the literary manifestation of myth. The epic secularized myth; it integrated myth with human experience. Since myth has its origins in religion, the epic need not have germinated from any truth. We may be willing to concede that Achilles or Hector may never have existed, but we would be unwilling to doubt the actuality of the Trojan War. Lord Raglan argues that since myth sprang from religion and not history, veracity need not apply. Later critics, such as Northrop Frye, see myth as purely a fictional mode:

> . . . myth [is] an abstract or purely literary world of fictional and thematic design, unaffected by canons of plausible adaptation to familiar experience. In terms of narrative, myth is the imitation of actions, near or at the conceivable limits of desire.[6]

The epic makes the transition from religion to literature. Such critics as Miriam Allott[7] and David Daiches[8] have cited the epic as the parent of our modern day novel.

The epic still retains religious overtones in that it is the showcase for the gods. The gods control the lives of the humans, but even they appear limited. The gods seem to be reading from a cosmic script in which everything has been predetermined. A fatalism permeates the epic so that many times the hero knows of his own fate. The Greeks called this fatalism Moira, or necessity. Against this cosmic script, both mortal and god were equally powerless, though the latter

could postpone its inevitable outcome. The epic is the milieu for the classic hero, the original model of heroism.

Dorothy Norman in her study The Hero: Myth, Image, Symbol associates the hero with his goal.[9] Therefore, Hector is not merely a man but the defender of Troy, as Achilles is the city's decimator. Similarly, Aeneas is invested with the glory that is to be Rome. The identification of the hero with his goal is merely another facet of Moira. These characters are driven to their goals by a force beyond even the gods.

The hero's fate is by no means always as positive as Aeneas' is. Both Achilles and Hector know of their imminent death but persevere despite their inescapable fate. This persistence in the face of hopelessness imparts a magnificence to the hero. This trait likens these characters to the Sisyphean hero, of which more will be said later. Moreover, the classic hero appears as a retainer of a fragile past. Odysseus recounts his version of the Trojan War to Alcinous in The Odyssey, while Aeneas tells his to Dido in The Aeneid. DaGama, in The Lusiads, recites the entire history of Portugal to the king of Melinde. Though the classic hero retains the memory, he does not keep the past. One of the major characteristics of this type of hero is that he is a prime inducer of change. Joseph Campbell, in his book The Hero with a Thousand Faces, makes this point quite clear:

> The hero is the champion of things becoming, not of things become, because he is. "Before Abraham was, I am." He does not mistake apparent changelessness in time for the permanence of Being, nor is he fearful of the next moment (or of the "other thing"), as destroying the permanent with its change.[10]

In his role as innovator, the classic hero acts as a rejuvenator of his society. Aeneas represents the rebirth of Troy, while DaGama's voyage brings prosperity and trade to his country. His adventure may involve the procurement of what Campbell calls an elixir which will restore his society.

To recapitulate, the classic hero has two related roles--one mutative and the other rejuvenescent. The classic hero, therefore, becomes the opponent of the status quo:

> . . . the mythological hero is the champion not of things become but things becoming; the dragon to be slain by him is precisely the monster of the status quo: Holdfast, the keeper of the past. From obscurity the hero emerges, but the enemy is great and conspicuous in the seat of power; he is enemy, dragon, tyrant, because he turns to his own advantage the authority of his position.[11]

Among the forces representing the status quo are the meddlesome gods. In The Aeneid, Juno is the equivalent of Holdfast while in The Lusiads it is Bacchus who opposes the hero.

Apart from being an innovator and rejuvenator, the classic hero goes through a process of maturation in which he will renounce his mother's sphere and embrace that of his father. Campbell refers to this as "Father Atonement."

> When the child outgrows the popular idyl of the mother's breast and turns to face the world of specialized adult action, it passes, spiritually, into the sphere of the father--who becomes, for his son, the sign of the future task, and for the daughter, of the future husband.[12]

When the father becomes the symbol of the future task, he comes to be Holdfast. The task of the hero then becomes clear:

> . . . the work of the hero is to slay the tenacious aspect of the father (dragon, tester, ogre king), and release from its ban the vital energies that will feed the universe.[13]

The hero's struggle against his father may be part of rites of passage. These are rituals at birth, initiation and death. Lord Raglan believes that these rites have their origin in traditional religious ritual. He suspects that in ancient ritual the father may have killed or mutilated his first-born son. In myth there are ready examples of this, as in Oedipus (whose name means swell-foot), and Hephaestus. Peter L. Lays in his study of the mutilated hero, The Limping Hero: Grotesques in Literature, finds scores of lame and/or mutilated heroes.[14] Perhaps these heroes all suffer from vestigial wounds incurred while trying to unseat a tyrannical father.

We have already discussed the hero's role as innovator and rejuvenator. When the change that the hero has instituted is complete, it must be a flexible one. If what has been changed becomes itself static, it, too, may become the status quo needful of a future hero and elixir:

> . . . so must what has been created retain its liberating power. Let it become too rigid or, in reverse, again disordered and there is the recurrent danger that a replica of the very situation from which a Cadmus, a Romulus and a Remus, and still other related figures, have rescued man will come into being once more. . . .[15]

In the hero's role as reviver of his society, he, too, may in turn be reborn. According to Campbell, he dies a modern man and is reborn an eternal man. He then returns to us transfigured to teach the lesson he has learned of life renewed.[16] Lord Raglan produces an instance of a Nigerian society which actually puts the king into the ground and digs him up again. In this way both Odysseus and Aeneas go down to the nether world in order to learn their mission.

As has been previously mentioned, the typical mythological hero undergoes what both Campbell and Raglan refer to as rites of passage. These rites can be roughly represented in the separation-initiation-return pattern. Because particular rites of passage are so common in the myth, the heroes all tend to lead similar lives. Both Campbell and Raglan give skeleton accounts of what usually happens in the typical monomyth. The monomyth is simply a myth which revolves around one character.

The classic hero is often a product of the union of a goddess and a mortal, which makes him a demigod. His heroism, then, is not attainable but rather predestined. This is precisely Campbell's point:

> . . . the makers of legends did not have their heroes approach humanity but set them apart from it--they endowed their heroes with extraordinary powers from birth or even at the moment of conception--result that the hero's life is a pageant of marvels with the central great adventure as its culmination. This all presupposes that herohood is predestined and not achieved.[17]

Therefore, common mortals have no hope of achieving the same transcendence as these heroes. They cannot emulate them; the best they can do is worship them.

Since the hero is often also a demigod, he usually has ready access to the supernatural through his divine mother. The hero's goddess-mother becomes his protectress. Achilles' mother, Thetis, protects and counsels him, while Aeneas and DaGama are guided by Venus. In the latter case, although DaGama is not a demigod, Camões continues in the classic tradition by having Venus adopt him. Moreover, Camões builds upon his predecessors. The epic is cumulative; Virgil picks up where Homer leaves off and Camões continues from Virgil. Since Venus has aided in the founding of the original Latin state, she continues in her role in aiding the Portuguese. Furthermore, DaGama is apotheosized in the "Ilha das Delicias" episode.

The goddess-protectress frequently provides the hero with a magic charm which makes it possible for him to conclude his adventure successfully. The woman as goddess occupies a very specialized position:

> Woman, in the picture language of mythology, represents the totality of what can be known. The hero is the one who comes to know.[18]

The goddess-protectress can easily be extended to a Cosmic or Earth Mother and to the Christian Virgin Mary.

After the hero successfully concludes his adventure, he is naturally entitled to a reward. The final reward is

what Campbell calls the "Ultimate Boon," which is immortality. Later poets, like Camões, see fame and immortality as synonymous. After all, it was not the gods who immortalized Hector or Achilles but Homer. It is the author through his immortal work, who immortalizes his hero.

Lastly, although the classic hero may be a demigod, he frequently enjoys the prerogatives of mortals. Odysseus and Aeneas partake of food, wine, and sex and are even fearful at times. The gods themselves appear more mortal than the humans. The gods' humanity gives credence to the Euhemeristic theory on the origin of the gods. This theory sees the gods as but deified mortals. Euhemerus believes that the myths are based on traditional accounts of real people and events. The hero of the epic is not of the same variety as the traditional heroes of myth. Relative to this Northrop Frye makes the following dichotomy:

> If superior both to other men and to the environment of other men, the hero is a divine being, and the story about him will be a myth in the common sense of a story about a god. . . . If superior in degree to other men and to his environment, the hero is the typical hero of romance, whose actions are marvelous but who himself is identified as a human being.[19]

If we strictly adhere to this definition, the heroes of the epic are not gods or even demigods but more like marvelous protagonists of the romance. The epic, then, becomes more closely akin to the romance, which then precedes the novel.

The Hero of the Modern World: Precursors of the Bourgeois Hero

We have already seen how the hero operates in the epic. It has been established that the epic engendered the novel as well as the romance. These two latter genres continued to be the medium for the hero. Wellek and Warren in their Theory of Literature cite Clara Reeves' dichotomy concerning the novel and the romance:

> The Novel is a picture of real life and manners, and of the times in which it is written. The Romance, in lofty and elevated language, describes what never happened nor is likely to happen.[20]

Therefore the novel is inculcated with human experience. The romance reflects the sanctities and standards of the Middle Ages, whereas the novel depicts the rise of a new entrepreneurial class.

The novel was born with a didactic mission, though this didacticism did not coincidentally arrive with the genre. The use of art for moral edification came out of the Middle Ages. One of the first novelists, Samuel Richardson (1689-1781), saw the amusement within the novel as the "gilding of the pill of instruction." He believed the novel to be the genre to achieve the perfect balance between the dulce and the utile. This is well illustrated in the first modern novel, Don Quixote (1604-1615), which combines amusement with instruction so artfully that these aspects blend into a whole.

In the novel the hero descends from the clouds of mythology and the marvelous. In Don Quixote, the marvelous is still a motivating force but it is not an independent entity. The marvelous only exists in the real delusions of the hero. The character of the hero is a mixture of the preterhuman heroes of antiquity and the very real surroundings of the times. In Don Quixote, the novel does not turn upon the marvelous but rather accommodates itself to the actual state of affairs.[21]

Don Quixote's realism reflects a shift towards secularization--a shift brought about by the rise of the middle class. Santiago Montserrat in his La conciencia burguesa en el "Quijote," points out that the middle class assimilated the values of the aristocracy. Therefore the bourgeois man may have seen himself as a new type of knight errant:

> (el burgués) aseguró su destino incorporando a su nueva concepción del mundo, valores y usos de la vida noble. De este modo cada Burgués vivió con su "cota de mallas sobre el pecho y la lanza en la mano," y infundió a la cultura el suave colorido que trasciente de los ideales de una cultura bella.[22]

The new bourgeois hero, like his classic predecessor, also rejuvenates his society. He too brings back an elixir from his adventure. The adventure now is a trade venture and the elixir is financial solvency.

If Don Quixote is a hero reflecting the new realism, he is a paradox. Though he is realistic as a character,

he operates in an unrealistic world. Like the classic hero, Don Quixote appears to be the keeper of a fragile and eroding past. Again, like the classic hero, Don Quixote is closely identified with his goal, which is incorporated in the ideals of knight-errantry. To the knight, his is not a profession but a religion. That is why he is uncompromising in his delusions. He rarely abandons his delusions but rather makes outsiders accept him.[23] He totally succeeds in bringing Sancho into his world.

Montserrat sees Sancho as the prototype for the upcoming middle class:

> El bueno de Sancho, en su humilde condición, es un burgués incipiente, que empieza a levantar cabeza y va tras la lúcida locura de su amo azacaneado por las promesas materiales del caballero, antes que por sus descabelladas hazañas y disparates insignes, para los cuales Sancho tendrá siempre listos el refrán acertado y el juicio de un varón prudente.[24]

Sancho, and even Don Quixote at times, are scrupulously pragmatic. Sancho is truly the champion of things becoming, though he is totally unaware of it. Sancho keeps no past nor does he plan for the future. Rather, he concentrates his energies on the present. Cervantes, while acutely aware of the new order, was disdainful of it, and consequently created a magnificent atavism.

Don Quixote is such an intricate character that no justice can be done to him in the time and space allotted. This particular novel and its hero were so successful that they immediately became sources for emulation. Cervantes,

in 1604, introduced a literary genre that is still prevalent today. The seed that was planted in Spain flourished in England. The novel and its hero were immediately noticed though they were not entirely understood. Edwin B. Knowles sees four distinct English interpretations of the novel and its hero.[25] The seventeenth century interpretation emphasized the superficial farce. The eighteenth century view appreciated the cosmic value while stressing the serious satire. The romantic period deprecated both comedy and satire while emphasizing the deep spiritual implications of the novel. The late nineteenth and twentieth century interpretation is the most eclectic of all: it combines all the earlier views in just proportion.

After the novel had been manhandled by the plot-hungry Jacobean playwrights and wryly put to use by Samuel Butler (1612-1680) in his poem "Hudibras," it fell into the good natured hands of the English novelist Henry Fielding (1707-1754). Fielding's Joseph Andrews (1742) displays on its title page the following dedication: "Written in imitation of the manner of Cervantes." Fielding's novel bears more than a significant resemblance to that of his Spanish master. It is Fielding's character, Parson Adams, that most closely resembles the Spanish Knight. The Parson, like the knight, is an uncompromising idealist. His naivete, like the knight's, has been nourished by an overdose of literature. However, there is one great difference, as Homer

Goldberg points out:

> Fielding converted Cervantes' benign and relatively self-contained comedy into a more abrasively ironic mode, redirecting its satiric impact from the isolated target of the accursed romances to the more immediate foibles of his society and mankind at large. If Adams, like Quixote, is a freak in the world he traverses, he is not so because of his abnormal goodness, his unselfish, impulsive feeling for others. If, like Quixote, he mistakenly takes his books as reliable guides to the reality he encounters, his reading is not extravagant fantasy but the wisdom of antiquity and the teachings of Christianity. However nobly transfigured he may appear to some contemporary readers, Quixote acts on premises which the normative figures of the novel recognize as plainly absurd. But many of Adams' difficulties result from his living or expecting others to live according to the precepts which his fellow creatures (and Fielding's contemporary readers), profess to believe. Adams has not had his mind subverted from the noble humanity whose image he retains.[26]

Fielding is more sardonic than his Spanish counterpart. His Parson Adams is not an atavism but a contemporary man whose ideals are perceived as absurd. Fielding is more blatantly dissatisfied with his times than is Cervantes.

Although Parson Adams is deluded and consequently ineffectual, the conflicts in the novel are resolved successfully. Fielding employs his own version of Moira which he terms Providence. The conflicts in which the Parson is involved come out in his favor because righteousness is on his side. Fielding subscribes to a facile optimism in his use of providential coincidences.

While Fielding pays homage to Cervantes, he also parodies an earlier English novel, Pamela (1740), by Samuel

Richardson. Richardson appraised the novel as an English work written in the English tradition. His use of the epistolary form was no doubt a direct consequence of the volumes of model letters that had been popular in England since the reign of Elizabeth. This art form was pure didacticism. In Pamela, the didactic element is more visible than it is in either Don Quixote or Joseph Adams. Perhaps this is because the didacticism in this novel is its main ingredient. While Cervantes and Fielding do have their characters proselytize, their sermons are incidental.

Richardson's protagonist is a model for the upcoming bourgeois woman. Richardson did what no other novelist of his time attempted, which was to create a uniquely female character. She is what William M. Sale, Jr. terms a "new woman":

> As a social being Pamela must play two conflicting roles: all the social forces of her age that were directed toward upholding the older structure of society impel her to recognize the duties of the master-servant relation, while all the forces that were to lead to the dominance of the middle class urge Pamela to an independence of spirit, to a just estimate of the "rights of man." She is in a sense the "new woman," emerging but not fully emerged, as is always the case with the "new woman."[27]

Richardson's novel is replete with a sense of upward mobility. The stratified class system of the Middle Ages is gone forever. Both Richardson and Fielding criticize the aristocratic form of education because it produces deficient people. Richardson apparently believes, as does Pamela,

that the aristocracy would benefit if it were revitalized with new middle-class blood.

Like Adams and Don Quixote, Pamela is uncompromising in her ideals, though she does not evoke the same sympathy from the reader. Her ideals are seen not as absurd but as practical. She succeeds because of her steadfastness to a middle class moral code.

The novel was the first genre that reflected life as it was. Don Quixote, for all his eccentricity, is more believable than Odysseus or Aeneas. Pamela does not only reflect her environment but she attempts to set the tone for it. As the hero became more of a bourgeois, he became more of a model. Don Quixote and Parson Adams in their own way can be seen as paragons of virtue. The hero had ceased to be a demigod. It was not possible to model oneself after the hero of a novel. The demigod had given way to the scrupulously virtuous hero or heroine. The novel made possible the realism of the Victorians.

The Bourgeois Hero or Victorian Anti-Heroism

With the arrival of the nineteenth century, the novel as a genre came into its own. The nineteenth-century novel, like its eighteenth-century predecessor, was heavily didactic. Joseph Warren Beach in his study of the novel The Twentieth Century Novel, has gleaned three characteristics of the nineteenth century or Victorian novel. First,

the author felt he was bound to be morally edifying. Secondly, the author often intruded upon the narrative to discuss a character with the reader. The narrator became a character himself. This "dramatized narrator"[28] was a holdover from the preceding century. Lastly, the author exhibited a "scientific passion" for explaining rather than showing the character to the reader.[29] This last tendency of the nineteenth-century novel resulted, as Beach points out, in presentation as opposed to reliance upon the imagination.

The nineteenth-century novel was the epitome of bourgeois art. Mario Praz in his study The Hero in Eclipse in Victorian Fiction believes that the bourgeois novel was influenced by earlier visual arts. According to Praz, this is a reversal of the norm, for instead of the literary arts influencing the visual arts the opposite occurred. Praz credits William Hogarth (1687-1764), an English engraver, with the initiation of the nineteenth-century novel. The middle class began to appear in art with the Dutch Genre Painters as early as 1755 with the appearance of Greuze's "Father Explaining the Bible to his Children."[30]

As more people became literate, the novel tended towards the utilititarian and polemic.[31] The didacticism of the nineteenth century novel was the ultimate response to Plato's condemnation of literature for its role as corruptor by inciting the passions. The nineteenth-century

novel maintained a moral aloofness and shied away from anything passionate. The hero underwent a metamorphosis. He no longer possessed an elixir that rejuvenated his society, but rather was limited in some way by that very same society. He was not "heroic" in the strict sense of the word. The heroes of the nineteenth-century novel were victims of society.

No one author personified what is generally thought to be the nineteenth-century novelist as much as Charles Dickens (1812-1870). Praz describes Dickens' heroes in uncomplementary terms:

> . . . his (Dickens') heroes are figures conceived in accordance with the neo-classicism, which in the bourgeois nineteenth century, inspired sepulchral moments; they are angels with mild stupid faces.[32]

Though Dickens' heroes were, at times, poor, they did speak the king's English and aspired to live life "Happily ever after" in the mode of the middle class. Dickens did deny the existence of class differences but he meant that there were no barriers between the middle class and the aristocracy. G.K. Chesterton in the study The Victorian Age in Literature states that in England there existed a tacit compromise between the middle class and the aristocracy:

> For the fundamental fact of Early Victorian history was this: the decision of the middle class to employ their new wealth in backing up a sort of aristocratical compromise, and not (like the middle class of the French Revolution), insisting on a clean sweep and a clear democratic programme. It went along with the decision of the aristocracy to recruit itself more freely from the middle class.[33]

Chesterton points to this compromise as the reason why the French Revolution was not echoed in England.

Dickens mistrusted the masses. He believed that the trade union was an exploiter of the working masses rather than an ally. In Dickens' opinion the unions capitalized on the misery of the workers for the profit of a few.[34] Dickens believed that if reforms were to be enacted, they would come from the moral conscience of the establishment and not through coercion by the workers.

Despite Dickens' middle-class attitude, there arose in him and other authors, an interest in the underprivileged. This interset was expanded to a curiosity about the criminal. From 1830 to 1840 a type of novel flourished in England that was collectively called Newgate Fiction. The criminal hero of these novels was presented sympathetically as a victim of his or her social circumstances. The sensationalism of this type of novel replaced the supernaturalism of the Gothic novel.[35] William Makepeace Thackeray (1811-1863) responded to what he believed was the extolling of the negative features of humanity by writing Barry Lyndon (1844). In this novel the hero, or more precisely the anti-hero, was molded by his adverse environment. Yet though the reader can understand why he was what he was, it did not make him any less of a scoundrel.

Thackeray, like other nineteenth century novelists, did not believe in the possibility of the "exceptional man":

> The hero, for Thackeray, is not an exceptional man; he is rather, a man just like other men who only, in the presence of the great occasion, is capable of showing his superiority over other men; when the critical moment is over, he falls back into normality, into mediocrity. Thackeray's conception of the hero, therefore, is relative, not absolute.[36]

Thackeray felt ill at ease with any nobility of character and more comfortable with rogues:

> Heroism, loyalty, sincerity, are rare and improbable virtues in his world; when they exist, they are often coupled with the stupidity of a William Dobbin and their recital makes dull reading. How much more lively are his successful scoundrels.[37]

Thackeray was unrelenting; his characters were stripped, one by one, of any claim to true heroism:

> At moments the reader feels as if he can hardly bear to look, as one victim after another is laid on the operating table, one after another petty shame, petty arrogance, petty subterfuge is exposed to the light of day by Thackeray's neat unrelenting scalpel.[38]

David Cecil's use of the term "victim" defines the nineteenth-century novelistic hero. Gone were the grandiose demi-gods and replaced by ordinary men. The routines of life were held up to a magnifying glass. In the Realists' effort to depict life as it was, they portrayed the ordinary man who was neither saint nor utter villain.

The Realist novelist believed that the environment was an important agent of character formation. The Naturalist novelist took this notion to its conclusion. The Naturalist novel demonstrated a scientific approach to the portrayal of character. Perhaps the best description of

this type of novel is Allot's use of the term "Kodak Fiction."[38] Praz believes that it was no accident that the camera was invented at this time. The photograph is the ultimate truthful account of life.

Naturalism concentrated on man's limitations:

> The Naturalists tried to study and describe Man objectively, as a part of the total natural world. All events were equally important for the purposes of record, equally evidential in the clinical study. Fiction was to present life as it was really lived, to be a slice out of the known world of observable phenomena. Men and women were to be seen in the environment which determined what they were and what they did.[40]

The hero in the Naturalist novel was fettered. His freedom was infringed upon by either metaphysical, social, or genetic factors.[41]

The social awareness of the nineteenth century gave rise to the social and political novel. This type of novel as it appeared in England with the authors Benjamin Disraeli (1804-1881), Elizabeth Gaskell (1810-1865), and Charles Kingsley (1819-1875), was not intent upon arousing the masses. Its purpose was akin to that of the Dickensian novel, which was to soften the sympathies of the members of the establishment:

> They (Disraeli, Gaskell and Kingsley) saw and hated the tyranny of economic forces, and the consequences of Utilitarian doctrines; but to combat these things they and Dickens too, pinned their faith on the noble individual and the spirit of self-help. . . . They did not turn society upside down, nor did they wish to do so. What they did was to give flesh and blood to the debate that was raging. They could arouse

> sympathy for the suffering through an immediacy which the official reports lacked. They could give imaginative understanding of social problems to those who were still cut off from reality.[42]

The Naturalist novel was more a product of French writers. The brothers Jules and Edmond Goncourt can be credited with having set the stage for scientific determinism, as Naturalism is sometimes called.[43] The Goncourts broke with tradition by portraying the lower classes. Like Zola, they were adept at describing sordid urban scenes. They did not, however, have the scope of Zola. Their novel Germinie Lacerteux (1865) shocked their middle class and aristocrat audience with its candor. The Goncourts liked to use real people and situations in their novels, and the character Germinie was in reality their maid. Like Emma Bovary, Germinie was not a bad woman but a victim of social circumstances. Her great need to love and be loved resulted in a propensity for self-sacrifice. The theme of unrequited sacrifice serving selfishness was to appear again in Honore Balzac's Père Goriot (1835). Both Germinie and Goriot were devoured by the avarice and selfishness of those close to them.

Though the Goncourts prepared the groundwork, Emile Zola is known as the father of Naturalism. His novel, L'Assomoir (1877), was modeled after the Goncourts' Germinie Lacerteux. In Zola's novel the bleak urban environment is painted with bolder strokes and calls to mind Hogarth's

engraving "Gin Lane." Zola's prime Naturalist novel is generally considered to be Germinal (1885). The dismal environs of Paris are exchanged here for the hardships of the coal mines. The miners' struggle for equity is a manifestation of the worker's awakening consciousness. The awakening of class consciousness is a theme that appears with consistency in later Marxist tracts, such as Gorki's Mother (1905). Zola offered no clear solution to the evils of his day. He mistrusted Marxism as much as he despised capitalism. The worker may simply have been exchanging one yoke for another. Zola did not blame the capitalists for the exploitation of the miners. The capitalist system demanded their exploitation in order to achieve the necessary profit that ensured survival.[44]

Honoré Balzac's Lost Illusions (1843) follows the young Lucien as he loses his innocence. Lucien's idealism is soon extinguished in Paris and replaced with an immoral pragmatism. Intelligence and diligence are no match against the philistines. David's invention is stolen by the crafty businessmen, the Cointet brothers. Balzac depicts a ruthless mercantile society where financial solvency takes precedence over any other duty. David is further ruined and abandoned by his own father. Both Lucien and David are ill-equipped to grapple with the economic realities of their environment. Similarly, Gustave Flaubert's character

Emma in Madame Bovary (1857) is also ill-fated for the realities of provincial life. Emma's education has misled her and consequently leads her to adultery and ruin. The seduction of the romantic woman adrift in a ruthless world is a theme that appears in the Portuguese novel O Primo Basílio (1878) by Eça de Queiroz. Flaubert is a pessimist, his novel is replete with mediocre people. The character Homais is typical of the narrow minded mediocrity that thrived in France.

In Spain the nineteenth century novel is represented by Benito Perez Galdós. In Doña Perfecta (1876) Galdós attacks the intolerance of the provincial middle class. Galdós also portrays the provincial distrust and envy of the metropolis. The provincials despise Madrid as a symbol of oppression. Their hatred of the capital is based not on a desire for political emancipation but on a refusal to modernize. In Misericordia (1897) Galdós differentiates between the hypocritical "charity" of Don Carlos which originates for the sake of appearances and superstition and the real charity of Benigna. Benigna's generosity is not based on a need to be loved as was Germinie's, but rather on complete selfishness. Galdós utilizes insanity as an instrument of moral conscience. When the philistine Juliana becomes insane, she seeks absolution from Benigna. Benigna's only reward is a celestial sainthood, for she receives no material recompense on this earth.

In nineteenth-century Portugal José Maria Eça de Queiroz (1845-1900) shared his English colleagues' cynicism concerning nobility of character. His characters were weaklings. They too were victims of their society even when they were seemingly in control of it. In O Crime do Padre Amaro (1880) the author attacked the provincial middle class. It was portrayed as a class manipulated by a clergy who in turn owed its allegiance to the upper middle class and aristocracy. In O Primo Basílio the urban middle class was represented by the character Luiza and the working class by Juliana. Eça was equally sardonic towards both. The former character was ineffectual because of her sheltered middle-class upbringing, while the latter character proved to be no better than she should have been. Eça did not believe that poverty created an altruistic comradeship amongst the workers as did some later political novelists. On the contrary, he was convinced that it brought out the worst in people. In Os Maias (1888) the upper middle class and aristocracy that was supposedly in control, was exposed as limited and even doomed.

The general trend of the nineteenth-century novel was towards the exclusion of the noble character. The noble hero became extinct. The protagonists of the nineteenth-century novel were more like victims of circumstance. Bourgeois art lacked heroes and heroines but abounded in the details of common life.[46] The new hero of the nineteenth

century novel ceased to be unaffected by the environment as were the demi-gods of the ancient Greek and Roman epics. The bourgeois Realist novelist was critical of the prevailing social conditions but did not sanction revolution. The nineteenth-century novelist believed in gradual reform. Their art was strictly utilitarian; it had not yet become an end in itself.

The Existential Hero

The one recurring theme of existential thought is the ascendency of existence over essence. The essence of an object is not its reality; it is merely a list of properties that enables one to classify it into a general category. The existence of an object is what it is. To the existentialist, language cannot adequately render the existence of "thingness" of anything because it classifies. An object's "thingness" is beyond the capabilities of language.[47] Language belongs to the set of outward manifestations that have become conventional and which give no clues as to the real nature of an object or a person. David Daiches in his study of the novel, The Novel and the Modern World, touches upon this point:

> In the modern novel the novelist may have no assurances that it is the outward action which reveals the significant fact about his character; nor is he convinced that the public gestures provided by society--even by language can ever achieve real communication between individuals.[48]

Though language may be an ineffective communicator it is

the only communicator we have. It is through language that existential thought has been transmitted.

Jean-Paul Sartre, in his study of the relationship between the novel and existentialism, appropriately entitled Literature and Existentialism, believes that language, as it is used by the novelist, is strictly utilitarian. The novelist writes for his own times and because he wants to effect some change. The "engaged writer," according to Sartre, is a reformer.

> [the engaged writer is] one who causes the engagement of immediate spontaneity, to advance, for himself and others, to the reflective.[49]

The didacticism of the bourgeois novel has not been lost.

In the existential novel the protagonist is invariably outside his or her society. As Daiches has implied above, to be in the mainstream of a society simply means to be playing a role. Actions and language are dictated by convention. There is no clearer example of this than in Sartre's Nausea (1938) when Roquentin goes for his Sunday walk. The characters go through prescribed motions but they do not communicate. Roquentin is aware of the "self" because he is alienated; he is outside of the conventional world and can see things as they really are, stripped of traditional modes of perception. The universe is suddenly unfamiliar to him and he becomes a stranger in it.[50]

Therefore alienation becomes a necessary prerequisite in order to achieve awareness of the self, or "authen-

ticity" as Edith Kern refers to it.[51] In the novel Nausea, Roquentin is not accidentally alone but necessarily so.

> It is only through a conscious preference for loneliness that Roquentin becomes a witness to existence; that is, less and less blinded by prevailing prejudices and clichés. In Nausea, Roquentin is not just incidentally and regrettably alone.[52]

Social convention serves only to befuddle the individual. The conventional man will look at himself and see an actor and not the authentic self.

The awareness of existence dawns upon the hero of the existential novel suddenly. Roquentin describes it as a sudden attack of nausea. This nausea, as he later comes to see, does not emanate from within himself; it is the universe divested of familiarity. It is also the awareness of the absurdity of one's existence. This discovery is painful, but the absurd hero does not deny it. He revels in it because it sets him apart.

> He refuses consolations, ethics, reliable principles. As for that thorn he feels in his heart, he is careful not to quiet the pain. On the contrary, he awakens it and, in the desperate joy of a man crucified and happy to be so, he builds up piece by piece--lucidity, refusal, make-believe--a category of the man possessed.[53]

Roquentin is heavily troubled, as are all other existential thinkers, by the fortuity of human existence. He realizes that all professed reasons for living, even those we may hold dear, are merely "veils" so that the truth may be averted. The dreadful truth is that life is absurd because it is accidental and has no meaning other than that which

we invent for it. With this realization, the aware man's universe becomes chaotic. He can negate everything except this chaos:

> I can refute everything in this world surrounding me that offends or enraptures me, except this chaos, this sovereign chance and this divine equivalence which springs from anarchy. I don't know whether this world has a meaning that transcends it. But I do know that I do not know that meaning and that it is impossible for me just now to know it. What can meaning outside my condition mean to me? I can understand only in human terms. What I touch, what resists me--that is what I understand.[54]

The above quote from Albert Camus' Myth of Sisyphus illustrates the subjectivity of the existential man's universe. Anything extraneous to his "I-ness" is meaningless. The subjectivity inherent in existential thought manifests itself in the novel through the use of first person narration. Intrinsic to the existential attitude is the employment of the "author-hero." The author lends the protagonist his own consciousness. The patriarch of existential thought, Søren Kierkegaard (1813-1855), believed that the author and the protagonist must become one. It is only then that a fictional character can attain reality, for the author lends him his own.

The existential hero knows his existence to be incidental and devoid of meaning and consequently absurd. As a result, he comes to feel de trop or inessential. The character Anny in Nausea feels as if she has "outlived herself." Similarly the hero in Camus' The Stranger feels

himself to be inessential even at his own trial. Roquentin also experiences this sensation:

> When Roquentin feels at one with the "heap of living creatures," when he realizes the extent to which his existence resembles theirs, the sensation of being de trop, totally superfluous, invades him. To an apparent refusal of objects to be classified there is added a sense of the futility of human existence.[55]

With the realization of the absurdity of existence and the superfluity of one's own life, what recourse does the existential hero have? Camus in Myth of Sisyphus deals with the question as to whether suicide is a solution to the absurd. He begins by refuting the correlation between life's lack of meaning and suicide.

> . . . people have played on words and pretended to believe that refusing to grant a meaning to life necessarily leads to declaring that it is not worth living. In truth, there is no necessary common measure between these two judgments.[56]

Therefore suicide cannot be logically deduced from the existential premise. Camus believes that man's very defiance in persisting to live despite the absurdity of it in itself constitutes a raison d'etre. He illustrates this by citing the plight of Sisyphus who persists in his hopeless travail. In his perseverance Sisyphus demonstrates man's greatness, his endurance in the face of hopelessness. Moreover, Sisyphus' magnitude comes from a conscious awareness of the hopelessness of his situation. This awareness constitutes his torture as well as his victory.[57]

Sisyphus rebels against the gods, a futile revolu-

tion, and thereby attains greatness. Camus states that the heroic revolution is always directed towards unconquerable gods:

> A revolution is always accomplished against the gods, beginning with the revolution of Prometheus, the first of modern conquerors. It is man's demands made against his fate.[58]

In essence the revolution Camus speaks of is man's challenging the limitations of his existence. Like Sisyphus, Milton's Satan attains his prominence by just such a futile struggle. Man's dignity can be attained through persistence in the face of absurdity. He loses that dignity when he despairs. The awareness of the absurdity of existence is the tragic condition with which he must cope. It is as irremediable as Prometheus' torture. But like him, the existential hero refuses to surrender.

> "No change, no pause, no hope! Yet I endure."[59]

Camus does not see revolution as necessarily a political act. The existential man rebels by refusing to compromise. He totally accepts the awareness of the absurdity of existence and refuses to create accommodations.[60] Roquentin faces his own absurdity with art. Yet even one's own art is meaningless to the existential artist:

> The absurd work illustrates thought's renouncing of its prestige and its resignation to being no more than the intelligence that works up appearances and covers with images what has no reason. If the world were clear, art would not exist.[61]

To the existential thinker art is merely a way of philoso-

phizing. Intrinsic to existentialism is the belief that art can philosophize better than philosophy. The existentialist does not build upon past philosophical modes but prefers to approach reality with a "fresh vision."[62] The existential author believes in nothing but "Nothingness." Man has no purpose nor does he inherit any guilt for the alleged sins of his race. Man is born totally innocent.

> The loathsome mask has fallen, the man remains--
> Scepterless, free, uncircumscribed--but man!
> Equal, unclassed, tribeless, and nationless,
> Exempt from awe, worship, degree, the king
> Over himself; just, gentle, wise; but man
> Passionless?--no, yet free from guilt or pain.[63]

In a sense the existentialist is an extremely secular man who, as a consequence, tenaciously holds on to the only things he has--his consciousness.

The Hero in the Socio-Political Novel

Irving Howe in his Politics and the Novel defines a political novel as: "a novel in which political ideas play a dominant role or which the political milieu is the dominant setting."[64] Warren French in his study of the novel, The Social Novel at the End of an Era, defines the social novel as:

> . . . a work that is so related to some specific historic phenomena that a detailed knowledge of the historical situations is essential to a full understanding of the novel at the same time that the artist's manipulation of his materials provides an understanding of why the historical events involved occurred.[65]

The social novel relies on mimesis; it documents a certain

era or historical phenomena. The reader must possess some background knowledge of the milieu in order to understand the novel. To comprehend fully John Steinbeck's Grapes of Wrath (1939) the reader must be acquainted with the social conditions that led to the Okie migration in the United States in the late 1930's. Novels deals primarily with people and their interaction, not abstract ideology. The prevailing political ideologies of any given time do shape the social conditions, and the pressing problems of society draw a response from the political world. The political and social milieu are irrevocably intertwined.

The socio-political novel presents a picture of society as it is affected by politics and economics. According to the theories of Karl Marx and Friedrich Engels economics plays a dominant role in any industrialized society. Marx and Engels maintained that politics and law were subservient to the demands of economics and technology. The economics of a society cut across political lines. The proletariat is as oppressed in a democracy as in a dictatorship or monarchy.[66] The ideas of Marx and Engels pervade the socio-political novel of the twentieth century. The socio-political novel is utilitarian. It does not deal with metaphysics. The socio-political novelist expresses dissatisfaction with the prevailing social conditions and is committed to changing them. He is what Sartre refers to as an "engaged writer."[67] The "engaged writer" is

involved in his contemporary world. He writes for immediate consumption. He raises questions but does not necessarily have the answers.

The novelist must possess what W.J. Harvey calls a "negative capability."[68] That is, his art should not be subservient to any ideology. This point of view maintains that a subscription to any one ideology would eradicate the internal conflict that is essential to the novel. Howe refers to abstract ideology as "impure matter"[69] that must be transformed into human action. Even so-called committed literature must be in a state of "internal warfare," to use Howe's term. Michael Gold holds an opposing point of view. He insists that the committed novel should be one of "pristine obviousness."[70] Gold's proletarian novel would emanate from the proletariat itself. Art, according to Gold, is a tool of ideology.

The socio-political novel possesses a sense of immediacy. The questions it raises pertain to contemporary society. The socio-political novelist subscribes to what James T. Farrell terms the "leftist platitude": "a writer cannot misuse the conceptions of the past as a criterion for his interpretations of the present."[71]

The socio-political novel stresses realism. The novel's realism reflects Marx's call for a demystification of the supernatural. George Lukács in Realism in Our Time differentiates between two kinds of realism. Critical

realism portrays the problems of pre-socialist or capitalist societies. Critical realism can only describe socialism "from the outside." Socialist realism depicts a society after its conversion to socialism:

> Socialist realism differs from critical realism, not only in being based on a concrete socialist perspective, but also in using this perspective to describe the forces working towards socialism from the inside.[72]

Lukács predicts that critical realism will cease to exist because the system it criticizes is terminal. This prediction reflects Marx's contention that capitalist society is doomed because it contains the germ for its own destruction. The French social philosopher Saint-Simon believed that feudalism brought about its own end by creating a class of entrepreneurs, the bourgeoisie. Marx also believed that capitalism, by creating the proletariat, is dooming itself.

The hero of the socio-political novel is usually a contemporary of the author. He is drawn from the lower classes of society. The <u>pícaro</u> rogue hero of the earlier picaresque novels is the prototype for the socio-political hero. The upward mobility of the <u>pícaro</u> challenged the prevailing feudal system. The socio-political hero also challenges the inequities of his system. The hero of the socio-political novel is not the champion of the epic nor the quiet bourgeois of the nineteenth century novel, but rather man as victim of his surroundings. The squalor of

his surroundings is vividly portrayed in the tradition of Zola or Hogarth. The misery of his environment is only equalled by his misery of character. Novelists, like Richard Wright in his Native Son (1940), demonstrate that poverty is not a class-cohesive factor but rather tends to create "social aliens."[73] The social alien is egocentric. The dearth of economic benefits he has suffered has taught him to survive even at the expense of others. The social alien's culture does not provide models for behavior. He does not follow any of his social conventions. Warren French compares Wright's character, Bigger Thomas, to Camus' Meursault in The Stranger (1946). Both men are isolated because they have divorced themselves from class and culture. Both men are executed because they did not comply with their respective social conventions.

The social alien may also appear in the form of the upwardly mobile character. In Jorge Icaza's Huasipungo (1951) the Indians are victimized by one of their own, the foreman Troche. In societies that profess upward mobility the social alien is prevalent. Michael Gold's Jews Without Money (1930) portrays a man who, despite his working class status, objects to labor unions because he envisions himself a potential capitalist. In Theodore Dreiser's An American Tragedy (1925) the protagonist desperately pursues the American dream. He attempts to rise out of his class through murder. Dreiser implies the

immorality of turning on one's own class. Both Dreiser and Wright describe the inner world of their characters with such objectivity that the reader comes to identify with them. The reader understands why they commit their crimes and can even condone their behavior. In each case the social alien habitates a nether world. He shuns his own class but is not accepted by the group to which he aspires. Frye states in his work Anatomy of Criticism that the root idea of pathos is the exclusion of an individual from a social group which he tries to join,[74] hence the title An American Tragedy.

Another type of social alien is what Marx refers to as the "Lumpenprolet." The ragged proletarian is so demoralized and destitute that he lacks any class consciousness. He is totally committed to his own survival. He is the scab in Steinbeck's In Dubious Battle (1936) or the Indian soldier who puts down the Indian peasants' revolt in Alcides Arguedas' Raza de bronce (1923).

The social alien is countered by the protagonist whose class-consciousness is awakened through the course of the novel. In Maxim Gorky's novel Mother the protagonist is reborn through class identification. Again in Jorge Amado's Jubiabá (1935) the hero abandons his uselessness and selfishness and aligns himself with his working class brothers. French describes Steinbeck's Grapes of Wrath as:

> . . . a story that depicts the conversion of the Joads from a violent, self-centered family concerned only with preserving and perpetuating the clan, to a group of individuals who have learned from their own bitter experiences that man's survival depends upon the suppression of selfish instincts and the recognition of the dignity of each individual.[75]

The survival of humanity takes precedence over the survival of the individual.

The class identification process gives rise to the collective aspect of the socio-political novel. Farrell points to the tendency of classifying novels into bourgeois-individualistic and proletariat-collective. The proletariat-collective novel, according to Farrell, attempts to establish a sense of group unity. In Gorky's Mother the brotherhood of the working class is extolled above the individual. Gorky appears to advocate the substitution of socialism for Christianity. The workers' saintliness originates from their adherence to the socialist ideals. In Mikhail Sholokov's And Quiet Flows the Don (1935) a Russian soldier releases his German captive because he recognizes him as a fellow worker. The brotherhood and misery of the working class cuts across political lines. Sholokov demonstrates the Marxist point that politics is subservient to economics. The proletariat-collective novel casts a social class rather than an individual as hero.

Through the hero's awakening consciousness, the inequities of capitalism are revealed to him. The hero becomes aware of the arbitrariness and fragility of the

capitalist system. Feudal kings justified their position through divine right. The capitalist does not have any such justification for his control over the means of production. In Arguedas' Raza de bronce the landowning family obtains its property by courting a dictator.

When the hero becomes aware of the arbitrariness of the capitalist system he may rebel. In Camus' The Rebel (1954) the author defines the rebel as one who possesses a system of values that have become more important than the individual. The rebellious hero has a sense of his own worth. This sense of worth does not originate from any egotistical illusions but from internalized values.[76] Gorky's protagonist, Pavel, dedicates his life to his values. Similarly in Enrique Laguerre's La llamarada (1939) the character Segundo possesses a sense of self-esteem stemming from his beliefs in the workers' rights. These are men with missions.

Camus maintains that, though rebellion is not creative, it is positive because it is an assertion of character. Rebellion is spontaneous and has no comprehensive end; it is "limited in scope." It may change nothing. Revolution, on the other hand, receives its impetus from a comprehensive philosophy. Revolution seeks to tear down one system and erect another in its stead. In the novels Huasipungo and Raza de bronce the Indians rebel and are crushed. Their rebellions fail because they were spontaneous outbursts and did not have a comprehensive alternative

system in mind.

The hero's awakened consciousness modifies his attitude towards traditional beliefs. This is especially true concerning his religious beliefs. Marx believed religion to be an impediment towards social progress. Religion, according to Marx, creates a promise of ultimate justice in a supernatural world and causes the injustices of the real world to be neglected:

> To remove religion as the people's illusory happiness is to demand real happiness for the people. The demand for the abandonment of illusions about one's condition is the demand to give up a condition that needs illusion. The criticism of religion is thus in embryo the criticism of the vale of sorrows whose halo is religion.[77]

In Amado's novel, Jubiabá, the hero, Antônio, loses his faith in the powers of the African witch doctor and adopts a class identity as an instrument for obtaining justice. Arguedas portrays clerics as accomplices of the capitalist exploiters. Arguedas' clerics attempt to lend the capitalist system feudalism's divine right.

Marx believed that the capitalist system was based on the immorality of obtaining a "surplus value" from the workers. The capitalist was obliged to exploit his workers in order to acquire a profit. Upton Sinclair's The Jungle (1906) explicitly portrays the exploitation of the workers for the profit of the capitalists. The capitalist system is based on the money-commodity-money formula. Money is its own end. The worker's life revolves around a commodity-

money-commodity formula. He sells his labor in order to procure the necessary capital to survive. One of the peasants in Laguerre's La llamarada complains that ready-made commodities have increased his misery, for when he was more self-sufficient he did not need as much capital to survive.

The capitalist cannot endure his conscience unless he is able to shift the guilt to the oppressed:

> He who kills or tortures will only experience the shadow of victory: he will be unable to feel that he is innocent. Thus, he must create guilt in his victim so that, in a world that has no direction, universal guilt will authorize no other course of action but the use of force and give its blessing to nothing but success.[78]

The landowners in the novels La llamarada, Raza de bronce and Huasipungo all believe that the peasants are inherently to blame for their lowly position. In order to assuage their guilt they must pass on the moral responsibility. Southern society in the United States justified its oppression of blacks by creating a stereotype. In Wright's autobiography, Black Boy (1937), he demonstrates how the blacks were coerced into conforming to the stereotype. The forced conformity reinforced supposed white superiority. Deviance from the stereotype was met with force for it threatened the foundations of Southern society.

The socio-political novel does not follow the hero through all stages of life as past bourgeois novels have, but stresses the adult's crises of consciousness.[79] The

hero of the socio-political novel is a victim of the social and economic systems under which he lives. With the exception of post-revolutionary authors as Sholokov, the socio-political novelist is a critical realist. He may have revolutionary aims in sight but not always. The one thing he is sure of is that the prevailing social circumstances need substantial alteration. He retains the license of the artist who is permitted to raise questions and remains unsure of the answers.

Conclusion

It is the socio-political novel that serves as the vehicle for Redol and the other Neo-Realists. The Neo-Realist hero is a victim of the various economic and political forces that shape his environment. Redol's hero is an amalgam of the various types that have been discussed. Like the nineteenth century character, he possesses no innate nobility of character. Redol's hero is fettered by the various elements that comprise his environment as is the hero in the Naturalist novel. The hero's persistence in a struggle against forces he cannot overcome likens him to the Sisyphean figure. Redol's hero attains true heroic proportions when he refuses to compromise his own values in order to appease his exploiters.

The hero in Redol's novels is not the demi-god of the epic but rather a real man prone to all the human

foibles. Redol is a skillful observer of reality; his characters are drawn from his environment. There also exists an autobiographical tendency in his work as with most novels. The author does invariably infuse his characters with facets of himself. In Redol's novels the heroes frequently render the author's political and social tenets. Redol was very much involved in his historical times. His novels were a direct response to his troubled era. It therefore becomes essential to comprehend the author's milieu before the hero can be adequately understood.

FOOTNOTES TO CHAPTER I

[1]Robert Scholes and Robert Kellog, The Nature of the Narrative (New York: Oxford University Press, 1976), p. 163.

[2]Ibid., p. 209.

[3]Ibid., p. 5.

[4]Mario Dionisio, "Prefácio ao livro Barranco de Cegos, Vértice 30 (November-December 1970): 846.

[5]Lord Raglan, The Hero: A Study in Tradition, Myth and Drama (New York: Oxford University Press, 1937), p. 178.

[6]Northrop Frye, Anatomy of Criticism (New York: Atheneum, 1957), p. 136.

[7]Miriam Allott, ed., Novelists on the Novel (London: Routledge and Kegan Ltd., 1959), p. 34.

[8]David Daiches, Critical Approaches to Literature (Englewood Cliffs, N.J.: Prentice Hall, 1956), p. 41.

[9]Dorothy Norman, The Hero: Myth, Image, Symbol (Cleveland: World Publishing Co., 1969), p. 83.

[10]Joseph Campbell, The Hero with a Thousand Faces (New York: Pantheon Books, 1949), p. 243.

[11]Ibid., p. 337.

[12]Ibid., p. 136.

[13]Ibid., p. 352.

[14]Peter L. Hays, The Limping Hero: Grotesques in Literature (New York: New York University Press, 1971), p. 3.

[15]Norman, The Hero, p. 83.

[16]Campbell, The Hero with a Thousand Faces, p. 21.

[17]Ibid., p. 319.

[18]Ibid., p. 116.

[19]Frye, Anatomy, p. 33.

[20]Renee Wellek and Austin Warren, Theory of Literature (New York: Harcourt, Brace & World, 1956), p. 216.

[21]Ibid.

[22]Santiago Montserrat, La conciencia burguesa en El Quijote (Cordoba, Argentina: Dirección General de Publicaciones, Universidad de Córdoba, 1965), p. 9-10.

[23]Homer Goldberg, The Art of Joseph Andrews (Chicago: University of Chicago Press, 1969), p. 41-42.

[24]Montserrat, La conciencia burguesa, p. 19.

[25]Edwin B. Knowles, "Cervantes and English Literature," in Cervantes Across the Centuries, ed. Angel Flores (New York: n.p., 1947), p. 267.

[26]Goldberg, Joseph Andrews, p. 83.

[27]William M. Sales, Forward to Pamela, by Samuel Richardson (New York: W.W. Norton Co., 1958), p. xi.

[28]Joseph Warren Beach, The Twentieth Century Novel (New York: Century Co., 1932), p. 20.

[29]Ibid.

[30]Mario Praz, The Hero in Eclipse in Victorian Fiction (London: Oxford University Press, 1956), p. 1.

[31]Raymond Chapman, The Victorian Debate (New York: Basic Books Inc., 1968), p. 3.

[32]Praz, Hero in Eclipse, p. 136.

[33]G. K. Chesterton, The Victorian Age in Literature (London: Oxford University Press, 1966), p. 9.

[34]Chapman, Victorian Debate, p. 120.

[35]Praz, Hero in Eclipse, p. 127.

[36]Ibid., p. 224.

[37]Chapman, Victorian Debate, p. 147.

[38]David Cecil, Victorian Novelists, 4th ed. (Chicago: University of Chicago Press, 1935), p. 63.

[39]Allot, Novelists on Novel, p. 201.

[40]Chapman, Victorian Debate, p. 298.

[41]W. J. Harvey, Character and the Novel (Ithaca, N.Y.: Cornell University Press, 1965), p. 133.

[42]Chapman, Victorian Debate, pp. 136, 138.

[43]Robert Baldick, The Goncourts (New York: Hillary House Publishers Ltd., 1960), p. 35.

[44]Irving Howe, Politics and the Novel (Cleveland: World Publishing Co., 1957), p. 161.

[45]Stratton Buck, Gustave Flaubert (New York: Twayne Publishers Inc., 1966), p. 75.

[46]Praz, Hero in Eclipse, p. 375.

[47]Edith Kern, Existential Thought and Fictional Technique (New Haven, Conn.: Yale University Press, 1970), p. 93.

[48]David Daiches, The Novel and the Modern World (Chicago: University of Chicago Press, 1960), p. 4.

[49]Jean Paul Sartre, Literature and Existentialism, trans. Bernard Fretchman (New York: Citadel Press, 1949), p. 43.

[50]Albert Camus, The Myth of Sisyphus, trans. Justin O'Brien (New York: Vintage Books, 1955), p. 5.

[51]Kern, Existential Thought, p. 138.

[52]Ibid., p. 101.

[53]Camus, Myth, pp. 19-20.

[54]Ibid., p. 38.

[55]Kern, Existential Thought, p. 93.

[56]Camus, Myth, p. 7.

[57]Ibid., pp. 89-90.

[58]Ibid., p. 65.

[59]Percy Bysshe Shelley, "Prometheus Unbound," Norton Anthology of English Literature, vol. 2 (New York: W. W. Norton Co., 1968), p. 420.

[60]David Anderson, The Tragic Protest (Richmond, Va.: John Knox Press, 1969), p. 28.

[61]Camus, Myth, p. 73.

[62]James Collins, The Existentialists (Chicago: Henry Regnery Co., 1967), p. 215.

[63]Shelley, "Prometheus Unbound," Norton Anthology, p. 434.

[64]Howe, Politics, p. 17.

[65]Warren French, The Social Novel at the End of an Era (Carbondale & Edwardsville, Ill.: Southern Illinois University Press, 1966), p. 7.

[66]H. B. Acton, What Marx Really Said (New York: Schocken Books, 1967), p. 75.

[67]Sartre, Literature, p. 23.

[68]Harvey, Character, p. 25.

[69]Howe, Politics, p. 24.

[70]James T. Farrell, A Note on Literary Criticism (New York: Vanguard Press, 1936), pp. 78-79.

[71]Ibid., p. 48.

[72]Georg Lukács, Realism in Our Time (New York: Harper & Row, 1971), p. 93.

[73]French, Social Novel, p. 44.

[74]Frye, Anatomy, p. 39.

[75]French, Social Novel, p. 44.

[76]Albert Camus, The Rebel, trans. Anthony Bower (New York: Alfred A. Knopf, 1954), p. 21.

[77]Karl Marx, "Towards a Critique of the Hegelian Theory of Law: Introduction," Deutsch-Franzosisch Jahrbücher, 1844, p. 14.

[78]Camus, Rebel, p. 155.

[79]Howe, Politics, p. 28.

CHAPTER II

THE CULTURAL MILIEU

The Historical Setting: Salazar's Estado Novo

Before actually beginning the study of Redol's novels, the setting under which they were written deserves attention. Redol primarily deals with the social novel and therefore a knowledge of the historical background is essential to the comprehension of the novels. A clarification of the Portuguese historical situation is necessary if Redol's works are to be understood.

The constitutional monarchy of Dom Manuel II was brought to an end on the 5th of October, 1910 and replaced by a republican government. Portugal became the third republic in Europe; only France and Switzerland preceded it. The Republic inherited a sickly economy; Portuguese finances had not been sound since the civil war in the 1830's. Portugal's entry into World War I only served to increase her foreign debt. The economic situation deteriorated steadily under the Republic, and the 1918-19 budget showed the worst deficit in all of Portugal's history. The political situation was extremely chaotic. During the sixteen years of the Republic there were nine presidents, of which only one managed to complete his term, forty-two

ministries, twenty-five uprisings, three dictatorships and in the last five years more than three hundred bombing incidents.[1] Charles E. Nowell, in his History of Portugal, dismisses the documentation of the republican period as a "weary story of short-lived cabinets and their quick overthrow."[2] One of the basic reasons for the turmoil was that the men in government were hopelessly split and so could not agree on a united course of action. Peter Fryer and Patricia McGowan Pinheiro in their joint effort Oldest Ally: A Portrait of Salazar's Portugal believe that while the overthrow of the king was a political revolution it was not a social revolution.[3] The reforms the Republic initiated did not benefit the working classes but were the democratic reforms of the petty bourgeoisie.

The Republic was finally terminated on the 6th of June, 1926 when the army, led by General Gomes da Costa, Portugal's most venerable general of the great war, marched into Lisbon. This move by the army was strongly reminiscent of Mussolini's takeover in Italy and Primo de Rivera's in Spain. The Portuguese historian, A.H. de Oliviera Marques, does not see the army's action as a Fascist movement. The generals did not attack the parliamentary system as an institution but rather the ineptitude of the government. Gomes da Costa was almost immediately displaced by his colleague, General António Oscar de Fragoso Carmona, on the 9th of July of the same year. Carmona then set out to put the

nation's finances in order.

The first obstacle Carmona encountered was his own ignorance of finances. In response to the economic crisis, he printed more paper. His Minister of Finance, General Sinal de Cordes, applied to the League of Nations for a £12 million loan. The League agreed, on the condition that a foreign controller be appointed. The government refused, and the finance minister was discredited. The portfolio of Finance was then offered to and accepted by a Coimbra University professor, Dr. António de Oliveira Salazar, in June, 1926. Salazar had made a name for himself with the publishing of works dealing with the gold agio, the problems of wheat production and control of public expenditure. Salazar came to Lisbon only to return to his university post after five days. The reasons he returned are not clear and there are contradicting stories. The most plausible explanation is that the government refused Salazar's stiff conditions before assuming the post. In April of 1928 Salazar was again asked to take the post and again accepted. This time his stipulations were agreed to, so he stayed. Salazar was given complete control of the nation's finances. Although he was not yet Portugal's political dictator he had become the nation's economic dictator. Carmona soon bowed to the greater talents of his finance minister and in November of 1932 Salazar became Prime Minister and also became Portugal's political dictator.

Salazar's political personality was shaped by Thomist philosophy, especially as it appeared in the papal encyclicals Rerum Novarum by Leo XIII and Pius IX's Quadragesimo Anno. Salazar was also influenced by the Action Française of Charles Maurras. The movement was a reaction against the French Republic and nineteenth-century liberalism:

> . . . it stood for austerity and the family virtues, a paternalistic view of society, and a social discipline which in principle, contrasted with the confusion actually reigning in Portugal.[4]

The Action Française gave rise to Lusitanian Integralism which was the Portuguese version of Fascism. Salazar did not accept these influences in their totality but rather selectively chose aspects of them.

Unlike his predecessors, Salazar had a definite idea as to the course of action. Upon assuming his post as Minister of Finance he is reputed to have said: "I know quite well what I want and where I am going."[5] Salazar did not possess the charisma of his Italian and German counterparts. He had always projected the image of the unwilling dictator who was forced to grasp the reins of government in order to save his country. His personal life was that of an ascetic. He did not appear in public often and almost never went abroad, even to Portugal's African possessions. He jealously guarded his privacy. Critics have pointed to Salazar's "isolationist intellectual" tendencies as the reason why he let the realities of contemporary Portugal get away from him.[6]

By 1926 Fascism had become very popular among the Portuguese intellectuals as a solution to the prevalent situation. Salazar was doubtlessly impressed by the movement's tenets. He believed that the parliamentary system had failed dismally in Portugal. He regarded it as a foreign import that did not work in the Portuguese case. As a student, Salazar had belonged to the conservative C.A.D.C. (Academic Center for Christian Democracy), and had condemned the anti-traditionalist disrespect of the Republicans. Underlying all his actions as head of state was Salazar's abhorrence of Communism, his distrust in popular government, and his Catholic faith. Political freedom, in Salazar's thinking, only served as an invitation to sedition and Communism: ". . . such freedom when it is granted to the barbarians of today, serves only to undermine the foundations of our civilization."[7]

Salazar achieved a budgetary surplus the first year he took office as Minister of Finance. This budgetary surplus was continued every year thereafter. His economic policies relied on frugal expenditure:

> The economic principles of Salazar were summed up early in his regime by a decree which he published in 1928. His first point was insistence on budget unity, meaning that one total must be shown for all revenue, offset by another total for expenditure. Secondly, normal expenses of the state must be met out of normal revenues and could not be covered by loans. Thirdly, Salazar gave an exact definition of extraordinary expenditures, the only kind coverable by loans. In the fourth place, he prohibited financial assistance by the government to private concerns.[8]

Only the executive branch of the government could introduce any legislation that would increase or decrease expenditures. In harmony with Pius XI's encyclical, Salazar did not believe in government subsidy of either industry or social welfare. Salazar did not avail himself of any credit, but rather relied on a strict "pay as you go" policy. He set his priorities on building the basic infrastructures of the society such as transport, communications, water and power supply.[9] Salazar administered with frugality and did little to change the existing social order:

> Salazar administered economically; he planned little. He improved what existed but innovated only slightly; he was attached to the Portuguese society in which he had lived and desired no fundamental alterations. He had no enthusiasm for industrialization and saw it as a breeder of discontent and potential trouble among the masses.[10]

On the 19th of March, 1933, approximately four months after Salazar became Prime Minister, the new constitution was ratified by the National Assembly. The Portuguese state became the New State (Estado Novo), and a corporate system of government was adopted. The idea of the corporate state was borrowed from Mussolini. Hugh Kay, in his work Salazar And Modern Portugal,[11] differentiates between Mussolini's corporate state which subordinates all to the state and Salazar's corporative which seeks to serve the people. The difference is purely one of mentality:

> . . . the state's authority is an authority of service, . . . the state is superior to the individual (man in his material aspect), but subordinate to the person (man in his spiritual aspect). . . . Mussolini's system envisioned dictation from the top to all subordinate bodies, while Salazar's system presupposed, at least in theory, that the subordinate bodies would initiate ideas and enterprises whose effects would rise from below to permeate, change and regenerate the whole community, including the government and the legislature.[12]

It is for this reason that Salazar always insisted that his regime, while authoritarian, was not totalitarian.

The corporate state viewed the nation as an organic whole. Liberal democracy only served to isolate man from his brethren. According to Salazar:

> . . . liberal individualism has led to a fragmentation of society and a perversion of the democratic process. This was because the party system was based on the concept of man divorced from his social context. Distinct from his immediate and natural groupings, his family or his profession, man as an identity but not, in practice, an existence.[13]

The individual's interests were subordinate to those of the collectivity. The basic unit of the corporate state was the family, not the individual. Political and economic liberties were replaced by collective liberties, and the individual was to realize his freedom through the state. "Everything for the state and nothing against it" was a common platitude. While political and economic liberties were not considered essential to man's dignity, the constitution did guarantee three unalienable rights:

> First, the equality of all citizens before the law, and the free access of all classes to the benefits of civilization; second, free private initiative,

> the purpose of which is to prevent man from becoming a machine, a tool, in the hands of a monopoly whether of the state or any other organization; and third, private property.[14]

Political representation was realized through employers' and professionals' guilds and workers' syndicates. Political representation was therefore unilateral and not individual.

Political parties were outlawed and the National Union became the sole political voice for the nation. The National Union was not a political party but rather a pressure group formed to promote the corporate system. Political pluralism, according to the corporate scheme, was counterproductive. Theoretically there was some provision for pluralism but only within the framework of the government. While Salazar encouraged ideas from subordinate bodies he did not create any effective bridge of communication between the high echelons of the government and those bodies.

Salazar totally refuted the Communist maxim that declared the worker to be the source of all wealth. He believed in a hierarchy of labor in which each class, worker and capitalist, would have its place in the production of wealth. Class struggle was not in harmony with the corporate scheme, which saw society as one vast family and not as a volatile conglomerate of vested interests. The state was the sole collaborating agent and represented the

common good to which all interests were subordinate.

Salazar believed that the executive branch should be above public opinion and not responsive to any pressure group, including the legislative branch:

> There is no strong state when the government is not strong. . . . For this reason the Constitution makes the government independent of the National Assembly, and through it, of the whole electorate, so that it need not trouble whether it has or has not the confidence of the Chambers, or about deliberately manufactured movements of opinion, or the support of party hacks.[15]

The government, according to Salazar, did not derive its authority from the general consent of the masses. His was an elitist government in which the function of the elite was "to give direction to the community and sacrifice itself for that country."[16] Since the government was above any sort of pressure, it was not immediately responsive to the current realities of the nation. As a consequence, reforms were either slow or non-existent.

The government was not based on any popular support, and yet it endured. Neil Bruce, in his study Portugal: The Last Empire,[17] lists four factors that comprised Salazar's power base. The first and foremost was the army. Salazar had been brought into power by the army. The post of the president was always reserved for senior military officers and only the president could dismiss the Prime Minister. While the government was ostensibly civilian, it was, in reality, military in character. The institutional-

ized army echelons were composed of traditionalists recruited from Portugal's elite. Salazar, in maintaining the status quo, served their interests. His second power base came from capital manifested in the banking interests of Portugal. These banking interests did not want to see any change in the social stratification of the country. His third power base was the Catholic Church, traditionally a conservative institution in Portugal. Lastly, Salazar was supported by right-wing intellectuals.[17]

Another factor in Salazar's permanence as head of state was his repressive measures. Salazar mistrusted total political liberty and thus advocated firm repressive measures. He never interfered with the activities of his political police, the P.I.D.E.[18] Though repressive measures were employed it was more the threat of their employment that kept the opposition off-balance. The threatening powers of the P.I.D.E. resulted in obedience with a relatively minimal use of force. Salazar believed that government, however strong, remained in power not by using force but by possessing it.[19] His repressive measures were preventive as opposed to punitive.

Inherent to the preventive method of control was the government censorship of the media. Salazar defended his use of censorship by pointing out that a large percentage of the nation was uneducated and therefore susceptible to foreign propaganda. Salazar supplemented the state censor-

ship with a propaganda campaign of his own. Salazar maintained that his propaganda was not exploitative, but rather educational.[20]

Since class struggle was not countenanced by the corporate theory of government the workers were forbidden to strike. Kay states that, while the workers' syndicates could not avail themselves of the strike, they were nonetheless taken seriously. However, their interests were subordinate to the interests of the national economy. Articles 21 to 31 of the Constitution did guarantee the worker certain basic rights, such as a decent minimum wage. The Constitution did not specify what that wage should be and it was left up to the discretion of the employer. One rest day per week, double pay for Sunday work, maternity leave and a ban on child labor were among the safeguards of the worker. Just how strictly these regulations were enforced is difficult to assess. F.C.C. Egerton, Salazar's earliest biographer, implies that the regime did not overly concern itself with the enforcement of these regulations.

The social welfare of the rural worker was assigned to the Casas do Povo for agricultural laborers and Casas de Pescadores for fishermen. Even Salazar's most staunch defenders admit that rural social welfare was virtually nonexistent. There were few Casas and when they did exist they were ineffectual. The task of rural social welfare was outlandishly too great for their resources. The funds to

operate these institutions were to be raised through levies on agricultural and fish products.

Salazar did accomplish substantial gains. He provided Portugal with a stable government and a sound economy. Schools and state subsidized housing were constructed and, in general, the standard of life improved. But when compared to the rest of Europe, Portugal in the middle of the century was in a dismal state. There was no class of technocratic non-proprietors, so the population was sharply divided between the "haves" and "have nots," with the great bulk of the population belonging to the latter group. The nation's wealth was concentrated in a few hands, while the worker had to spend between 67% and 87% of his wages on food. In Portugal 40% of the industrial profits went toward wages, leaving 60% for pure profits, as compared to 70% for wages and 30% for profits in the advanced countries of Europe. The average yearly per capita income was only $182 compared to Turkey's $299. Half the population was still illiterate. While 32% of the national budget went for the defense of Portugal's overseas territories, 9% was spent on education and 4% on public assistance. In 1959, only 3% of all university students came from working-class families, while 80% of the school children dropped out after age eleven, owing to low wages and the necessity for these children to supplement the family's income. 80% of the population was engaged in agricultural work.[21] All this

reflected Salazar's frugality and his slow tempo concerning reform. Salazar's priorities were geared towards long range efficacy. He did not concern himself with the rectification of immediate social ills. The working class' standard of living was not a priority:

> The improvement of the working class' standards is not to be treated in isolation but should proceed simultaneously with the strengthening of the economic structure.[22]

It was Salazar's contention that the poor would be better serviced by providing a sound economy for the nation. Eventually the fruits of society would reach them and so eliminate poverty naturally rather than through artificial social welfare.

During the post-war years the opposition to Salazar became more vociferous. The end of the Second World War brought economic difficulties to Portugal which caused a restlessness in the populace:

> The poorer classes and the wage earners found themselves losing the battle against high prices, since their pay increases were far slower than the increases in the cost of living. Strikes began to mount and workers' demonstrations disturbed the serenity of Lisbon and Oporto as in the disorderly days of the early republic. The police dealt with these heavy handedly, but arresting agitators and exiling them to Portuguese colonies did nothing to improve the situation. By 1948, signs existed that the New State and Salazar's dictatorship might be approaching the end.[23]

The government weathered the crisis and endured.

The post-war presidential elections were indicative of the growing discontent. In 1949 President Carmona was

seriously challenged by another military man, General José Mendes Ribeiro de Mattos. The challenger withdrew three days before the election complaining of unfairness. By 1949 it was obvious that Salazar had passed the peak of his popularity. After Carmona's death in 1951, an oppositionist, Admiral Manuel de Quintão Meireles again challenged the National Union's candidate, General Francisco Higino Craveiro Lopes. Again the oppositionist candidate withdrew three days before the elections, voicing the same complaint as his predecessor. It was the presidential election of 1958 that proved to be the greatest threat to the regime. The oppositionist candidate was General Humberto Delgado who ran against the National Union's candidate, Admiral Américo Thomáz. Delgado campaigned enthusiastically but lost. There were reports of voting irregularities. Delgado had come close enough for Salazar in 1958 to abolish popular suffrage as a means of electing the president. The president henceforth was to be elected by an electorate college within the National Assembly. Though most scholars agree that Delgado had no viable alternative plan in mind, he did represent change. Delgado's popularity reflected the general mood of the nation. Delgado criticized the tempo of change and the absence of civil liberties. In Delgado's words:

> Salazar's financial measures were initially right but, when prolonged and applied to every aspect of the nation's life which showed any lack of stability, simply became a restraint on national trade and growth. The needs of the poor were neglected. The end-product was a wealthy and stable state founded on the "poor starving masses."[24]

It was charged that Salazar's frugal policies were responsible for Portugal's industrial immaturity. His policies were believed to have led to Portugal's economic stagnation.

The oppositionists on the whole were not radicals but rather respected members of the establishment. Such notables as the author António Sérgio and the historian Jaime Cortesão were prominent figures in the opposition. The opposition was dissatisfied with Salazar's credit restrictions and his coolness toward foreign investment. The oppositionists' failure in getting elected can be attributed to the lack of organization as opposed to that of the National Union's candidates. Opposition candidates had to finance their own campaigns while the National Union financed the campaigns of its candidates. Anti-association and censorship laws frequently lay in the path of oppositionist candidates. Lastly, owners of halls were wary of renting them out to oppositionist candidates. All these factors kept the moderate opposition from adequately organizing and so it fell to the clandestine Portuguese Communist Party to spearhead the opposition.[25] Delgado, after his defeat, attempted several abortive coups and in January of 1961, in collab-

oration with Captain Henrique Galvão, coordinated a dramatic hijacking of the Portuguese ocean liner Santa Maria. Obviously the capture of the vessel was an attempt to focus world attention on the Portuguese opposition and their greivances. It was made to coincide with the elections of Presidents Kennedy in the United States and Quadros in Brazil. Delgado's career was terminated in April of 1965 when his body was found in Spain near the Portuguese border.[26]

Opposition to Salazar spread to his own organization, the National Union. This organization showed its dissatisfaction with the state of affairs in 1956 when it came out with the following statement:

> The rich are richer, while new signs of poverty daily, thus indicating that the standard of living of the working classes is becoming steadily lower. . . (the Portuguese industrialist) was not concerned with improving the standard of living of the workers. He makes his profits by exploiting labour instead of obtaining them through an increased production from his enterprises.[27]

Again in 1957 one-hundred former ministers, retired military officers and intellectuals issued a statement declaring their abstention from the elections for the National Assembly because of their unfairness. Even the institutionalized Church, in the persons of the Bishop of Oporto, Dom António Ferreira Gomes, and the Bishop of Beira, Mozambique, Dom Sebastião de Resende, came out and spoke against Salazar's policies. Yet the opposition to Salazar was not

forceful enough to oust him. On the 6th of September, 1968, Salazar suffered a stroke and the head of state became Marcelo Caetano. Caetano, a University law professor, had served under Salazar and was of his thinking, though reputed to be more liberal. The corporate state came to an end on the 25th of April, 1974 when a group of military officers led by General António de Spinola deposed the regime and replaced it with a democratic government.

The Literary Setting

The advent of the Portuguese Republic in 1910 raised the expectations of the liberal intellectuals, who coalesced to form the literary group known as Renascença Portuguesa. The literary review A Águia (1910-1932) became the group's organ. The unity of Renascença Portuguesa was shortlived, and after 1912 A Águia represented the views of Teixeira de Pascoaes, António Carneiro, and João de Magalhaes. Pascoaes was the major proponent of an essentially poetic movement that became known as Saudosismo. Pascoaes saw that the current Portuguese society was in chaos and was in need of some direction. This direction was to be provided by the nation's past. Identity was cumulative; Portugal was a conglomerate of what it had been. The multi-faceted term saudade was an integral part of the Portuguese essence, the alma nacional. Once the nation's identity had been found it would again rise to the prominence it had enjoyed in the 16th century. António Sérgio,

Raul Proença, and Jaime Cortesão disagreed with Pascoaes' nostalgic approach. They attacked the Saudosismo movement as being overly utopian, outdated and xenophobic.[28] They believed that Pascoaes' Saudosismo distorted modern day realities and appealed to the weakest point in the Portuguese mentality--resigned sadness.[29] Sérgio and Proença were pragmatic men. They equated the nation's moral progress with its economic development.[30] They were less literary than the saudosistas and more concerned with the political realities of the Portuguese Republic. Their concern for Portugal was the impetus behind the creation of the review, "de doutrina e crítica Seara Nova" which first appeared in 1921.

The men who founded Seara Nova were not indifferent to literature, but they perceived it as primarily a social force rather than purely an esthetic exercise. The seareiros were impressed by Julien Benda's La Trahison des clercs. Benda's opposition to the Action Française paralleled the seareiros' contraposition to Integralismo Lusitano. The seareiros were politically liberal and constituted most of the respectable opposition to Salazar's Estado Novo:

> The Seara Nova group was undoubtedly the most significant of all Republican and non-Republican groupings--with the exception of Integralismo Lusitano and the Socialist-Communist-Anarchist factions--in presenting a coherent ideology aiming at a thorough reform of the Portuguese mentality and politics. It was born as a reaction against the parties--as they were--and always claimed not to be a party but only a 'group'

> willing to "help parties to perfect themselves and rule well." As such, Seara Nova posed as a defender of national interests against the exclusivisms of oligarchies, groupings, classes and parties. Its goals and programs combined a rather vague assertion of the usual Republican slogans with some other more precise ideas: democratic socialism, non-Jacobian radicalism, internationalism and pacifism. It strove for a national public opinion based upon truth and reason rather than upon pseudo-facts and emotions.[31]

The most forceful personality in the Seara Nova was Raul Proença. His articles in the Seara Nova attacking Integralismo Lusitano were collected in Páginas de Politica (1938). Proença reflected the seareiro attitude by maintaining that the foremost duty of the intellectual was political involvement in times of turmoil.[32] Proença stated the aims of Seara Nova in its first issue:

> Seara Nova pretende:
> Renovar a mentalidade da elite portuguesa tornando-a capaz de um verdadeiro movimento de salvação;
> Criar uma opinião pública nacional que exija e apoie as reformas necessárias;
> Defender os interesses supremos da nação, opondo-se ao espírito de rapino das oligarquias dominantes e ao egoismo dos grupos, classes e partidos;
> Protestar contra todos os movimentos revolucionários e todiavia defender a definir a grande causa da verdadeira Revolução;
> Contribuir para formar acima das Pátrias, a união de todas as Pátrias--uma consciencia internacional bastante forte para não permirtir novas lutas fratricidas.[33]

Seareiros did fill positions in the Republican government. Seareiros entered the government in 1923-24 and again in 1924-25. The seareiro president José Domingues dos Santos remained in office a scant three months. The liberal tendencies of the Seara Nova group collided with the conserv-

ative military which favored authoritarian regimes like that of Mussolini.[34]

The seareiros' liberal tendencies manifested themselves through the acquisition of reforms through education as opposted to radical revolution. Their interest in education resulted in the group's gravitation towards the teaching profession. Adult education was fostered by the seareiros through the founding of the Universidade Livre.[35]

Despite periodical government harassment through censorship, economic difficulties and internal dissension, the review survived. Gerald Moser, in his concise study of the group's impact in Portugal, believes that the survival of the review indicates that the regime did not consider it a threat, thereby implying that it was somewhat ineffectual.[36] The seareiros distrusted the masses. Their approach to government was elitist rather than popular. Lukács believes that when any humanistic movement disregards the masses it loses a valuable ally.[87] The seareiros were unable to muster the popular support needed for the implementation of their programs. The review itself had been "founded by men of letters but not for the sake of literature."[38] Their interest in literature was functional rather than esthetic. They recognized literature's potential as a social force. In this way the Seara Nova group preceded the forthcoming Neo-Realists. But before the appearance of Neo-Realism there arose another school of literary thought in Portugal. This

movement was embodied in the Presença group.

On the 10th of March, 1927, a new literary review appeared in Coimbra called Presença. The review was founded by António Branquinho da Fonseca, João Gaspar Simões, and José Régio. After June, 1930 Fonseca and Miguel Torga (pseudonym of Adolfo Rocha), disaligned themselves from the review, claiming artistic restrictiveness. Régio and Gaspar Simões remained to be joined by Adolfo Casais Monteiro.[39]

The founders of Presença projected an eclectic interest in the totality of art, thereby subtitling the review "folha de arte e crítica." They were primarily interested in directing and influencing other artists through their criticism. They wanted to set the artistic standards by which art was to be produced in Portugal.[40]

The Presença movement was influenced by the Modernist poets of the earlier Orpheu review. The Presença movement could be seen as a continuation of the Orpheu school. The Orpheu movement derived its name from the literary review of which only two issues ever appeared: one in March and another in June of 1915. Though shortlived this literary review had a profound influence on Portuguese letters. The Orpheu poets introduced Modernism, a movement which sought to widen the artist's horizons. The Orpheu poets emphasized the individual's lack of human essence (Mário do Sá Carneiro), and of the Tudo (Fernando Pessoa).[41]

The subjectivism of the Orpheu poets was emulated by the presencistas. There was, however, one major difference between the Orpheu poets and their Presença disciples. While Pessoa and Sá Carneiro were cosmopolitan, the presencistas were oriented towards the provincial existence. Presença prose and poetry is laden with a provincial lyricism, a sort of yearning for the idyllic.[42] This provincialism constitutes the single thread that binds the presencistas together:

> Denominador comum êsse: provincialismo; um provincialismo isento de regionalismo, e que marca talvez, um episodio muito importante da nossa história literaria: a libertação de uma certa rusticidade que nos peava.[43]

This provincial lyricism has been cited as having influenced the Neo-Realists.

Raul Brandão was also a primary influence on the Presença group, as he was for all of twentieth century Portuguese literature. Brandão is credited with the appearance of literatura problemática which deals not with human problems but rather with metaphysics:

> . . . literatura de tese é essa que prende-se a problemas estritamente humanos e sociais, solúveis pela humanidade enquanto a literatura problemática interessa-se pela reassonância metafisica e moral dos nossos actos e pelo nosso destino.[44]

The presencistas were also influenced by foreign writers, most notably the contributors to the Revue Française, André Gide and Paul Valéry. The presencistas sought to circulate and popularize these writers in Portugal.

The presencistas were Modernists; that is they presented a highly subjective and consequently distorted perception of reality. The presencistas in the 1920's and 1930's had witnessed the chaos that had engulfed the Republic and were thus disenchanted with politics. They therefore prized the Modernist individual rather than the Socialist concept of the collective man. Lukács in his Realism in Our Time makes the following dichotomy between the Modernist and Realist writer: "While the traditional critical realism transforms the positive and negative elements of bourgeois life into 'typical' situations and reveals them for what they are, modern exalts bourgeois life's very baseness and emptiness with its aesthetic devices."[45] While the Realist writer is bent on affecting his environment the Modernist has abandoned any such expectation. The Modernist is concerned with highly personal conflicts within the individual rather than those conflicts that arise in the community of men.

The presencista artist internalized the outside world and made it part of his own subjective experience:

> O que importa à 'Presença' é que quaisquer doutrinas, correntes, escolas, problemas, casos, se hajam interiorizado e individualizado no artista-criador: de modo que o artista se exprima ao exprimi-los e os exprima exprimindo-se. A personalidade do artista-criador nada proibe a Presença senão que se falseie; nada impõe senão que se revele.[46]

> . . . na Obra de Arte, o mundo existe através da individualidade do artista. . . . A individualidade do artista é, pois, essencial na Obra de Arte.[47]

Sincerity on the part of the artist was of primary importance for the successful transmission of what was a highly personal experience. The goal of the artist was to create what José Régio referred to as literatura viva which required the artist to be consciously aware of his inner self. Literatura livresca, on the other hand, was the insincere transmission of sentiment dedicated to the cult of verbosity:

> Em Portugal, raro uma obra é um documento humano superioramente pessoal ao ponto de ser colectivo. . . . O pedantismo de fazer literatura corrompe as nascentes. Substitui-se a personalidade pelo estilo.[48]

Saudosismo was the apparent target of Régio's criticism. The presencistas' concern with the individual is reflected by their themes:

> . . . os presencistas interessaram-se pelo mundo da infancia a da adolencencia--ou seres imaturos ou indecivos como em Elói de Simões. . .
> a posição dilemática do homem entre Deus e o Diabo,
> o permánente conflicto entre o individuo e a sociedade,
> a consciencia da frustração de todo o amor humano,
> a problemática da sinceridade e do logro perante os outos e perante si propio.[49]

The presencista attitude towards art has often been summed up simply as "art for art's sake." They felt that art should not be restricted by any boundaries save those of esthetics. Art was not subject to political, historical, or moral criteria; it existed as its own end:

> O ideal do artista nada tem com o do moralista, do patriota, do crente, ou do cidadão: Quando sejam profundos e quando se tenham moldado a uma certa individualidade, tanto o que se chama um vício como o que se chama uma virtude podem igualmente ser elementos da vida de uma Obra. . . . A finalidade

> da Obra, será consciente ou inconscientemente, a finalidade estética.[50]

The artist was at liberty to utilize what W.J. Harvey has referred to as a "negative capability"[51] whereby either a virtue or a vice could be exploited in the creation of art. Pure esthetics, however, proved not to be the only concern of the presencistas.

In the 1930's in Portugal, even the presencistas felt the limitations imposed on artists by the regime. João Gaspar Simões complained that the state was endeavoring to shape the mentality of the intelligentsia: "se é verdade que não tratava ainda da servidão mental que se agravava de dia para dia nos países fascistas e totalitários, havia muito da mesma objecção na vida intelectual portuguesa."[52] Some presencistas, like Carlos Queiroz, descended from their pure esthetic stance to incorporate the current political situation.[53] It was the Seara Nova and Presença groups that first called attention to the problems which then became the focal point of the Neo-Realists.[54]

In 1940, a new literary movement appeared that especially addressed itself to the troubled political times. The internal political climate in Portugal in 1940 was not conducive to the propagation of the arts. Neo-Realism (a term jointly derived from the Italian cinema and German theatrical technique of the 1920's), emerged as a reaction against the rising tide of Fascism that engulfed Germany,

Italy, Spain, and Portugal. It also asserted itself as a movement in opposition to the esthetic tenets of the Presença group. Furthermore, the movement expressed a solidarity with the Marxist interpretation of economics and politics.

The Neo-Realist writers defined two opponents. One was Fascism, which was anti-humanistic and sought to enslave the masses for the well-being of an oligarchy. The other opponent was the Presença group. The Neo-Realists felt that the presencistas had lost touch with the realities of their contemporary political world. In 1935 even writers who recognized the value of esthetics, like José Rodrigues Miguéis, began to criticize the presencistas:

> Uma literatura que não responde ás interrogações da sua época-pelo menos--está condenada ao desaparecimento. . . . A propia literatura desinteressada sem parti-pris, convicta de neutralidade, tem de mergulharraízes na realidade social e moral do seu tempo.[55]

Because the presencistas did not believe in mixing literary esthetics with social values they were accused by the Neo-Realists of abstaining from human involvement and taking refuge in an "Ivory Tower."[56] The presencistas believed that art could best serve man through a espiritualização do homem, while the Neo-Realists believed that it should be at the service of man offering alternatives to existing systems. The polemics were familiar; the artistic poles between art's function as purely dulce or utile.

> Told that poetry is 'play', spontaneous amusement, we feel that justice has been done neither to the care, skill and planning of the artist nor to the seriousness and importance of the poem; but told

> that poetry is 'work' or 'craft', we feel the violence done to its joy and to what Kant called its 'purposelessness'. We must describe the function of art in such a way as to do justice at once to the dulce and the utile.[57]

The Neo-Realists believed that the esthetical Modernist point of view was strictly egocentric. The Modernist artist divorced himself from his community of fellow men in order to perceive uniquely. This attitude was interpreted by the Neo-Realists as escapist. The Neo-Realists deprecated individualism and promoted the concept of the collective man. The Neo-Realists foresaw a future community of men where all individualism had disappeared and everyone labored for the common good. The emphasis on individualism merely resulted in "superfluous people."[59] Rather than individualistic competition between men, a collective effort was necessary if important social gains were to be realized.[60]

The Neo-Realists were activists. They wanted to help shape their environment. Nineteenth century Realism had passively described social injustice. The Neo-Realists sought to affect their environment through an activist narration.

> Narrar, e não descrever, será o metodo de todo o escritor realista, diferenciar o essencial do acidental, destrincar no desnivelamento aquilo que assume numa determinada época histórica importancia decisiva, daquilo que não passa de um acontecimento marginalizado. . . . Por isso narrar nao é observar, é participar, é optar, mas optar descobrindo actuando de acordo com a vida, relegando as coisas para a sua verdadeira condição de objectos, retituindo, ou melhor, revelando ao Homen a sua verdadeira condição de sujeito.[61]

This activist narration included a vision of the future. The Neo-Realists possessed the Marxist optimism of an immanent better day, which contrasted to the pessimism of their Realist predecessors. The Neo-Realists sought to acquaint the existing social classes with one another. The common man had been piteously estranged from art, which was exclusively the domain of the upper classes. With the Neo-Realist writer's presentation of the workers' dilemma, he hoped to acquaint his middle class audience with the plight of the lower classes. This was in preparation for the forthcoming classless society. In all the Neo-Realists' artistic manifestations Marxist doctrine was reflected.

The Neo-Realists followed the guidelines set by the Congress of Soviet Writers of 1934. Literature was inseperably connected with social politics. Marxist esthetics were formulated in Portugal with the arrival of Georgii Plekhanov's Art and Society [1911] in a French translation in 1934.[62] Plekhanov deprecated pure esthetics and believed that only Marxist art could foster true freedom. Other leftist influences entered Portugal such as Nobert Guterman and Henri Lefevre's La Conscience Mystifiée and George Friedman's La Crise du Progrès. They charged that the capitalists had grossly ignored the workers and merely used them as tools in the procreation of additional wealth. According to these writers, capitalist society was only capable of producing decadent literature. The function of

Marxist literature in a capitalist society was to awaken the masses by instilling in them a group identity and in this way precipitate the end of the capitalist system.[63] Yet the Soviets themselves were divided as to the best manner of presenting their ideology. Andrei Zhdanov contended that art was completely subservient to politics while Maxim Gorki warned against overemphasis of the political message. The message could be communicated more effectively if some thought were given to esthetics.[64]

In Portugal these Soviet writers were difficult to obtain because of government censorship. The Brazilian Northeastern novelists, on the other hand, were reaidly available. It has been widely taken for granted that Neo-Realism was merely an off-spring of the Brazilian Northeastern novel. Both the Brazilian novel and its Portuguese counterpart stress social themes and both express a leftist point of view. The Brazilian Northeastern novel did predate Portuguese Neo-Realism. All these facts taken into consideration it can be safely assumed that the Neo-Realists were greatly influenced by the Brazilian novelists, but there were some important differences:

> Enquanto que os escritores nordestinos buscam uma fixação de caráteres regionalistas, integrados num plano económico e social, oferecendo assim um quadro regionalista a inserir no esquema geral brasileiro, os escritores neo-realistas buscam a evidencia duma realidade social nacional que é necessário debeler com urgencia . . . o romance nordestino é um depoimento enquanto o neo-realista é uma acusação . . . o processo neo-realista é "politico," o do romance nordestino sociologico-tradicionalista.[65]

The Portuguese Neo-Realists were interested in political intervention. In the United States, writers such as Michael Gold were popularizing new concepts like Proleculture. Proleculture sought to awaken the workers' class consciousness and at the same time to reduce the distance between the common man and art. Gold proposed to end the elitism that separated art from the masses. He envisioned a future socialist society in which poet and farmer were one, and a fraternal community of men would inherit the earth.

The Neo-Realists were not the first writers to raise social issues in Portugal; Raul Brandão and Aquilino Ribeiro had preceded them. Social problems were evident in the novels of Ferreira de Castro who is considered to be a forerunner to the Neo-Realists. Although not outwardly Marxist, Ferreira de Castro shared many of the Neo-Realists' beliefs concerning the evils of capitalism.

The Communist Party began to operate clandestinely in Portugal towards the end of the 1930's.[66] This coincided with the first manifestations of Neo-Realism. In 1937 the literary reviews O Diabo, a Lisbon weekly, and O Sol Nascente, which appeared in Oporto, became the organs of leftist thinking in Portugal. Through these reviews the Neo-Realists displayed their antipathy toward Fascism and their solidarity with the Marxist position. The Neo-Realists were primarily observers of the Portuguese political reality. In Portugal Neo-Realism was a reaction against the oligarchy

headed by Salazar. Like their Brazilian counterparts, the Portuguese Neo-Realists clamored for social justice.[67] Literature was a political tool to be used to aid in the transformation of the society. Among the first line of Neo-Realists were such men as Carlos de Oliveira, Soeiro Pereira Gomes, Tomás Ribaz and Fernando Namora, all of whom were contemporaries of Redol and shared his literary aims. No one man served the Neo-Realist mission with more fervor than António Alves Redol, who was generally considered to be the movement's spokesman.

António Alves Redol

António Alves Redol was born in Vila Franca de Xira in the Ribatejo province on the 29th of December, 1911.[68] His father owned a small dry-goods business in Vila Franca in which the young Redol worked, serving customers from behind the counter. At an early age he became acquainted with the gaibéus, campinos and avieiros that were to figure prominently in his novels. In 1923 at the age of twelve his father sent him off to Lisbon where he attended the Colégio Arraiga. The young Redol learned the fundamentals of commerce, bookkeeping, and stenography. His commercial studies were supplemented with the acquisition of the English and French languages. During his studies in Lisbon Redol displayed a passion for writing. At the age of twelve he was already writing for a handwritten newspaper that circulated among

the students of the colégio. He also read voraciously such authors as Camilo Castelo Branco, Eça de Queiroz, Almada Negreiros, Raul Brandao, and the authors of the Orpheu and Presença movements. These literary influences caused the young Redol to become affiliated with an adolescent group of students known in Vila Franca as mocidade esperançosa:

> Eramos ferozes antiburgueses por influencia do Antero e do Eça, do Orfeu e da Presença, embora alguns nada quisessem com gente mal lavada ou mal pensante, julgando-se escol para conduzir rebanhos.[69]

Early in his life Redol was already demonstrating liberal tendencies. Redol terminated his studies in 1927 and recommenced working for his father at the counter and as a salesman and bookkeeper. The first manifestation of the forthcoming American Depression in 1928 resulted in financial difficulties for small businessmen in Portugal. Redol's father was so affected, and the young author decided to help by going to Luanda, Angola where he could find employment. On the 5th of April, 1928 Redol set out for Africa. The American Depression and the subsequent ruin of his father may have already implanted a mistrust of the capitalist system in him.

Redol's stay in Luando was a bitter one. Redol was unemployed during the first six months and consequently had to depend on the charity of a school friend, Luís Kol, who supposedly went so far as to steal chickens in order to help his friend. Redol was never to forget the debt he owed

Kol. He was finally able to procure work in a fabrics concern and gave stenography lessons at night school. He remained in Luanda for three years and in 1931 was forced to return to Portugal because of illness. He had left and returned as a third-class passenger. Redol's experience in Africa provided him with an intimate knowledge of a worker's existence. Despite his pecuniary difficulties, Redol never stopped writing. He contributed short stories which appeared in the Vila Franca periodical Vida Ribatejana.

After his return Redol continued to contribute to Vida Ribatejana. He also began writing for the weekly Lisbon journal Notícias Ilustrado where he met the future Neo-Realist novelist Faure da Rosa. Redol again began teaching in a worker's syndicate night school in Vila Franca as he had done in Luanda. In 1936 Redol married Maria dos Santos Mota. This same year he began to contribute to the Lisbon leftist weekly O Diabo. The then managing editor, Manuel Rodrigues Lapa, took an interest in the budding novelist and encouraged him. Redol's De sol a sol section became a permanent fixture in O Diabo. Among the staff of O Diabo, Redol mentioned an Alvaro[70] whom Costa Dias believes to be Alvaro Cunhal, the future secretary general of the Portuguese Communist Party.[71] At this time Redol stated that his sympathies were totally aligned with the masses. Because of the Communist Party's clandestine nature it cannot be determined whether Redol was actually a member. It can, however, be

assumed with relative security that Redol was at least a sympathizer. Redol was active in the Movimento de Unidade Democrática in 1945 and was once imprisoned for political reasons.[72]

In 1938, in the company of Rodrigues Lapa, Redol visited the Lezíria Grande, a part of Ribatejo known for the cultivation of rice and for the employment of migrant farm workers known as gaibéus. This visit proved to be the inspiration for his first novel. Redol mentions a certain Latin American called Carlos as having played an instrumental part in the genesis of the novel. It was Carlos who suggested that he write a full novel instead of a short story. One night in May after having commuted from Lisbon, Redol began his first novel, Gaibéus, which appeared in December, 1939. It was to signal the emergence of Neo-Realism in Portugal.

Redol's subsequent novels, Marés (1940) and Avieiros (1942) made him the spokesman for the new literary movement which emphasized man's socio-economic problems and interpreted life through Marxist doctrine. On the 13th of March, 1943, Redol's only son, António, was born. His birth coincided with the release of a new novel, Fanga. In 1946 Redol began to experiment with other literary genres as evidenced with the appearance of his play Maria Emília. In 1948 he represented Portugal at the Congress of Intellectuals for the Promotion of Peace, held in Wroclaw, Poland. In the same

year he founded Redol & Ca. Lda. which negotiated in prefabricated concrete. In 1950 his talents as a novelist were officially recognized. Redol was awarded the Prémio Ricardo Malheiros by the Academy of Sciences for his novel Horizonte Cerrado (1949).

In 1960 Redol's play Forja was censored by the government and was forbidden to be staged in Lisbon. It was finally presented in Mozambique in 1965. Redol began to work for Exito, a public relations firm, in 1961, and in 1968 he moved to a similar concern, Espiral. In 1969 Redol began to prepare again for the opening of Forja in Lisbon. This last endeavor was to remain unfullfilled because of illness. Alves Redol died in Lisbon at the age of fifty-seven on the 29th of November, 1969.

Redol was a champion of the working masses. He readily admitted to have been influenced by the leftist North American, Michael Gold, and his South American counterpart, Jorge Amado.[73] He made various parallels between his own life and that of Maxim Gorki's. Redol had in fact led a diversified life and accrued a knowledge of the life of the salaried workingman.

> (Redol) viria a ser depois, sucessivamente, guarda-livros, empregado de escritório, professor de português num sindicato operário, gerente de uma tipografia, colaborador cinematográfico, funcionario de uma representação consular, industrial de panificação (de parceria com seu pai), sócio e guarda-livros de uma pequena fabrica de produtos de cimento e, por fim, tecnico de publicidade.[74]

The hardships he endured in Africa and his experience as a workingman imbued him with a sensitivity toward the salaried wage earner. There were other occurrences that impressed the author. In order to gather material for Porto Manso (1946) and his trilogy Ciclo Port Wine (1949-1953) Redol took a vogage on a rabelo, a small river craft. During this voyage the author observed the life of the crew. When he tried to check in at a hotel directly after the voyage he was refused admittance because of his appearance. He did finally gain admittance but was also further sensitized to the plight of the poor. Redol undertook a similar voyage on the ocean in the fishing boat "Mar Santo" out of Nazaré. The boat was caught in a storm and Redol was allowed to witness the nobility of character of the fishermen and the ongoing hardships that filled their lives. This experience provided the material for the novel Uma Fenda na Muralha (1959). Both experiences impressed on the author the effort necessary for the workingman to merely survive.

Whenever Redol was to write a novel that did not take place in his native Ribatejo, he totally immersed himself in the subculture that was to be the stage for the novel. During his stay with the fishermen on the "Mar Santo," Redol listened to their language and inquired as to the terms utilized for the various apparatus. Redol was primarily an observer, a subscriber to what Jaime Brasil refers to as reportagem artística.[75] Redol continued in the Naturalist

vein of Zola and Ferreira de Castro. His acute powers of observation, his facility with prose and his sensitivity to the workingman's plight all combined to make Alves Redol the standard-bearer of the Neo-Realists.

FOOTNOTES TO CHAPTER II

[1]Neil Bruce, Portugal: The Last Empire (New York: John Wiley & Sons, 1975), p. 25.

[2]Charles E. Nowell, A History of Portugal (New York: Van Nostrand Company Inc., 1952), p. 229.

[3]Peter Fryer and Patricia McGowan Pinheiro, Oldest Ally: A Portrait of Salazar's Portugal (London: Dennis Dobson, 1961), p. 111.

[4]Hugh Kay, Salazar and Modern Portugal (New York: Hawthorne Books Inc., 1970), p. 23.

[5]F. C. C. Egerton, Salazar, Rebuilder of Portugal (London: Hoddern & Stoughton Ltd., 1943), p. 107.

[6]Bruce, Last Empire, p. 25.

[7]Egerton, Rebuilder of Portugal, p. 162.

[8]Nowell, History of Portugal, p. 57.

[9]Kay, Modern Portugal, p. 57.

[10]Charles E. Nowell, Portugal (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1973), p. 154.

[11]Kay, Modern Portugal, p. 23.

[12]Ibid., pp. 60-61.

[13]Ibid., p. 32.

[14]Egerton, Rebuilder of Portugal, p. 201.

[15]Ibid., p. 227.

[16]Ibid., p. 182.

[17]Bruce, Last Empire, p. 33.

[18]Nowell, Portugal, p. 156.

[19]António Ferro, Salazar: Portugal and Her Leader (London: Farber & Farber Ltd., 1939), p. 75.

[20]Egerton, Rebuilder of Portugal, p. 193.

[21]Kay, Modern Portugal, p. 344.

[22]Ibid., p. 57.

[23]Nowell, History of Portugal, p. 229.

[24]Kay, Modern Portugal, p. 46.

[25]Ibid., p. 331.

[26]Henrique Galvão, Santa Maria: My Crusade for Portugal (New York: The World Publishing Co., 1961), p. 30.

[27]Kay, Modern Portugal, p. 334.

[28]Jacinto Prado Coelho, ed., Dicionário de Literatura Portuguesa, Brasileira e Galega (Rio de Janeiro: José Aguilar Editora, 1973), p. 1007.

[29]Ibid.

[30]Ibid., p. 1009.

[31]António Henrique de Oliveira Marques, History of Portugal (New York: Columbia University Press, 1972), pp. 156-157.

[32]Gerald M. Moser, "The Campaign of Seara Nova and Its Impact on Portuguese Literature, 1921-61," Luso-Brazilian Review, vol. II, no. 1, June, 1965, p. 1.

[33]Ibid.

[34]Oliveira Marques, History of Portugal, p. 173.

[35]Moser, "Seara Nova," p. 21.

[36]Ibid., p. 41.

[37]Georg Lukács, The Historical Novel, trans. Hannah and Stanley Mitchell (London: Merlin Press, 1962), p. 332.

[38]Moser, "Seara Nova," p. 41.

[39]João Gaspar Simões, História do Movimento da Presença (Coimbra: Atlantida-Livraria Editora, 1957), pp. 11-14.

[40]João Pedro de Andrade, "Intenções e Realizações da Presença na Prosa de Ficção," Estrada Larga, vol. I (Lisbon: Porto Editora, n.d.), p. 518.

[41]Eduardo Lourenço, "Presença ou a Contrarevolução do Modernismo," Revista do Livro, nos. 23-24, July-December, 1961, n.p.

[42]Prado Coelho, Dicionário, p. 869.

[43]David Mourao-Ferreira, "Caraterização da Presença ou as Definições Involuntárias," Tettracórnio: Antologia de Ineditos de Autores Portugueses (Lisbon: José-Augusto Franca, 1955), p. 48.

[44]David Mourão-Ferreira, Tópicos de Crítica e de História Literária (Lisbon: União Gráfica, 1969), p. 140.

[45]Georg Lukács, Realism in Our Time, trans. John and Necke Mander (New York: Harper and Row, 1964), p. 68.

[46]Mourão-Ferreira, "Caraterização da Presença," p. 40.

[47]Fernando Guimarães, A Poesia da Presença e o Aparecimento do Neo-Realismo (Oporto: Editorial Inova, n.d.), p. 13.

[48]Andrade, "Realizações da Presença," p. 519.

[49]Mourão-Ferreira, Tópicos, p. 153.

[50]Gaspar Simões, História da Presença, p. 40.

[51]W. J. Harvey, Character and the Novel (Ithaca, N.Y.: Cornell University Press, 1965), p. 26.

[52]Gaspar Simões, História da Presença, p. 35.

[53]Gregory Rust McNab, Jr., "The Neo-Realist Novel in Portugal: Literature as a Political Weapon" (Ph.D. dissertation, New York University, 1973), p. 8.

[54]Tomaz Ribas, "O Neo-Realismo e o Romance Português de tal Tendência," Estrada Larga (Lisbon: Porto Editora, Sept.-Dec., 1959), pp. 531-538.

[55]Guimarães, Poesia da Presença, p. 107.

[56]Ibid.

[57]René Vellek and Austin Warren, Theory of Literature (New York: Harcourt, Brace & World Inc., 1942), p. 30.

[58]António Ramos de Almeida, A Arte e a Vida (Oporto: Livraria Latina Editora, 1945), p. 54.

[59]H. G. Scott, ed., Problems of Soviet Literature (Moscow: Cooperative Publishing Society of Foreign Workers in the U.S.S.R., 1935), p. 41.

[60]McNab, Neo-Realist Novel, p. 20.

[61]Celso Cruzeiro, "Alves Redol e Alguns dos Problemas do Neo-Realismo Português," Vértice, vol. 30., nos. 322-23, Nov.-Dec., 1970, p. 823.

[62]McNab, Neo-Realist Novel, p. 10.

[63]Ibid., pp. 13-14.

[64]Jean Paul Sartre, Literature and Existentialism (New York: The Citadel Press, 1949), p. 25.

[65]Fernando Mendonça, Três Ensaios de Literatura (São Paulo: Faculdade de Filosofia, Ciências e Letras de Assis, 1967), p. 29.

[66]Augusto da Costa, Literatura e Luta de Classes (Lisbon: Estampa Editorial, 1975), p. 17.

[67]Fernando Cristovão, "O Clamor da Justica no Romance do Nordeste Brasileiro," Occidente, vol. 175, no. 365, Sept., 1958, n.p.

[68]"Contribuição para uma bio-bibliografia de Alves Redol," Vértice, vol. 30, nos. 322-23, Nov.-Dec., 1970, pp. 949-981.

[69]António Alves Redol, Foreword to Gaibéus, 6th ed., by António Alves Redol (Lisbon: Publicações Europa-América, 1971), p. 11.

[70]Ibid., p. 14.

[71]Costa Dias, Literatura e Luta, p. 73.

[72]McNab, Neo-Realist Novel, p. 179.

[73]Alves Redol, Gaibéus, p. 19.

[74]Henrique do Amaral, "Breve Evocação de Alves Redol," Vértice, vol. 30, nos. 322-23, Nov.-Dec., 1970, p. 889.

[75]Jaime Brasil, Os Novos Escritores e o Movimento Chamado Neo-Realismo (Coimbra: Primeiro de Janeiro, 1945), p. 9.

CHAPTER III

The Exploited Hero

António Alves Redol scrupulously aligned himself with the tenets of the Neo-Realist movement. He unabashedly declared that his main purpose as a writer was not to create art but rather to issue a social document. He made his intentions clear in his preface to the sixth edition of Gaibéus (1940). "Este romance não pretende ficar na literatura como obra de arte. Quer ser, antes de tudo, um documentário humano fixado no Ribatejo. Depois disso, será o que os outros entenderem."[1] His statement echoed that of the Brazilian leftist novelist, Jorge Amado, who, in his preface to Cacau (1933), also admitted writing for other than esthetic ends. "Tentei contar neste livro, com um mínimo de literatura para um máximo de honestidade, a vida dos trabalhadores das fazendas de cacau do sul da Bahia. Será um romance proletário?"[2]

Redol believed that literature should be used as a tool to affect the environment positively. The individualistic writer, in the mode of the Presença school, was an escapist and an impassive figure who strained reality through his own set of experiences. The Neo-Realist writer was obligated to document the truth and thereby become an

actor in his social milieu. Stalin termed writers as les ingenieurs des âmes.[3] The writer's purpose, according to Marxist thinkers, was to develop a sense of brotherhood in humanity, to illustrate what was common to all men rather than the unique experiences of individuals. In his preface to the sixth edition of Gaibéus Redol refers to literature as an implement to be employed in the attainment of a social end. Mário Dionisio cites Redol's remarks and further comments:

> "Há em todo o romance a impetuosidade desregrada, o arrebatamento impulsivo de um jovem que anseia por libertar o homem de tais grilhetas, desejando que a sua pena se torne ferramenta de progresso. E aqui é que estava o crime: "que a sua pena se torne ferramenta do progresso."[4]

As Dionisio implies, it was this stand that was attacked by the literary purists, such as the Presencistas, who regarded literature as an end in itself.

Redol addressed himself to the general political times of the 30's and 40's and more particularly to the situation in Portugal. He completely sided with the povo and sincerely empathized with their economic plight. He was not a patronizing petit bourgeois. His alignment with the povo was a manner of exploring his own peasant roots.[5] Redol did not perceive himself as an ivory-towered artist but rather a common man whose art was a peculiar form of labor.

Redol, like the Brazilian Northeastern authors, inculcated his novels with regionalism. The novels Gaibéus,

Marés (1941), Avieiros (1942), Fanga (1943), Olhos d'Agua (1954), A Barca dos Sete Lemes (1958), Barranco de Cegos (1961) and O Muro Branco (1966) all take place in his native Ribatejo. Ribatejo is a province just north of Lisbon, which encompasses 7.237 square kilometers. It is known for its fighting bulls and horses. Machismo is deeply ingrained here, where the pega, an ancient Greek custom in which men barehandedly measure their strength against that of a bull, still flourishes.[6] Machismo pervades the folklore as well in the form of the dance known as the fandango. The fandango is a contest between two men in which each attempts to outdo the other in agility and intricacy. It is a primal dance in which the male hopes to attract the attention of a possible mate. The dance is usually performed by the campino, the Portuguese version of the cowboy, who tends the herds of fighting bulls, armed only with his pampilho, a long pointed staff. The campino is perhaps the most colorful character of the Ribatejo.

> . . . campinos, pobres reis imaginários curtidos de perigos e fome, e cuja lenda todos os dias a dura realidade esbarronda, acasalando-os com os demais servos da gleba. Distingue-os a garridice do traje de festa e a complexidade de hierarquia profissional, que passa do anojeiro ao roupeiro, deste ao eguarice e ao contramaioral e maioral, e lá ao cabo, passadas as tormentas duma vida que leva a morte na ponta da cinta vermelha, a divisa bem rara de maioral-real.[7]

Following the Reconquest of Portugal from the Moors by Dom Afonso Henriques and his successors in the twelfth century, the lands were distributed unequally. The Portu-

guese kings granted large tracts to any nobleman who could secure and defend them.[8] This resulted in the accumulation of land in a very few hands. This medieval vestige was still present when Redol began writing about the area.[9]

Geographically Ribatejo is dominated by the Tagus River. It is this river that either directly or indirectly determines most of the economic activities of the region. The fishermen in Avieiros obtain their livelihood directly from it. The Tagus can be malevolent. Yearly floods across the Santarém basin resulting from the spring thaw were common. These floods are mentioned in the novels Avieiros and Barca de Sete Lemes. The floods did have positive aspects, for they enriched the soil creating the humid plains called lezírias which were ideally suited for the grazing of bulls and horses and the cultivation of grains such as wheat and rice. These lezírias serve as the locale for Gaibéus. In Redol's depiction of the Ribatejo he was in the middle of his artistic range.[10] It is here that he witnessed the plight of the povo. The exploited hero is not any one individual but rather a whole social class that can be loosely referred to as the masses.

In Redol's first novel, Gaibéus, there is no one prominent hero. The hero of the novel is the rancho, the group of gaibéus.* In the utilization of the collective hero,

*Gaibeus are migratory rural workers from the Ribatejo. The term is derived from the word gaivar, a form of manual irrigation.

Redol follows Marxist guidelines. Marxist doctrine stresses the interests of the community over those of the individual: the "we" supersedes the "I." The individual has a greater responsibility to his community than to himself. Only by subordinating himself to his community can he fully realize his social capacity. ". . . the individualistic hero is contrary to socialist doctrine--only through a collective spirit can the individual fully achieve his potential."[11]

Through his use of the collective hero, Redol metaphorically expresses the assumption that misery is common to all, rather than the unique experience of particular individuals.[12] The rancho in Gaibéus represents the silent and suffering masses. Their collective misery requires a collective solution rather than individual options. By not assigning names or constructing personalities Redol grants a certain anonymity. His characters, rather than individual people, are types, such as the ceifeira débil or the ceifeiro rebelde. When Redol does assign names they are no more specific than Rosa or Maria to indicate the common povo. The exception is Agostinho Serra, whose experiences do not reflect the group condition, but rather selfishly speak only for him in his isolation from the struggle of the workers.[13] In Gaibéus Redol does bring certain characters to the fore, but even then he treats them as symbols, using their particular experiences to point up and parallel the plight of the group.[14] Thus old Tia Maria do Rosario's inability to keep

pace with her fellow workers and her subsequent abandonment by the foreman is not a singular occurrence. Her fate will be shared by all the gaibéus when they reach her age. The novels Gaibéus, Avieiros, Fanga and Os Reinegros (1972) deal specifically with the exploited hero. Although these novels, with the exception of Gaibéus, do have definite heroes, these heroes are all archetypes created to reflect their respective groups. Olinda is the idealization of the typical avieira,* Manuel Caixinha is a model fangueiro** and Alfredo Reinegros represents the Lisbon proletariat. These characters come into focus only as they exemplify the struggle of the povo.

This struggle was intensified by a static economy. Portugal in the 30's and 40's was economically stagnant due to the conservative policies of the Salazar regime. This stagnation resulted in an economic backwardness. Remnants of the Middle Ages, such as the large estates in the South from the Reconquest and the sharecropping system known as the fanga could still be found.[15] The large landholder was still treated and revered as a feudal lord. In Gaibéus the small landholders lose their courelas to the usurers like Seu Emilio, appropriately known as the "Vulture:"

---

*Avieiro is a shad fisherman of the Tagus river in the Ribatejo. The term is derived from their origin, Vieira de Leiria, a town in the Estremadura province.

**Fanga is an ancient system of sharecropping. The word comes from the Arabic faniko which is a land measure.

> Courelas pequenas, onde se desunhavam a trabalhar, passando a mãos estranhas que nunca as tinham apalpado a enxada, logo depois feitas courelas grandes com outras e outras que se lhes juntavam. (p. 23)

Similarly, in Porto Manso (1946), Meireles, the rich brasileiro, systematically accumulates all the small landholdings: "Trazia dinheiro para emprestar a uns e outros com falinhas mansas. E depois? . . . As terras foram-se."[16] The accumulation of capital in a few hands follows the Marxist prognosis of the increasing misery of the masses.[17] Capitalism, by its very nature, according to Marx, required the centralization of capital at the expense of the small property owner.[18]

In the portrayal of the society of the alienated/collective hero, money is intrinsic to the social fabric. It can purchase a future, as in the chapter "Selo de 1500" in Marés. Because João Diogo cannot afford a 1500 escudo stamp, his son, Francisco, cannot graduate from school. In the world the capitalists create, money is as essential as blood, ". . . o dinheiro é o sangue dos homens."[19] The penniless anonymous hero of the chapter entitled "E Agora" in Anúncio (1945) realizes that the so-called free things of life such as fresh air and the sun also have a price:

> --Precisa de ar de pinheiros e repouso. -- Mas como doutor, se não posso ter um dia sem trabalho? O AR TAMBÉM ERA VENDIDO. --Sol de praia cura-lhe a criança. --Pois cura. E o dinheiro? O SOL TAMBÉM SE VENDIA. (p. 187)

In Fanga, the feira de S. Martinho serves as a microcosm of

the Portuguese society: "Na feira de S. Martinho tudo se compra. Dada de verdade só a lama que os cavalos dos senhores atiram para a cara e para o fato do povo que os vê desfilar."[20] Redol depicts a vast emporium where everything can either be bought or sold, including human beings: "Feira onde tudo se compra e vende--mercadorias, homens, máquinas, amor, e objectos em segunda mão." (p. 8 Anúncio)

According to Marx, capitalism, if it was to survive, depended on the exploiters obtaining a "surplus value" from the workers. The worker would have to produce a value over and above what he was compensated for in wages.[21] The worker's labor was, then, regarded by the capitalist as a profit making item. In Os Reinegros Redol illustrates this point vividly in the habit of the foreman hiring mortos, literally dead men. When a job necessitated eight men they would hire six and pocket the missing workers' wages. The six hired men were exploited twice over, for surplus value was extracted from them by the capitalists as well as by their underlings, the foremen. Yet though the workers enrich both, they still are underpaid. This exploitation must inevitably lead to the dehumanization of the worker, which is a recurrent theme in Redol's novels.

In Gaibéus, the ceifeiros and the beasts of the field are interchangeable:

> Homens e mulheres, enrolados nas mantas listradas dormem pelo chão, em ressonares profundos, sobre esteiras ou em palha, como o gado que está na mota a remoer. (p. 26)
> Os gados e os ceifeiros--tudo gado. (p. 92)

They no longer are human beings but are actually transformed into animals. The gaibéus are further lowered in status and become not even living beings which necessitate some kindness and care but machines needing nothing:

> E os homens não guardam pensamentos, porque são máquinas também a que os volantes imprimem movimentos, por intermédio das correias. (p. 128)
> Ali não há homens--há máquinas. Só máquinas. (p. 130)

In Avieiros, when the Tagus floods, boats are dispatched to rescue the cattle rather than the fishermen and their families. Thus a hierarchy of value is established. Throughout Redol's novels, the worker is shown to be thought of as subhuman. The bosses in Fanga judge and hire the men as if they were buying cattle: "Medindo bem os homens pelo seu corpo, como se escolhessem gado numa feira, os abegões passavam por diante da fila para alugar e escolhiam os mais capazes de dar rendimento. (p. 294) As a child, Manuel Caixinha, the protagonist of Fanga refuses to be mounted like a beast of burden by the boss's son. His refusal denotes rebellion and he is summarily fired and black-listed. The young João Diogo, in Marés, is used in lieu of a hunting dog to retrieve the game of the fidalgo, D. Martinho. In Anúncio, a tourist viewing the Alfama, a worker section of Lisbon, mirthfully suggests that the area be cordoned off as a zoo. The men in the work feira, in Fanga, appear to Manuel to hawk themselves as if they were merchandise in an auction:

> Meus senhores! Meus senhores! Não há braços mais fortes em todo o mundo! Aqui se faz todo o trabalho melhor e mais barato! Não ha faina que eu não conheça! Se quando o espetáculo começar alguém não ficar satisfeito, restitui-se a importância! Meus senhores! Meus senhores! (pp. 267-268)

The worker is made into a spectacle at a carnival. The aware worker Josefino Barra is painfully conscious of his status as a commodity when he writes to his beloved who has become a prostitute:

> Vem, Beatriz. Nós somos da mesma condição. Os homens que te desejam, procuram-te e pagam. Os patrões que me querem, alugam-me também. Tu por momentos, eu por alguns dias. Somos a mesma coisa. (p. 91 Fanga)

Like the prostitutes the workers sell their bodies. This dehumanization is a self-fulfilling prophecy. Since they are treated like animals, the workers naturally begin to think of themselves as such.

This dehumanization greatly weakens the workers' self-concept. They literally do sell themselves in the form of their children. In Avieiros Olinda's parents relinquish her to Dona Clotilde, symbol of the petite bourgeosie in the novel.[22] Dona Clotilde adopts the infant and names her without ever consulting her real parents. The Caramillos, in their diminished self-image, perceive her action as a blessing, for now their child can enjoy the material benefits they cannot afford to give her. In Olhos d'Agua, the povo of the slum Virtudes resort to selling their children. Similarly, in Barca de Sete Lemes, the beatas Peraltas abscond with Bago de Milho's child. When he attempts to see his son, the

women invent excuses. Bago de Milho feels that he has been robbed and remarks that his child is not an animal that can be adopted with such facility: "Então o rapaz é algum gato que se dê assim?!"[23] Olinda's brother, Zé, also feels that Dona Clotilde has robbed him of a sister, yet his own parents see it as a social amelioration. In both cases, the self-appointed guardians bestow peculiar names on the children thus taking them out of the mainstream of the povo: ". . . não parece nome de pessoa do nosso trato. Nome bonito, bonito a valer, é Maria. Não gostavas de ser Maria? . . . Maria ou Ana, como a nossa mãe."[24]

Nevertheless, the worker does retain some pride, especially when he contrasts himself to the foreman. While the worker may have leased his body, the foreman has sold his soul to the capitalist: "Vendido!--Os ceifeiros eram alugados." (p. 36 Gaibéus) The worker does react against his degrading treatment. In a delirium and dying, Ti Maria do Rosario hallucinates she is rice being reaped and thrown into a thresher. She incessantly cries out the words "eu não sou." She is affirming her humanity. She is insisting that she is not a consumable commodity, but a human being on whom no price can be fixed.

In addition to the overt economic exploitation, the worker suffers on other levels as well. The gaibéus are forced into exile in order to earn their living. They must go wherever there is work. The gaibéus feel a deep physical

alienation upon arriving at the lezíras: "Para o sul só planicie e céu--céu e planicie. . . . Sentiam saudades da terra que lhes negava o pão. Saudades bem fundas, catano! Vir de tão longe." (p. 23) In Os Reinegros Alfredo describes his feelings concerning his mandatory emigration from the countryside:

> Não é que se passe melhor, mas sempre é o nosso meio. Parece que custa menos. Eu lembro-me ainda disso. Amargava-me a vida e julgava que em Lisboa tudo acabaria. Aqui amarga-se na mesma.[25]

The tragedy of most immigrants lies in their expectation of returning home rich, when they are, in reality, to remain poor and uprooted. Those who do return home as penniless as they left suffer the shame of not being able to succeed in the veritable land of plenty. The immigrant who fails to succeed is traumatized. The fault for his lack of success must be within him. This is precisely the theme of Ferreira de Castro's novel Os Emigrants (1928). The protagonist, Manuel de Bouça, comes to realize the truth: most victims are victims of delusion:

> Só faz dinheiro quem tem dinheiro. A gente espera, espera e desespera. Eu já não acredito. Quando um homem chega e nos dizem que em todo a Mundo quem é pobre, é pobre, a gente pensa que nos estão a enganar. Temos uma coisa cá dentro a dizer que se os outros não fizeram nada foi porque não souberam, porque não trabalharam muito ou não tiveram sorte. Que ele também há gente sem sorte. Então pensamos que nós havemos de fazer isto e aquilo, porque um pobre que tem amor ao trabalho também pode arranjar a sua vida. Pois sim! Com o tempo essas minhocas saem-nos da cabeça.[26]

Redol lends his own African experience to the ceifeiro

rebelde. The shame of returning home poor is seen in Calvinistic terms: it is a sign that the individual was not worthy.

In his representation of the dehumanization of the worker, Redol not only accused the capitalist system of gross inhumanity, but also indirectly attacked Salazar's Estado Novo. Portuguese Integralist theory maintained that the nation was an organic whole and that everyone must subordinate his own interests to those of the state. The ideal seems close to that of Marx, but with an important exception. Under the Estado Novo, the worker sacrificed himself not to the state but to the capitalists behind it. In Olhos d'Agua, the journalist and spokesman for the interests of the landowners, Dr. Carvalho de Ó, exhorts the workers to think of their allegiance to their homeland:

> . . . o fundista falava dos superiores interesses da comunidade nacional e da conveniência de todos se ajustarem aos limites de uma colaboração fraterna para bem da Pátria. "Exigir jornas disparatadas seria tirar o pão da própia boca dos filhos. (p. 149)

In reality the patriotism is merely a sham for exploitation. The state did little to alleviate the economic hardships of the masses. Redol allowed himself only one direct attack on the social welfare policies of the regime. In Uma Fenda Na Muralha (1959), a fisherman snidely refers to the Casa dos Pescadores as Casa dos Pecadores, or house of the sinners. The idea of poverty being the fault of the individual again appears here. It was widely known and accepted that

the social welfare system of the Estado Novo was totally ineffectual.[27]

Rather than protect the masses, the representatives of the state worked in harmony with the capitalists to exploit them. Lenin believed that the sole function of the capitalist state was to repress the masses in order to harbour the rulers of the society.[28] In Avieiros the archetypes of the capitalists, Zé Malho and Espanta, are aided by the government official known to the fishermen as Tubarão, the shark. Tubarão makes it difficult for the avieiros to earn their living while he facilitates the enterprises of his partners, Zé Malho and Espanta. In Fanga, the landowners Sr. Sorremenho and Joaquim Honorato are allied with the local judge whose function is to repress the povo and thereby maintain the status quo. When Manuel is caught stealing food from their fields, the nameless judge imprisons him even though he is just a twelve year old child. Both the judge and Tubarão represent the state, whose aim is the repression of the povo and the protection of the powerful proprietors. The state sheltered and abetted the interests of the capitalists in return for their help in maintaining power. Not only government officials were guilty of this. Other vocational groups such as artists, journalists and even priests may have been at the service of the capitalists. The journalist Dr. Carvalho de Ó is one such example. Even God is experienced as a partner in this collusion. Manuel

Caixinha, in Fanga, looks upon Him as an impassive figure. God is isolated in heaven, totally unconcerned with the suffering of the poor on earth. Manuel does not perceive Him as an omnipotent deity, which is a concept removed from his set of experiences, but as a kind of sage:

> Deus estava lá dentro, sossegado, sem saber que em casa só me tinham dado um púcaro de café com pão. Se ele viesse ter comigo, havia de lhe dizer muita coisa que tinha que contar. Vira-o só uma vez na cruz e tivera pena dele. E ele talvez tivesse pena de mim se soubesse da minha vida. Estava certo que nos haviamos de compreender, embora entre os dois houvesse grande diferença de idade. (p. 89)

Manuel is miffed at God's lack of concern. In Porto Manso, Mauricio is hesitant about asking God's aid because he cannot match the offering donated by the local usurer, Meireles.

> Fora da capela, encostado à ombreira da porta, Mauricio rogava a Deus que o Protegesse. "A terra foi minha, Senhor. Os meus avôs a trabalharam e o meu pai ma deixou. Vos sabeis porque a perdi. Vós e eu. E agora que não posso pagar a renda, valei, Senhor! Eu prometo. . . . Mas o Meireles oferecera a toalha bordada e ele sabia que a sua promessa não podia ir além de uma vela. (p. 100)

To the poor, even God is corruptible. The author implies the existence of a conspiracy among the powerful to keep the masses docile in order to extract from them the surplus value necessary for the maintenance of the capitalist system.

Redol illustrates how the masses can be duped or coerced into furthering the interests of their exploiters. The most blatant example is Alfredo's delusion in Os Reinegros. Alfredo is totally convinced that the Republic will

irradicate all the injustices affecting the poor. He believes that the people who promote the Republic are aligned with or are at least in sympathy with the povo. The republican agitator, Luís Polidor, is largely responsible for Alfredo's misconceptions. Polidor's name, which literally means "polisher," indicates his function as a con-man. Alfredo's last name, literally king of the blacks, on the other hand, implies a champion of the undergod. When the Republic is actualized the former agitator, now a comfortable government functionary, turns reactionary. He condemns the workers' strikes and demands patriotism, a stand similar to that of Dr. Carvalho de Ó. Alfredo comes to realize that he has been duped into furthering middle-class interests and not his own. When the monarchists do attempt a counter-revolution, Alfredo fights and perishes for the continuation of the Republic. He supports the existing government, perhaps, because while the Republic did not address itself to the needs of the working poor, it did profess, at least in theory, the equality of all men.

In addition to the utilization of the popular front to install the Republic, the capitalists deceive the masses into fighting their war. In Os Reinegros Redol depicts the duped masses who patriotically march off to fight in World War I to further the capitalist aims of their respective nations. In the novel, many workers, and most noticeably the anarchists, are aware that the masses are being thought-

lessly sacrificed to further the egocentric interests of capitalism:

> Os soldados ainda caminhavam, para o cais de embarque sorridentes e confiados, julgando que levavam nas baionetas a liberdade e a justiça. As mães, as noivas e os filhos ficavam entregues aos homens de negócios. E os apelos dos sindicalistas e anarquistas eram, para muitos, uma traição. NÃO QUEREMOS GUERRA E NÃO IREMOS PARA A GUERRA. (p. 351)

In Os Reinegros as well as Marés the soldiers go off to fight only to leave their families behind at the mercy of the merchants who refuse them credit. The worker is exploited on all levels: his labor is underpaid and his life is forfeited to a cause not his own.

Because of his low socio-economic status, the worker is left particularly vulnerable and undefended against even natural occurrences and commonplace threats. Depriced of the comforts of civilization, he is forced to confront nature on its own terms. In Gaibéus the ceifeiros are exposed to all the vagaries of nature. The sun bakes them: "O sol fora de trovoada, sufocando os ceifeiros como se trabalhassem na câmara de um alto-forno." (p. 63) "O sol dissolvia-se no ar e eles sorviam-no pelas narinas dilatadas." (p. 90) Swarms of mosquitos descend upon them: "O zuído dos mosquitos é um eco do vendaval que cobre os corpos dos ceifeiros." (p. 31) "A volta das cabeças os mosquitos vão-lhes zuindo e beliscam-lhes as carnes amolengadas de fadiga, cravando-lhes no íntimo a angústia de todas as horas." (p. 33) The rain not only soaks them but also reduces their wages, for they

cannot work when it comes. Exposure in their impoverished state makes them especially susceptible to disease. Ti Maria do Rosario is stricken with malaria while the nameless ceifeira débil continuously coughs, a probable symptom of tuberculosis. The gaibéus are thus victims of two exploiters: Agostinho Serra and nature: "Servos de dois patrões: de Agostinho Serra e do tempo." (p. 105) In Avieiros the seasonal floods of the Tagus menace the fishermen. The avieiros construct their temporary shelters by the banks of the river. When the floods begin, they are the first to be exposed to the danger and the last to leave. The avieiros confront the flood as a group unaided by any outside sources. The characters in Porto Manso and Uma Fenda na Muralha also have to face the perils of nature. In Porto Manso the boatmen are exposed to the dangers of the rapids of the Douro river which may cause their boats to capsize at any time. When António do Monte's rabelo does overturn, he suffers an immense loss of prestige, but more importantly, the boy, the anonymous moço de olho vesgo, perishes. The river in this novel becomes itself a central character. Similarly, the Nazaré fishermen of Uma Fenda na Muralha face a daily deadly struggle with the sea, which is personified and becomes a malevolent character: "O mar levanta-se. É um mar que traz cruzes, padre e sacristão." (p. 126) "O Mar é mulher, dizem eles. Se não fosse mulher para que queria tantos homens?"[29] The danger would be lessened if there

were a breakwater, but the local government seems more intent on attracting tourism, which would benefit the local capitalists, than protecting the lives of the fishermen.

In the worker's struggle with nature to earn his bread he is drained of his life forces. In Uma Fenda na Muralha the blood of the cod and that of the fishermen is symbolically intermixed: "Se nao fosse o nosso sangue ninguém comia bacalhau. O bacalhau é um peixe com sangue de pescador à mistura." (p. 53) The sea, which is at once their adversary and their means of livelihood, symbolically becomes their blood: "Todos eles sabem o que é Mar. E nunca o conhecem. Começaram a ouvi-lo ainda no ventre das mães, aí o beberam no sangue. . . . Mais preso ainda do que a sombra dos seus passos. O próprio sangue." (p. 187) In the Ciclo Port Wine trilogy, the wine is a mixture of the sun, sol engarrafado, and the growers' blood: "Vinho do Doiro é sangue dos homens."[30] The worker, in the course of survival, must drain away a portion of himself. He is obliged to perform superhuman feats in his struggle with nature.

In Ciclo Port Wine as well as Porto Manso, the theme of the human miracle of creating arable land out of rocks is repeated:

> Contra o granito só homens de granito. . . . Depois de erguerem a cabeça e se sentirem, de novo, capazes de criar um mundo, ainda que tudo lhes fosse recusado, lançaram-se ao combate de arrecadar a terra que eles, mesmos tinham feito. (p. 183 Porto Manso)

Man is an intruder upon nature and is forced to contend with it: "Ali, ele era um estranho amaldiçoado pela natureza."

(p. 140 Porto Manso) In order to acquire the necessities that nature denies him, the worker must mold it to suit his needs. In this struggle the worker is enobled. He proves himself, with his tenacity, to be a worthy adversary. He is a Sisyphean Hero, persisting in a contest he has little chance of winning. His poverty strips him of the amenities of civilization. He confronts nature barehandedly. When the Tagus floods in Fanga, it is merely another cross for the povo to bear: "A cheia faz parte da nossa vida. É uma desgraça igual a muitas outras, como a falta de trabalho ou pouca comida na malga." (p. 130) Nature, along with the exploiters, is just another tormentor of the poor.

Thus far the worker has been depicted in Redol's novels as being consciously exploited by the capitalists and implacably tormented by nature. The female worker is doubly exploited, once as a worker and then again as a woman. The woman in Portugal has traditionally been a captive of her role in the society, victimized by her culture. If she is a wife and mother, she is expected to remain within the confines of her home. If unmarried, she is perceived and treated as merely a sex object. While the male has almost unlimited sexual license, the woman must remain absolutely virtuous. The male's reputation and honor depend on the deportment of his wife or betrothed. Because he is judged by her behavior, she must conform rigorously to the mores of the culture. And any lessening of respect that the male

suffers can be blamed on her.[31] A woman, especially a poor woman, is considered property there for the taking. Women are seen, not as human beings, but as objects. In fact, Redol symbolically compares them to corn being harvested: "E as espigas caíam, como fendidas de morte." (p. 95 Gaibéus) The espigas are the poor women at the mercy of the patrões. In Fanga, the landowner, Joaquim Honorato, forces himself upon Manuel's defenseless sister, Anita. Public opinion pardons him; she is considered to have committed a grave sin. Manuel astutely sees through the oppressive double standard and puts the blame on Honorato: "Homem só de aspecto como quase todos. Ser homem não é ser malandro. Então eles que são os donos da terra e se julgam também donos do povo fora do trabalho." (p. 309) In Gaibéus the pretty worker, Rosa, is also doubly vulnerable: once because of her poverty and then again because she is a woman in a male dominated society and especially because of a combination of the two. She is accosted by the merchant João da Loja and the foreman Francisco Descalço. Both men attempt to manipulate her by using their economic superiority and their position of power. She is able to repel their advances. But when the omnipotent patrão, Agostinho Serra, begins to show an interest in her, she is totally defenseless. Her fate is sealed. Serra selects her as a temporary mistress from among the gaibeuas as if he were purchasing an animal: "Os olhos vagueavam pelo rancho, saltitando de mulher para mulher.

Chegara à feira, podia escolher." (p. 95) A woman in Portugal has been expected, without question, to be a virgin when she marries. If it was discovered that she was not, no man would consider her as a potential spouse. Thus, even a woman who had been horribly used lost any chance to lead a happy and acceptable life. She would forever be a social outcast, a tia. Or worse, she would be forced to resort to prostitution. By the end of the novel, Rosa is spiritually dead. She is transformed into the prostitute, Balbina: "Nao seria Rosa o seu nome--chamar-lhe-iam Balbina." (p. 152) Balbina is the archetype of all the poor defenseless girls who inevitably end up in Rua Pedro Dias in Tomar.

Olinda, in Avieiros, serves as a contrast to the helpless Rosa. She too is expected to conform to the mores of the avieiro society. The avieiros form a pre-capitalist and patriarchal society.[32] Women are completely subordinated first to their fathers and then to their husbands. The avieiro community is an exaggerated microcosm of the greater Portuguese society. Olinda is not a submissive female. She is opinionated and outspoken and thus intrudes upon the male role. Her husband, Tóino, feels his masculinity to be threatened by her behavior. Provoked by his colleagues, he beats Olinda in order to affirm his dominance and retain his honor.

When Tóino is drafted into the army Olinda is forced to fend for herself and her child. Without her man she is

in constant danger of being raped. Rather than suffer added hardship she breaks with avieiro norms and goes alone to work in the fields of Agostinho Serra. She refuses to meekly suffer as a prisoner of her role but rather assumes the freedom she believes necessary to insure survival for herself and her son. Despite her spirit she is encumbered by male prejudices. When she wants to propose that the fishermen form a cooperative society to share labor, nets and taxes, she realizes that the men will never listen to her. She must relay her idea through a male spokesman, allowing him to receive the credit for it.

The poor woman frequently must resort to selling her body in order to procure even the necessities of life. Adultery serves as a way for her to gain favors for herself and her family.[33] Her adulterous affairs are unlike the capricious larks of the middle class woman such as Emma in Madame Bovary or Luísa in O Primo Basílio. While the latter maintain adulterous affairs to break their ennui, the poor woman sometimes must do it in order to merely survive. In Vindima de Sangue (1953) the speculator Silva Costa offers to buy the Teimas family's wine in return for Gracinda's sexual favors. Similarly, Olinda in Avieiros is made a gift of a plank she needs for the construction of a shelter. She is expected to pay for the plank with her body. True to her nature she breaks it in half. She refuses to prostitute herself in order to survive. The loyalty she owes her husband

is stronger. Even the middle class Helena in Horizonte Cerrado (1949) recognizes that her betrothal and marriage to Silva Costa is nothing more than a form of prostitution: "Se não fosse pecado, diria que me vou vender. Sim, é isso, é bem o termo." (p. 301) Men are not immune to sexual assault either. In O Muro Branco (1966) the young Zé Miguel is given a job by Sr. Elias but in return he is expected to become his patrão's lover.

In Os Reinegros Redol portrays a woman who feels desperately constrained by her sexual role. Julia aquiesces to the dictates of her society by marrying Alfredo, even though she does not love him. Because she is no longer a virgin and she is poor, she must find a willing partner or risk becoming either a tia or a prostitute. Then, as is expected of her, she bears three children. Her little girl, Felicidade especially becomes the target of her resentment. Julia longs for the freedom of Tonecas, a local street urchin who matures into a dashing rebel. Her prescribed role as a woman, wife and mother condemns her to this narrow existence. She is an unhappy wife, a bad mother and a limited human being.

The worker is completely dehumanized. The male's labor and the female's body are items that belong to the capitalist. As the character Josefino Barra observes in Fanga all this exploitation does exact a toll:

Sou bebedo?! . . . Melhor . . .
Se sou um desgracado
A culpa não é minha,
É da humanidade. (p. 92)

The dehumanization of the worker becomes a self-fulfilling prophecy.

The worker in Redol's novels is ground up by the dehumanizing machinery of capitalism. The harsh treatment meted out to the gaibéus does not unify them but rather breeds disunity among them. Since they occupy the lowest rung on the social ladder, they raise themselves in their own estimation by looking down on one of their own. Thus the character Pananão is a social outcast, a pariah among pariahs.[34] Carolas in Avieiros is a similar character. The worker's low self-concept does not allow for compassion for a fellow worker. Degradation is a continuing cycle. The exploiters degrade them and they in turn demean one another. The servants of Agostino Serra's house and the rebezanos of the area establish their own precarious superiority by looking down on the gaibéus.

Redol creates a world in which selfishness is an asset. The worker is surrounded by examples of successful egocentric men. Success, therefore, becomes synonymous with pure self-interest and a total unconcern for one's fellow man. The worker himself becomes a product of his predatory environment. The workers compete among themselves, to their own detriment, for the available jobs. The hiring

of non-locals in Gaibéus and Fanga causes the locals to despise their fellow workers. The landowners cleverly foment disunity. In their limited perspective, the workers are blind to where the blame should be placed. The exploiters take advantage of the non-locals' distress to pay lower wages. In Os Reinegros, a foreman throws the remaining job vouchers out among an expectant crowd of unemployed stevedors. The men must fight each other to obtain them. The first chapter of Marés is entitled "Onze Mundos." The eleven worlds are in reality the eleven laborers, each isolated from one another:

> Estrelas a formigar no céu. Onze homens--onze mundos isolados. Enxada ao ombro, passo largo a galgar a estrada, cada um com as suas incertezas. Não eram companheiros. Caminhavam lado a lado, mas não se sabiam compreender.[36]

The men compete rather than cooperate with each other. Redol gives many more examples of workers vying for the limited bare necessities of survival. It behooves the exploiters to keep the workers individualistic and disunited. "Divide and conquer" is a very successful socio-economic tactic of capitalism. In Richard Wright's autobiographical Black Boy (1937), white men induce two blacks working for rival companies to fight. The white men seek to dehumanize them. As long as a class or race is not solidified there is little hope for social amelioration.

Inherent in the worker's competition is the hope of one day becoming himself a boss. In Os Reinegros an anonymous

loiça* expresses this expectation: "Cada qual sabe de si. Quando se é velho, ninguém se lembra da gente. Há que forrar enquanto se pode." (p. 307) The worker's vision is clouded; he does not understand that the system is engineered to exploit him. The loiça wishes to work within the system. He plans to amass enough capital to return home and become himself an exploiter. He is the classic "man in a trap" character of Michael Gold's Jews Without Money. He is attempting to succeed within a system designed to repress him.

Exploitation goes further than to divide the workers' it also bestializes them. They become swelled with anger that must find some release. Their anger breeds more conflict among them: "Olhavam-se com rancor, de queixos cerrados; e, contudo, estavam ali para se ajudarem, naquela incerteza que os tocava de sorte identica." (p. 86 Horizonte Cerrado) In Horizonte Cerrado the unemployed cavadores, Sandão and Espanhol, nearly kill each other in a fit of rageful frustration. They become reconciled only to take their wrath out on a homeless dog, burning it to death. As well as disunifying them, their hunger brings out the worst in their nature. The adage is proven correct: "Numa casa donde não há pão, tudo ralha e ninguém tem razão." "In a breadless home there is much anger yet no one in the right."

---

*Loica is a slang term used in Lisbon to denote a migrant worker from the country-side.

The one true evil is their hunger. The workers' disunity favors the ends of the capitalists. Their desperate struggle to work their way upward only serves to enrich their exploiters.[36]

The poor are not only isolated from each other; they are also myopic. The aforementioned loiça in Os Reinegros and Rita in Fanga hope to better their situation through hard work and sacrifice. They do not realize the hopelessness of their struggle. The Caixinha family in Fanga has worked the same land for three generations without ever owning it. Manuel's father is completely resigned to this exploitative way of life. As he explains it to his son:

> Quando eu for velho e se o Sr Sorromenho quiser, ficarás aqui. A terra é boa, mas ele leva tudo. Um dia saberás o que isto é. Mas tem de ser assim. Já o teu avô e o teu bisavô tinham a mesma vida e por aqui não se dá outro jeito. (p. 60)

Narcisso, in the same novel, echoes the resignation of Zé Caixinha. Manuel describes him thus:

> Compadre Narcisso fora um grande amigo de meu pai e, como ele, era um trabalhador que respeitava os amos mais ainda que Deus. Falava-lhes submisso, de barrete na mão, como quem agradece a esmola de uma conversa. Queixava-se da sua fanga, sem nuna aludir a quem lhe cedia a terra e vivia do seu esforço e de outros. Recebia aquilo como uma fatalidade e não levava a bem os que resmungavam da vida dos patrões. (p. 171)

Neither man is aware that the capitalist superstructure inhibits their growth. They, as Isidro in Marés, are unresistant to their positions, as ants in a society where the exploiters unthinkingly step on them.

These men perceive their condition as a matter of fate. The loiça in Os Reinegros does not see the death of a fellow worker as a direct consequence of exploitation, but rather views it as one's particular fate. In Gaibéus, the patrão Agostinho Serra is referred to as "o dono do seu destino" in relation to Rosa. In reality her and her fellow workers' condition is not a result of unalterable fate, but rather is due to the exploitative manipulation of their lives. The workers' resignation is tantamount to defeat. Their belief in fate keeps them submissive and alienated from each other.

Debased and dehumanized, the worker's self-concept is sorely diminished. He comes to perceive himself as an inferior being. The examples of the poor of "Virtudes" in Olhos d'Agua selling their children typifies this attitude. In Fanga Ana's mother exhorts to become Joaquim Honorato's mistress. She barters her daughter's honor and future in return for momentary relief. The worker thinks of himself as chattel, while the exploiter is regarded as a superior being.

In Gaibéus the patrao Agostinho Serra appears to the ceifeiros in all his feudal regalia. He is mounted on a magnificent horse which seems to add to his supremacy: "Os criados diziam entre eles que o Agostinho Serra, quando ia no Doirado, ainda se mostrava mais patrão." (p. 88) In Portuguese the word cavaleiro, which literally means horse-

man, is employed to denote a gentleman. Serra is clad lavishly and is accompanied by a greyhound. He is an awe inspiring sight to the gaibéus. While they are barefoot and bent over in their misery and poverty, Serra is seated high above, impassive to everything as if he were a god. Diogo Relvas in Barranco de Cegos is referred to as "o manda chuva." In Avieiros, Tubarão is not only the master of the fishermen; even the river serves and obeys him: "Dono do Tejo. Até parece que as cheias lhe pediam licença para chegar, invadir as terras e destruir o pão." (p. 202) These men are so powerful that even nature heeds them. The repeated theme of Serra as the master of Rosa's fate is extended to all the gaibéus. He owns the lands and therefore the means of production. Without them the ceifeiros, who possess only their labor-power, would starve. In Marés, the fidalgo, D. Martinho, appears to the young impressionable João Diogo as a demi-god: "Deus e D. Martinho senhores de tudo--do Céu e da Terra." (p. 32) Redol himself, in his preface to Barranco de Cegos, recounts the story of how one day the landowner, the real Diogo Relvas (Relvas was a powerful family of the Ribatejo in the nineteenth century with vast landholdings),[37] patted his head. This was considered a great honor and a sign that he was destined to please his superiors. This sign, needless to say, proved entirely false. The exploiter inhabited another sphere of existence from that of the worker.

The worker is deprived of many intangibles necessary to his emotional well-being. Marx refers to the "psychological alienation" of the worker.[38] Since he does not own the land or any of the means of production, the fruits of his labor do not belong to him. This results in a sense of dissatisfaction and a lack of pride in his work.[39] The gaibéus and fangueiros can hardly be expected to take much pride in their work if the land they farm is not theirs and if they slave on it to line the pockets of others.

The worker, as a result of his heroic effort, is not a victor but a victim:

> . . . o esforço heróico dos gaibéus não conduz ao sucesso, à glória, à consagração. Pelo contrário, havaria uma incoerência entre o caracter de ação e seu desfecho, ou mais propiamente, põe-se um epílogo impugnativo porque em vez de heróis se fazem vítimas.[40]

A sense of outrage and injustice must inevitably begin to take hold of the worker. Anger and frustration are natural consequences of his condition. In Gaibéus the ceifeiro rebelde hates the most available symbol of repression, the foreman: "Cerra os olhos e pensa. Pensa vingança que não esqueça. A mão descarnada vai tacteando o arroz; o decepar das canas assemelha-se ao fender de um cutelo a cortar carne." (p. 34) As he reaps the rice he imagines he is killing the foreman and putting an end to the system. But the death of one exploiter will not terminate capitalism. In Fanga Josefino Barra counsels Manuel against murdering

Joaquim Honorato. Violence against an individual will do nothing to alleviate the affliction of the poor. In Gorky's Mother the revolutionary Pavel feels a deep sense of guilt for having killed a police informer. He recognizes that his victim is only a pawn. His death means nothing; the system continues. In Fanga, Manuel expends a great deal of effort and is repaid in hunger. His frustration and impotence result in a fit of temper:

> Cresceu-me a vontade de escavacar o que via à minha frente, pisar os restos com pés de ferro, para que tudo ficasse esmigalhado, em pó até, se possível fosse. Como me senti incapaz de o fazer, mordi na camisa e na carne do braço, até deixar as marcas dos meus dentes a ensangentar o riscado. (p. 102)

Similarly, the child Manuel Joaquim in Olhos d'Agua reacts to his hunger by wishing to stab the moon, as in the gypsy legend he has heard. Hunger must inevitably result in a sense of outrage.

The worker's anger and frustration may find negative outlets. Zé Caixinha in Fanga believes his failure to be a consequence of his own inadequacy. His impotence is increased because of his inability to vent his anger on the landowner, Sr. Sorremenho:

> O meu pai contava estas coisas cheio de indignação mas estou certo de que junto do Sr. Sorremenho não era capaz de protestar. Quando se enervava, era como se a voz se lhe tapasse. Punha-se branco, dava às mãos e à cabeça, e, se falava, era a gaguejar. (p. 107)

His sense of powerlessness leads him to drink. The cognizant worker, Josefino Barra, understands the poor man's

dependence on alcohol. It serves as an escape from the worker's sense of helplessness. Barra succumbs to alcoholism after unsuccessfully confronting the oppressive system. He is disappointed that his fellow workers did not side with him. He realizes that he is at fault for having surrendered. Redol portrays alcohol in Fanga as a stupifying agent administered to the poor in order to maintain their docility. Though Redol understands why the poor drink he does not condone it, nor does he depict drunkeness benevolently. Drunken husbands cruelly beat their wives in Fanga, Os Reinegros and Avieiros. As Zola, in L'Assomoir (1877), so powerfully condemns the reduction of the masses through alcoholism, Redol, in Fanga, inveighs against the system which uses alcohol to diminish the poor. Alcoholism is seen not as a separate affliction, but as a direct result of capitalist exploitation.

At times the worker's sense of impotence and rage cannot be adequately suppressed with alcohol. Sapped of all his strength, Manuel's father finally commits suicide. He resorts to this ultimate escape because he cannot face his inability to provide for his family. Manuel's own extreme despair and helplessness in trying to protect his sister from sexual abuse leads him to attempt suicide also. When alcoholism does not suffice as an escape, suicide becomes the worker's last recourse.

The basic human freedoms of Redol's worker-hero are

restricted. In Avieiros, the fishermen's freedom is limited by the rules and regulations enforced by Tubarão, a government official who represents the state.[41] The regime, as personified by Tubarão, is systematically restricting the personal freedom of the avieiros. They are forced to serve in the army and leave their families in peril, as in Tóino's case. They are prohibited by the local authorities from selling melons and forbidden to pick the wild greens that grow on the Senhora Companhia's land. Their once free, albeit impoverished, existence is being progressively narrowed and determined by the state.

Olinda, herself, loses her freedom when she is adopted by the middle class Dona Clotilde who practically encarcerates her in the barracão. While in the barracão Olinda is coerced into leading the narrow existence of the middle class. She sorely misses what she envisions as the pure freedom of the avieiros. Of course even that is a tragic illusion. The avieiros may be free to wander, but they are never free from want: ". . . a liberdade também é cadeia quando falta o trabalho a um homem." (p. 195)

While the avieiros are at least apparently free, the fangueiros are completely enslaved. When Manuel is fired and black-balled, he becomes acutely aware of the confines imposed on him by his station and his consequent dependence on the owners of the means of production:

> . . . senti mais forte a convicção de que perdera a independência e nunca mais a encontraria para o resto da vida. Lembrei-me do meu pai, do meu tio e de muitos outros. Todos os homens de trabalho da Golegã andavam sujeitos à mesma carga e isso deu-me uma certa resignação naquele momento. (p. 140)

He realizes that he and all the other laborers are dependent upon the landowners for their very existence and must therefore follow their dictates.

Manuel, like all proletarians, is completely robbed of his childhood. He accompanies his father to work in the fanga at an early age, leaving his childhood far behind. While working, he meets Buraco, a gypsy boy, who is the personification of freedom. Manuel longs to join him in play, but he must work. When his father commits suicide, he is prematurely saddled with the responsibility of becoming the man of the house and the protector of his sister's virtue. Similarly, Fancisco, in Marés, is cheated out of his childhood. Instead of playing, he must work his youth away in Sr. Autunes' store. Manuel is unable to indulge his childhood fantasies because he cannot afford the price of a ticket to the circus. Childhood and especially adolescence are luxuries the poor simply cannot afford. Manuel and Francisco parallel the children in Amado's Capitães do Areia and Soeiro Pereira Gomes' Esteiros (1941)who also forfeit their childhood to poverty. The child of a poor family must work to augment its meager income and insure the survival of the unit.

The extreme poverty Redol describes is degrading and humiliating. Manuel's father is ashamed because he cannot provide his children with new clothes for the feast of S. Martinho. Even his poverty, a fact of his life, is experienced as a reflection on himself. Alfredo in Os Reinegros feels emasculated and unworthy of possessing his own wife because he is unemployed: "Quem não tem dinheiro não tem mulher." (p. 72) Both men endure the humiliation of not being able to fulfill the male role and provide for their families.

There is a clearly conscious effort on the part of the exploiter to emasculate the worker. In Barranco de Cegos António Seis Dedos is banished from the Relvas' lands because he dares to challenge the masculinity of the patrão in the fandango. The old worker Zé Segeiro is robbed of his woman by Diogo's son, Miguel João, who then delights in tormenting the old man by relating to him the details of his conquest. In his frustration the old man reacts by scraping a broken bottle against his own face. This is an impotent act of rage: he knows that he can never avenge himself. The office worker, Pereira, in Anúncio, is publically humiliated by the manager, Loureira, for his inability to pay his grocery bill. Pereira is incapable of confronting Loureira to ask for a needed raise in salary. Because of his large family he is dependent on this job. Loureira is fully aware of his employee's predicament and enjoys watching him suffer.

The worker's emasculation is yet another indignity to be endured. Pereira is not even master of his own home but must give deference to his lodger. The exploiter here takes advantage of the worker's vulnerability to deprive him of his virility.

The worker may see no salvation for himself but have hope for his children. He may try to educate his children and rise through their accomplishments. Redol's own experience in Africa showed him that even this was no magic formula. In Fanga, Manuel is advised by a fellow worker to get an education. Manuel's curiosity impells him to seek it from Josefino Barra. But Barra's own enlightenment has only destroyed him. Like Caliban in Shakespeare's "The Tempest," his education has only served to make him more painfully aware of his misery: "You taught me language, and my profit on't is, I know how to curse."[42] Josefino Barra realizes that he may have been wrong in educating Manuel: "Quando se nasce para besta de carga, a inteligência é um grande tropeço. Nem sei se fiz mal em lhe ensinar umas letras." (p. 213) He worries that Manuel may himself become a disillusioned drunkard. In Anúncio, Fernando believes that his business education will open new doors, that it will be a "chave do mundo," which is the title of the chapter in which he appears. He is quickly disappointed. His diploma is of no more use to him than Redol's was during his stay in Africa. His parents' sacrifice does

not bring him instant success. Again in Anúncio, the poor parents of a young lawyer engage in a dialogue with him in which they come to terms with the necessity for their son to apply for a position beneath his abilities. They feel their sacrifice has brought them nothing: "O doutor ficará sepultado na carta de curso." (p. 170)

Redol portrays the machinations of those in power to oppress the worker. Yet his worker does not always elect to suffer passively. In Fanga, Manuel reacts positively by defying the system. He resorts to stealing from the landowners' fields in order to survive. After a theft of two corn cobs he walks proudly through the streets of the village: "De cabeça erguida, passei por ruas e travessas, enquanto a noite chegava. Sentia-me homem, porque naquele dia, . . . fora capaz de merecer a ceia." (p. 104) He feels neither shame nor guilt but rather an exhilarating sense of accomplishment. His act is an affirmation of his right, as a human being, to the basic necessities of life. In Gaibéus the figure of Cadete's father serves as a similar example of defiance. He has either to turn to stealing or perish. His defiance of the system renders him a hero, especially after he is killed by the police. Kay's Salazar and Modern Portugal and Fryer and McGowan Pinheiro's Oldest Ally: A Portrait of Salazar's Portugal both refer to the possible existence of police brutality in Portugal during the thirties. Cadete's father possesses the spirit that might have made him a

revolutionary.[43] He defies the regime and refuses to adhere to the middle class mores that do not apply to him. These dictates of society cannot apply to the poor; they serve only to maintain the status quo. Olinda in Avieiros, admires Zé Soisa for having challenged Tubarão's authority. She hopes that her son may resemble him in spirit. The defiant worker pays a price for his personal rebellion. Cadete's father is killed and Zé Soisa is deported to Africa. In Fanga Manuel encounters a nameless worker who, because of his rebelliousness, has spent a great part of his life in prison. These workers' crimes are an affirmation of their humanity and a refusal to serve the capitalists' ends. In Anúncio the meek and abused office worker, Pereira, admires the criminal because of his strength: ". . . havia sempre alguma coisa dentro dele a amaciar-lhe a ira . . . admirava todos os homens que cometiam actos violentos, suicidas ou criminosos, ladrões ou despotas." (p. 29) The criminal here has the same attraction of the nineteenth-century Newgate fiction in England. But here, the criminal embodies a form of political protest.

In Horizonte Cerrado the angry small wine growers and laborers assault a speculator's warehouse and burn it down. Their thoughtless action is what Trotsky refers to as "spontaneous insurrection."[44] The masses unit under a common hostility to their oppressors and lash out blindly. This is futile, for, although they do attack the repressive

system, they are unorganized and have no alternative system to offer.

Redol presents a number of alternatives open to the worker. Seeking an education is clearly one of them, but as he repeatedly demonstrates, it is frequently disappointing and ineffective. Moreover, it is an individual solution and cannot begin to act on the root of the problem. Similarly, emigration is an active alternative open to the worker who wants to better his life.

By European standards Portugal is a poor country. In Barranco de Cegos Redol enumerates the nineteenth-century events that led to the nation's prostration: ". . . a independência do Brasil, as aventuras coloniais, agora a implantação da República Brasileira, o ultimato, a revolução do Porto . . . e a falência do Baring Brothers."[45] In the Ciclo Port Wine trilogy, Portugal's weakness is painfully apparent as her fate is casually discussed by the strong European powers. Salazar's frugal policies failed to stimulate the economy. The jobs available were never proportionate to the constant rise in population. Emigration, therefore, has traditionally served as the solution to the worker's plight. Since most avenues to economic success were closed to him in his native land, the worker was obligated to seek a new life elsewhere. The large Portuguese enclaves in Brazil, the United States and France attest to the necessity of emigration. Although emigration to more industrialized

nations has generally benefited the Portuguese worker, Redol portrays it as an escapist solution. By emigrating, the worker does not address himself to the situation, but merely succeeds in evading it.[46] In Gaibéus the ceifeiro rebelde attempts to discourage two of his fellow workers from emigrating. The two workers hope to make their fortune and return home as bourgeois heroes. Their dream is similar to that of the loiça in Os Reinegros. The ceifeiro rebelde tries to explain to them that the exploitative system is ubiquitous. The dream the two men have for themselves should be expanded to include all men. The worker's plight is the same throughout the world: "A Africa e o Brasil estão com a gente. Todo o mundo pode ser Africa e Brasil." (p. 121) In Olhos d'Agua, Bicas, a disillusioned emigré writes home to his mother. He has learned that there are things more important than money: "Das grades da cadeia vejo o luar e acho que esta certerza é melhor do que o dinheiro, que ter amigos é melhor do que o dinheiro . . . que ter sonhos é melhor do que o dinheiro." (p. 186) Alfredo, in Os Reinegros, is dissuaded from stowing away on a ship to America. When he is reminded of a worker's rally he immediately knows where his allegiance lies: "Era preciso um esforço de todos e ele não podia negar o seu. A América já não era precisa. Que fosse o Mazurca com os outros que quisessem desertar. Ele ficaria para sempre no seu posto." (p. 361) Redol depicts emigration as a betrayal of one's

class, a desertion of one's post. The duty of the worker is to remain at home and combat the forces that seek to oppress him.

In Fanga the description of the two men warring within Manuel typifies the dichotomy between the individualist dream and the collective effort. On one side is the fangueiro, the individual, who hopes through perseverance and hard work to one day have something of his own. And then there is the alugado, the collective man, who sees the error of his dream:

> Manuel Caixinha lutara aquele tempo com os dois homens que guardava dentro de si. O alugado revoltava-se com o trabalho ofericido para regalo do Falcão, entendendo que era preferível passar pior, mas não entrar em contratos daqueles. Se os outros continuavam, era preciso que um desse o exemplo e lhes fizesse sentir o trato a que os submetiam. O fangueiro, por seu lado, entendia que o mundo assim não se endireitava e cada um devia amealhar para si, procurando libertar-se da praça. (pp. 324-5)

Manuel is tormented because he cannot decide which voice he should heed. The individual within him is totally frustrated, while the collective man has not yet come to the fore. Manuel's decision is delayed by Rita, his betrothed, who is deluded and accepts the system of capitalism. The landowner, Sr. Sorremenho, advises Manual to think only of himself: "Trata de ti, homem. Com o que sabes ler, com a gana que tens e mais o que sabes de trabalho, podes arranjar um bom lugar numa casa grande. . . . Os outros não te pagam coisa nenhuma." (p. 297) Fortunately, Manuel begins to

realize that, only in striving with his fellow worker, will there be a chance to end the system that oppresses him. The collective man within him finally does triumph.

Redol strongly suggests that the only viable solution to the worker's plight is class solidarity and the organized action that can grow from it. Any individual solution, whether emigration, pure self-bettermen or unorganized rebellion, does not attack the root of the problem. He even rejects the seeking for solace in religion. In this Redol again follows Marxist guidelines; as long as the worker is promised and believes in a spiritual reward he will not totally commit himself to changing his mortal condition.[47]

Marx, in his law of increasing misery, predicted that, as the classes polarized, the workers' lot would steadily worsen. This situation would then inevitably lead to a revolution of the proletariat. Critics of Marx, such as G. H. D. Cole, have pointed out that the truly repressed classes of a society were not likely to revolt. A social class must first possess a necessary amount of freedom and material well-being before it can affect its environment:

> Marx stated that because of increased misery the proletariat would take up arms and overthrow the bourgeoisie but herein lies a paradox--for even as Marx claimed revolutions are made by economically advancing classes not by decaying ones--this increased misery would drive the proletariat not to revolt but out of existence.[48]

Ironically, things must first improve before social change can come about.

Camus, in The Rebel, states that the act of rebellion implies a sense of self-worth. Moreover, it never is a selfish act but a magnanimous impulse to better the human condition.[49] The rebel internalizes a set of values that lend him dignity. These values take precedence over the individual. The rebel is allied to a cause that will affect all men. In Gaibéus, the ceifeiro rebelde has such an orientation. He adopts a cause which gives him a direction in life: "O ceifeiro rebelde tem bússola--bússola que marca um norte." (p. 44) These internalized values save him from being ground up by the system. Authority in and of itself is not to be blindly obeyed. The rebel follows the dictates of justice. Manuel Caixinha is cognizant of this point: "Desde pequeno que admiro os que são capazes de contriar os outros quando têm razão." (p. 49)

Before the workers can become unified they must first become aware of the truth of their situation. In Mother, Gorky outlines the process whereby a limited character gradually becomes conscious of the path to freedom. The mother is converted to Marxism as a cause. Once the worker makes the values of the cause his own, no exploiter can ever again reduce him to chattel. In Vindima de Sangue Francisco undergoes a similar process. He becomes class conscious and learns the cardinal rule of Marxism: from each according to his ability, to each according to his need. When Francisco and Gracinda share their common cause, their

once immoral relationship becomes newly meaningful and purified.[50]

The aware worker possesses a class consciousness that enables him to empathize with all men. The ceifeiro rebelde feels a deep compassion for his fellow workers. He hears their repeated calls for water: "Agua! Agua!" He sees behind the literal meaning: it is a plea for mercy: "Para o ceifeiro rebelde os brados dos aguadeiros assemelham-se a gritos de socorro no meio do incêndio." (p. 83) The ceifeiro rebelde has broken out of the narrow parameters allotted to the povo. He has acquired the perspective that enables him to see the flaws in the infrastructure of his society.[51]

Olinda and Tóino in Avieiros share a pre-capitalist solidarity. They are not yet the sophisticated proletarians whom Marx envisions will overthrow the capitalists. Their matrimonial fidelity is contrasted to the lack of group cohesion of their exploiters.[52] While Zé Malho cuckholds his partner, Espanto conspires with his wife against him. In this particular triangle everyone is betrayed. The avieiros' bond is deep. Both Tóino and Olinda remain loyal to each other during their forced separation while he serves in the army. When the flood threatens the group none of the women elect to leave their husbands behind. They are willing to risk their childrens' lives to stay with their men. Tóino and Olinda labor together in harmony. This labor is not only

a manifestation of their love for one another but also a means of survival.[53] In their shared labor and loyalty they refuse to betray the group values.[54] The avieiros foreshadow the emerging proletariat sense of class-consciousness and worker solidarity.

The urban proletariat in Os Reinegros, as represented by Alfredo, is at first deluded by promises made by the middle class prior to the installation of the Republic. When the workers realize their error they adopt a new battle cry: "O POVO SÓ PODE CONTAR CONSIGO." (p. 226) Alfredo dedicates himself to the amelioration of the masses' condition. The height of worker solidarity is achieved with the general strike of the dock workers. Even the self-centered loiças stand with their fellow workers. As in Francisco and Gracinda's case, Julia and Alfredo's relationship is improved and enhanced when they join the common cause.

The theme of worker solidarity pervades Redol's novels. It is the only efficacious remedy to the dilemma of the exploited worker. The exploiters are no match for a totally organized proletariat. In Vindima de Sangue the foreman must back down when he is confronted with a consolidated group of workers. Similarly, the landowners in Olhos d'Agua must agree to the wage the united coalition of gaibéus demand. While the capitalist may own the means of production he cannot turn it into profit by himself. Labor-power is the essential component if any value is to be produced.[55]

Redol, like all other Marxist oriented thinkers, had great confidence in the future. For him, the future was represented by youth, and he and other Neo-Realist writers placed great hope in the youth of Portugal.

The chapter entitled "Sete Estrelas" in Gaibéus embodies Redol's aspirations for the coming generations. The young gaibéus and rabezanos renounce their prejudices and unite to form a micro-society. Redol's faith in youth reflects Amado in Capitães de Areia or Pereira Gomes in Esteiros. Like Amado's and Pereira Gomes' characters, the boys are loyal to the group and directed toward a goal. They represent the author's conviction that human nature is primarily good and that the solidarity of the masses is inevitable. The resiliency of the boys serves as an indicator to the endurance of the masses. The comradery of these seven boys is a harbinger of the unification of the masses which Redol sees as forthcoming.[56] The seven stars that appear in the sky represent the hope for the termination of bondage of one class by another. Redol displays a deep fondness for children throughout his novels. He frequently assumes their point of view with great sensitivity. His children's literature further attests to this special fondness. The children were to inherit his imperfect world, but Redol had faith that, armed with Marx's new humanism, they would be able to rectify it.

Redol is accused by some critics of having repeated

the formula of Jorge Amado. His political orientation parallels that of the Brazilian author. Both authors are committed to a political stand that also serves as motivation for their art. Moreover, Redol's lyric style in his early novels, such as Gaibéus and Avieiros, is said to be an indirect imitation of Amado.[57]

Mario Sacramento praises Redol's talent for observation and his capacity for reproducing the real. He was more concerned with reproducing the truth than creating art.[58] Redol was in search of an absolute truth; art threatened to cloud his vision.[59] He attempted to use his eyes as if they were a camera. His use of the dramatic present and of the tableaus in Gaibéus were literary adaptations of cinematic techniques.[60]

In novels such as Gaibéus and Os Reinegros the social issue obviously takes precedence over the literary art. João Gaspar Simões maintains that any literature devoted to the presentation of a thesis runs the risk of suffering limitations.[61] In Gaibéus, Avieiros and Fanga Redol endeavors to demystify the rural common man.[62] He wished to separate the worker-hero from the traditional folkloric element. In his novels the rural worker was divested of folkloric interpretations and became real.[63] By depicting the worker's life realistically and honestly, Redol hoped to break down the barriers of social centricity and bring the plight of the rural worker to the fore. In order to accomplish this

end Redol creates, in Gaibéus, his version of the epic.

Redol's worker-hero does have much in common with his classic counterpart. Like the classic hero, he is the "champion of things becoming," and enemy of the static situation. He is also a rejuvenator of his society. Olinda, in Avieiros, is a reviver of her society. Gregory McNab compares her life to that of Moses.[64] Like the Biblical patriarch, she delivers her people from bondage. The classic hero is embodied in the worker, while the implaccable god is represented by the exploiter. The worker-hero and the exploiter-god are governed by the same fatalism here as in the classics. Their lives are predestined according to their socio-economic position. The "Moira" of the classics is the capitalist system in Redol's novels, for it is the system that predetermines the characters' reactions. Like his classic predecessor, Redol's worker-hero battles in spite of his predestination. He too is driven toward his goal by a force beyond the exploiter-god's control. The force is called the new humanism espoused by Marx. The individualism of a Ulysses or Aeneas is replaced by collective humanity. As Irving Howe states in reference to the political novel: "The age of individual heroism was dying, the age of mass ideology beginning to appear."[65]

Gaspar Simões cites Redol's bifurcation of his characters into the good simple worker and the evil decadent exploiter as an oversimplification.[66] The worker-hero is

not always the simple saint. When he does act badly his misconduct is not attributed to an innate evil but to the social conditions that surround him. When Tóino beats Olinda or when Julia mistreats her children, they are lashing out at their social and economic shackles. Redol believed in what Costa Dias termed "intelectualidade organica," the innate intelligence of the common man.[67] He held the peasant in high esteem. He did not subscribe to Trotsky's assessment of the peasant as a follower equally comfortable supporting the bourgeoisie or the urban proletariat.[68] Redol's rural worker-hero feels a strong sense of class identity. Both Trotsky and Redol did agree on the necessary for the consolidation of all the working masses, both rural and urban, if any significant social change was to occur.

Redol's mistakes parallel Marx's miscalculations. The worker's lot did not increasingly worsen, but as capitalist economies evolved, as in the United States, the worker's share of the profit increased.[69] Marx predicted that the worker's increasing misery would inevitably lead to a socialist revolution. When the worker was subjected to increasing misery, as in Germany and Portugal in the 30's and 40's, it facilitated the rise of Facism rather than Socialism.[70] Moreover, economic class is not the sole factor in determining the individual's response to any given situation. Other factors such as personality and education can be equally influential. Redol portrays his worker-hero as totally bound

by his economic class. His fixed position results in a class consciousness. Redol hoped his worker-hero would one day implant a new order. Men would cease being rivals in the procurement of necessities but would become brothers and share them.

FOOTNOTES TO CHAPTER III

[1]António Alves Redol, Gaibéus, 6th ed. (Lisbon: Publicações Europa-América, 1940), p. 7. Inasmuch as all subsequent references to Gaibéus are to this edition, page numbers of quotations will be henceforth indicated in the text.

[2]Jorge Amado, Cacau, 11th ed. (São Paulo: Livraria Martins Editora, 1961), p. 149.

[3]Louis Aragon, Pour un Réalisme Socialiste (Paris: Les Editions Denoël et Steele, 1935), p. 11.

[4]Mario Dionisio, Foreword to Barranco de Cegos, by António Alves Redol (Lisbon: Publicações Europa-América, 1962), p. 12.

[5]Joaquim Namorado, Foreword to Fanga, by António Alves Redol (Lisbon: Publicações Europa-América, 1943), p. 10.

[6]Eugene Fodor and William Curtis, eds., Portugal (New York: David McKay Inc., 1977), p. 181.

[7]António Alves Redol, Olhos d'Agua (Lisbon: Centro Bibliográfico, 1953), p. 30. Inasmuch as all subsequent references to Olhos d'Agua are to this edition, page numbers of quotations will be henceforth indicated in the text.

[8]H. V. Livermore, A New History of Portugal (Cambridge: Cambridge University Press, 1969), p. 67.

[9]McNab, Neo-Realist Novel, p. 29.

[10]Robert Liddell, Robert Liddell on the Novel (Chicago: University of Chicago Press, 1969), p. 33.

[11]Maxim Gorky, On Literature, trans. V. Dober (Moscow: Foreign Languages Publishing House, n.d.), p. 103.

[12]Alexander Pinheiro Torres, Romance: o mundo em equação, 226-230, quoted in Vértice, vol. 30, no. 322-323, Nov.-Dec., 1970, p. 986.

[13]Maria Aparecida Santelli, "Alves Redol e o Tempo das Ações Consumidas," Revista de Letras, vol. 12, 1969, p. 126.

[14]McNab, Neo-Realist Novel, p. 40.

[15]Namorado, Foreword to Fanga, p. 22.

[16]António Alves Redol, Porto Manso (Lisbon: Inquérito, 1946), p. 57. Inasmuch as all subsequent references to Porto Manso are to this edition, page numbers of quotations will be henceforth indicated in the text.

[17]G. H. D. Cole, The Meaning of Marxism (Ann Arbor: University of Michigan Press, 1964), p. 114.

[18]C. Wright Mills, The Marxists (New York: Dell Publishing Co., 1962), p. 69.

[19]António Alves Redol, Anúncio (Lisbon: Inquérito, 1945), p. 185. Inasmuch as all subsequent references to Anúncio are to this edition, page numbers of quotations will be henceforth indicated in the text.

[20]António Alves Redol, Fanga (Lisbon: Publicações Europa-América, 1943), p. 125. Inasmuch as all subsequent references to Fanga are to this edition, page numbers of quotations will be henceforth indicated in the text.

[21]Karl Marx, Capital, trans. Samuel Moore and Edward Aveling (New York: The Modern Library, 1906), p. 558.

[22]McNab, Neo-Realist Novel, p. 70.

[23]António Alves Redol, A Barca de Sete Lemes, 6th ed. (Lisbon: Publicações Europa-América, 1958), p. 59. Inasmuch as all subsequent references to A Barca de Sete Lemes are to this edition, page numbers of quotations will be henceforth indicated in the text.

[24]António Alves Redol, Avieiros (Lisbon: Publicações Europa-América, 1942), p. 69. Inasmuch as all subsequent references to Avieiros are to this edition, page numbers of quotations will be henceforth indicated in the text.

[25]António Alves Redol, Os Reinegros (Lisbon: Publicações Europa-América, 1972), p. 21. Inasmuch as all subsequent references to Os Reinegros are to this edition, page numbers of quotations will be henceforth indicated in the text.

[26]Jose Maria Ferreira de Castro, Os Emigrantes, 14th ed. (Lisbon: Guimaroes Editores, 1969), p. 252.

[27]Kay, Modern Portugal, p. 58.

[28]Mills, Marxists, p. 219.

[29]António Alves Redol, Uma Fenda na Muralha (Lisbon: Portugália Editora, 1966), pp. 126, 198. Inasmuch as all subsequent references to Uma Fenda na Muralha are to this edition, page numbers of quotations will be henceforth indicated in the text.

[30]António Alves Redol, Horizonte Cerrado (Lisbon: Edições Cosmos, 1949), p. 18. Inasmuch as all subsequent references to Horizonte Cerrado are to this edition, page numbers of quotations will be henceforth indicated in the text.

[31]José Cutileiro, A Portuguese Rural Society (Oxford: Clarendon Press, 1971), p. 152.

[32]McNab, Neo-Realist Novel, p. 82.

[33]Cutileiro, Rural Society, p. 152.

[34]McNab, Neo-Realist Novel, p. 32.

[35]António Alves Redol, Marés, 4th ed. (Lisbon: Publicações Europa-América, 1941), p. 18. Inasmuch as all subsequent references to Marés are to this edition, page numbers of quotations will be henceforth indicated in the text.

[36]Marx, Capital, p. 558.

[37]Grande Enciclopédia Portuguesa Brasileira 1945 ed., s.v. "Relvas," p. 42.

[38]Mills, Marxists, p. 86.

[39]Ibid., p. 87.

[40]Santelli, "Alves Redol," Revista de Letras, p. 124.

[41]McNab, Neo-Realist Novel, p. 71.

[42]William Shakespeare, The Tempest (Baltimore: Penguin Books, 1959), p. 46.

[43]McNab, Neo-Realist Novel, p. 37.

[44]Mills, Marxists, p. 271.

[45]António Alves Redol, Barranco de Cegos, 3rd ed. (Lisbon: Publicações Europa-América, 1962), p. 45. Inasmuch as all subsequent references to Barranco de Cegos are to this edition, page numbers of quotations will be henceforth indicated in the text.

[46]McNab, Neo-Realist Novel, p. 35.

[47]Acton, What Marx Said, p. 48.

[48]Cole, Meaning of Marxism, p. 114.

[49]Camus, Rebel, passim.

[50]McNab, Neo-Realist Novel, p. 146.

[51]Ibid., p. 37.

[52]Ibid., p. 75.

[53]Ibid., p. 73.

[54]Alexander Pinheiro Torres, "A Proposito da Reedição de Avieiros," Seara Nova, no. 47, 1969, p. 185.

[55]Marx, Capital, p. 51.

[56]McNab, Neo-Realist Novel, p. 36.

[57]Alfredo Casais Monteiro, O Romance e os seus Problemas (Lisbon: Biblioteca de Cultura Contemporanea, 1950), p. 291.

[58]Mario Sacramento, Ensaios do Domingo (Coimbra: Coimbra Editora Limitada, 1959), p. 210.

[59]Fernando Namora, "Carta aberta a Alves Redol," Vértice, vol. 30, no. 322-323, Nov.-Dec., 1970, p. 859.

[60]José Manuel Mendes, "Para uma Compreensão de Alves Redol," Vértice, vol. 30, no. 322-323, Nov.-Dec., 1970, p. 875.

[61]João Gaspar Simões, Crítica III (Lisbon: Delfos, n.d.), pp. 142-143.

[62]Mendes, "Compreensão de Redol," Vértice, p. 878.

[63]Namora, "Carta aberta," Vértice, p. 863.

[64]McNab, Neo-Realist Novel, p. 78.

[65]Irving Howe, Politics and the Novel (Cleveland: World Publishing Co., 1957), p. 20.

[66]João Gaspar Simões, Critica I (Oporto: Libraria Latina Editora, 1942), p. 423.

[67]Augusto da Costa Dias, Literatura e Luta de Classes (Lisbon: Editorial Estampa, 1975), p. 21.

[68]Mills, Marxists, p. 281.

[69]Ibid., p. 121.

[70]Cole, Meaning of Marxism, p. 120.

CHAPTER IV

The Alienated Hero

In Fanga the protagonist, Manuel Caixinha, experiences internal conflict. The individual and selfish side of him, the fangueiro, is finally vanquished by the alugado, his collective man. In the previous chapter we see how the exploited hero undergoes a metamorphosis. He transforms himself from an unknowing victim of capitalism into a cognizant militant. The ceifeiro rebelde in Gaibéus, Manuel in Fanga, Olinda in Avieiros, Alfredo in Os Reinegros and Francisco in Vindima de Sangue all become aware of the arbitrary injustice of the capitalist system and resolve to ameliorate their condition through class solidarity. These protagonists represent Redol's positive hopes for the prostrate hero, and he treats them kindly. They are personifications of Marxist optimism. In the novels Marés, A Barca dos Sete Lemes and O Muro Branco, Redol explores dimensions beyond the parameters of Neo-Realist optimism. Here he portrays the characters whose selfish strivings triumph over the collective spirit. They are depicted as having responded negatively to their condition by betraying their own social class. Redol does not view them favorably. He portrays them as alienated from humanity. This alienation manifests

itself through the predominance of the individual over the group.

The negative protagonists[1] of the above novels begin their lives auspiciously. In Marés Francisco is born into a good but poor home. His parents are honest workers who display the same pre-capitalist solidarity as Olinda and Tóino in Avieiros. Francisco's father, João Diogo, is an aware worker who refuses to be awed by the fidalgo, D. Martinho. The fidalgo lowers himself in Joao's estimation when he misses a partridge while hunting.

> Grande que nem um pinheiro, o D. Martinho. Deus devia ser daquele tamanho, pensara. Mesmo por ali, quando se falava dos dois, era com o mesmo respeito. Mão no barrete e olhos no chão. Deus e D. Martinho senhores de tudo--do Céu e da Terra. Só das perdizes, não. Que ela se safara e nunca mais lhe puseram vista. Das perdizes e narcejas era dono o Zé Gaitas. Espingarda real. (p. 32 Marés)

João Diogo, then still a child, begins to realize the equality of all men. Unlike his robust father Francisco is a spoiled weakling. "Era um menino de vidro, aquele Francisco. Branco que nem uma freira; débil que nem um fidalgote. Não saía ao pai." (p. 24) The physical difference is indicative of a far greater dissimilarity.

In O Muro Branco the protagonist, Zé Miguel, displays a positive defiance while still a child. In the last chapter we saw how defiance was a first step towards rejection of capitalist values. It is a conscious declaration on the part of the individual of his right to live and to

partake of his fair share of the earth's riches. Zé Miguel inherits his defiance from his grandfather, António Seis Dedos, who in Barranco de Cegos challenges the omnipotent Diogo Relvas. Like his grandfather, Zé Miguel is not cowed by his social superiors. As a student in the local school for the poor he refuses to become subservient to the teacher, D. Aldegundes. Her function seems to be to wear down the poor boys' defiance and convert them into humble acquiescent workers.

> . . . a escola da D. Aldegundes, espécie de câmara de suplícios onde o rapazio se habituava à inquisição de estátuas voltadas para a parede e às tareias de reguada e bofetão, para de lá sairem mansos e acobardados.[2]

The grandfather, himself a rebel, recognizes the value of his grandson's defiance. "O fedelho tem fisga; não lha partam." (p. 40) Zé Miguel possesses the raw materials that would enable him to positively affect his environment. He does briefly ally himself with his cousin Pedro Lourenço, a political agitator and a union organizer. The alignment is fleeting, however, for Zé Miguel never acquires the internal values that are necessary for true allegiance to the cause.

In A Barca dos Sete Lemes the circumstances under which Alcides is born portend a second coming. He is born of humble parents in a stable on Christmas Eve. To the people in need of hope, he is thought to be a savior who will ease the afflictions of the povo, laid low by the First

World War. The infant is given the sobriquet Menino Jesus. Prophetically the local priest cautions the people to be wary concerning Alcides' salubrious promise. "Só o futuro nos dirá, porém, com a ajuda da Santa Madre Igreja, se esta criança, é Alguém que veio na hora própia, um homem vulgar, filho de um ébrio, ou um aliado de Satanás." (p. 87) Despite the inexorable process that transforms him into a murderer, Alcides shows signs of humanity throughout the novel. His fondness for the old man, Mula Brava, and his alignment with the valadores during their strike attest to his possible redemption. While laboring to stave off the waters of the Tagus he even saves a co-worker's life. This is to be the last constructive act in his life. Thus all three protagonists show promise at the outset of their lives. Yet they all degenerate into egotistical exploiters of their own people. In order to trace their deterioration from possible redeemers to betrayers and exploiters, let us examine their formative environment.

These heroes are all abruptly and prematurely separated from the nutritive environment of their homes because of their abject poverty. In Marés Francisco's parents are forced to send him away to work in Sr. Autunes' store. Unknowingly they have apprenticed him to the embodiment of the petite bourgeoisie. Francisco misses the countryside he knew as a shepherd:

> A Branquinha nunca mais teria os seus afagos. O guizo lá estava por entre os outros todos. . . . A sua funda abandonada sem ter quem lhe metesse pedras e as fizesse zunir encosta abaixo. . . . E a sua flauta de cana. . . . Da loja não veria o rio nem a vela vermelha. (pp. 62-63)

In O Muro Branco, Zé Miguel has always felt unloved by his mother, Irene Atouguia. He blames her for his withdrawal from his social class. "Se a mãe tivesse chorado alguma vez por ele à sua frente, quem sabe?, é possível que não empreendesse esta viagem sem regresso." (p. 28) As a child he purposely misbehaves in order to call his mother's attention to him. The combination of his starvation for love and his mother's inability to express her emotions lead to his sense of alienation.

In A Barca dos Sete Lemes, the protagonist, Alcides, is orphaned at an early age. During his internment in the orphanage he suffers from a lack of human contact. He compares this stage of his life to a passage through a long black tunnel: ". . . os arcos [do asílio] me pareçam um túnel. Um túnel negro, sem nenhuma luz lá dentro." (p. 96) A sense of forlorness has been instilled in him by the death of his parents and the Peraltas sisters who adopt him. The feeling of abandonment is reinforced when he is apprenticed to the store owner Sr. Lobato, whose name literally means "a small wolf." Lobato mistreats him. He leads a friendless existence with the sole exception of the rats. "Um rapaz sòzinho, sem amigos, arranjando amigos entre os ratos."

(p. 109) When he does entrust his secrets to another human being, as he does when he tells his co-worker, Augusta, that he has reported their deportment in the store to Lobato, he is betrayed. This breach of confidence causes him to begin retreating from others. Alcides spends his formative years in almost complete isolation.

> E agora a solidão, aquele grito terrível, e ele sòzinho--sòzinho de amizades e carregado de amagura. (p. 289)
> . . . estar só e não ver ninguém, gritar e ninguém, responder, é a tristeza mais triste que eu conheci. (p. 302)

Like Francisco and Zé Miguel, Alcides' loneliness withers him so, that he compares himself to a dead tree.

> Pois era mesmo uma árvore seca, disse ele, daquelas que ainda ficam em pé durante muito tempo, mas só esperam os meses necessários para apodrecer até ao cabo ou algum golpe de vento que as derrube por uma vez. (p. 301)

They have all lost contact with their humble origins. Alcides' father fearfully predicts that his son's adoption by the middle class Peraltas may one day lead him to be ashamed of his roots.

> Estou lá agora pra que fizessem dele um cartola e amanhã morder-me de vergonha porque ele tinha nojo da familia. . . . Antes queria vê-lo deitado no fundo dum caixão. (p. 60)

Francisco similarly feels humiliated at once having been a shepherd. Like Tubarão in Avieiros, these characters despise what they once were. They are the antithesis of Olinda. Whereas she reunites herself with her class after her hiatus with D. Clotilde, they divorce themselves from

theirs.

Francisco has no model other than the egotist Sr. Autunes. In the chapter cynically entitled "Universidade" he is instructed in the guiles of his profession. While the rich clientele receive fair treatment, the poor are swindled. Their powerlessness makes them easy targets for exploitation. Francisco is instructed to differentiate people by their wealth:

> Mulher de idade, senhora. E depois vossemecê. Se é pessoa de bom trato, com ares. . . . Muda o caso de figura. Comprimenta-se com a cabeça e trata-se por Dona e Vossa Excelência. . . . Se pequena e descalça, rapariga. . . . Pela maneira de vestir vê-se logo. Quanto melhor vier, melhor se trata. (pp. 131-2)

In Lobato's store Alcides receives a similar middle class training. By offering him a vague promise of social amelioration, Lobato is able to enlist his services to spy on his co-workers. Alexandre Pinheiro Torres, in his preface to the novel, credits Alcides' lack of class identity with his initial bourgeois upbringing (p. 13). Both boys are tutored to exploit the defenseless povo. They also learn, as Zé Miguel did, that money is the central element in their society; its possession, they are told, will insure them equitable treatment. Because they are alone and friendless, they are easily swayed by their capitalist training. In an attempt at friendship, Alcides is further instructed in selfishness by Jerónimo Arrenega:

> Cidro queria tudo o que Jerónimo Arrenega achasse bem, porque com ele estava a aprender muita coisa necessária para a vida. Um homem deve ser safo em todas as ocasiões. (p. 270)

In O Muro Branco Zé Miguel quickly learns that individual drive returns higher dividends than collective action. As a truck driver, he must compete with his fellow workers in order to obtain higher prices for the fish he transports: "Aí não havia amigos durante as corridas, era carregar à pressa." (p. 132) These protagonists, like Manuel Caixinha in Fanga, are advised to think only of themselves. Yet, unlike Manuel, they all heed the advice.

All three of these negative protagonists suffer from a lack of identity. Alcides is the most extreme case. During the short span of his life narrated in the novel, he receives seven sobriquets and one variation on his own name. The novel's title suggests a boat with seven rudders. Such a craft could not possibly maintain a straight course. Alcides undertakes a journey to search for his identity. Each name he is given fails to take hold, with the unfortunate exception of "Chacal," the jackal, indelibly tattooed on his back. When he is asked his name during his initial enlistment in the Foreign Legion he assumes the identity of his dead companion Jerónimo Arrenega. His lack of self makes him a pliable instrument for the malevolent authority of the Fascists. He, Francisco, and Zé Miguel, have no positive model to emulate in their formative years. They are surrounded

by a hostile capitalist environment which rewards selfishness and even murder. In Marés and A Barca dos Sete Lemes the shopkeepers, Autunes and Lobato, serve as negative models for the protagonists. Their greed and cruelty appear to the boys as traits to be emulated. The protagonists' initial loneliness serves to isolate them from the aggregate of humanity. It stimulates their nascent individualism, and thwarts any possible class consciousness.

In the aforementioned internal conflict of Manuel Caixinha, the positive collective aspect of himself triumphs over the selfish individual. Francisco experiences the reverse. He hoards foodstuffs and refuses credit to the families whose men are off fighting in World War I. When the people riot and attack the store he recognizes their right to survive and experiences a fleeting moment of indecision. Unfortunately the capitalist individualist in him vanquishes the collective man.

> Irmãos! Tomai tudo, porque tudo é vosso! . . . Mas a vida é de quem tem querer. A vida era aquilo mesmo. Uns formigas--outros homens. Os que estavam lá fora não eram seus irmãos. Ele caminhara e vencera. E a vida é dos que a vencem. Que a vencem, vencendo os outros, sem olhar como. (p. 184)

It becomes clear that there was never any real hope for his collective inclination to emerge, for it has long ago been suppressed. As a boy in Autunes' store he listened with avid interest as a fellow worker, Isidro, explained the machinations of fate. Isidro maintained that some were born

exploiters--they are the men, and some were destined to be exploited--they were the ants. The exploiters unconsciously trample on the masses of ants. Isidro is mistakenly resigned to his fate as an ant. He predicts that Francisco, however, will rise up and join the exploiters. Inherent in the dream of social amelioration is the obliviousness of the tyro exploiter to his former economic prostration.

> São todos assim. Eu cá julgo que é da altura. A gente sobe, sobe. . . . E os olhos cegam-se para baixo. Às vezes, quando se anda, pisam-se os outros que não puderam subir. É como eu com as formigas aqui no armazém. Não reparo no seu caminho e mato-as sem ver que andam na sua vida. Nos homens, há formigas e há homens. Eu tenho de ficar formiga. Tu tens jeito de subir. (p. 98)

When Francisco begins the apprenticeship that is the prerequisite for becoming a caixeiro, he realizes his betrayal to Isidro.

> O patrão dissera-lhe, tinha de cumprir. Mas parecia-lhe que era a primeira traição ao companheiro de carregos. Seu Isidro cá de baixo a vê-lo subir e ele sem olhos para os que ficavam. Vista para cima. (p. 127)

Francisco refuses to heed his conscience and convinces himself that fate is the prime mover of his rise.

> Teria pernas como os outros para galgar tudo. Voz de moço sem ecos. Não a ouviria lá em cima. E Seu Isidro, quando não tivesse ganas para as sacas, acharia cama num vão de escada. Mal feito. Mas fora sempre assim-uns homens e outros formigas. (p. 141)

Francisco is at a junction in his life here in a chapter appropriately entitled "Encruzilhada," or the crossroads. He opts to join the ranks of the exploiters. His rise to

social prominence is compared to the ongoing war. He becomes a soldier in an economic conflict; his self-imposed mission is to acquire the riches necessary to insure his comfortable future. To accomplish this goal he resolutely treads on the ants; that is, he exploits the masses.

> Subir sempre, mesmo em noites sem estrelas. Não ouvir as imprecações de temporal, nem recear as patrulhas que espreitam. A vida é só para os que têm querer. Para os que erguem a cabeça e caminham, sem reparar que as formigas morrem debaixo dos seus pés. . . . Se nas guerras há sempre um vencido--o povo. O povo único. (pp. 162-3)

In O Muro Branco Zé Miguel makes a similar conscious decision to divorce himself from the core of humanity. The milieu in this novel is impregnated with the corrosive capitalism of the petite bourgeoisie.[5] Early in life Zé Miguel manifests discontentment concerning his poverty and aspires to rise above his station: ". . . andava um homem cheio de ganas para alcançar o topo das coisas invejadas desde a joventude, quando se não nasce em berço de oiro." (p. 19) He does not believe in unalterable fate, but, like Diogo Relvas in Barranco de Cegos and Francisco, he is sure that his future is maleable and is in his hands. Upon seeing the rich landowner, Rui Relvas, mounted regally on a horse he vows to obtain similar status for himself: ". . .há-de chegar ao cavalo morzelo, tão desejado em garoto, mesmo que o venda depois." (p. 121) José Manuel Mendes notes that the milieu is pervaded with three elements: horses/cars, women and money.[6] Alcides in A Barca dos Sete Lemes simi-

larly takes pride when he is presented with a horse by his commanding officer. "De tudo o melhor era o cavalo, vossemecê sabe bem como na nossa terra a gente gosta de cavalos." (p. 417) Both men are natives of Ribatejo where the horse lends rank to its rider. The aforementioned scene in Gaibéus in which the patrão Agostinho Serra appears imposingly mounted illustrates this point:

> O cavalo vale enquanto indicador de grandeza num meio específico: seja ele o Alentejo de longas campinas escaldadas pelo sol ou o Ribatejo das verdes lezírias e campinos. Vale como afirmação de poder económico e majestade social. Mas o cavalo é igualmente o símbolo do marialvismo, da pretência machista, do que há de menos digno na condição humana.[7]

In O Muro Branco Redol portrays a myopic superficial universe. D. António is elevated because he possesses a fast and expensive sports car. Upon closer inspection D. António is but a cowardly and effete man attempting to counteract his impotency with a symbol of virility. In the petit bourgeois atmosphere of the novel, men are judged by their possessions and ostentation rather than their strength of character. It is a banal environment devoid of any real human contact. The characters relate to material possessions rather than to each other.

Both Francisco in Marés and Zé Miguel in O Muro Branco make a conscious decision to rise at any cost. They are deliberate exploiters. Alcides in A Barca dos Sete Lemes, on the other hand, does not purposely seek to rise above his

fellow men. Alcides does not have an aim in life; he has no dream. He is reduced to an obedient slave by the Fascists. His lack of commitment to any ideology makes his crimes more heinous. He is dedicated solely to survival. To insure his future, he blindly appeases his superiors without any regard to morality. Alcides believes the stronger should always be given deference: ". . . a gente nunca deve meter-se com os mais fortes." (p. 318) He defends his acts of murder with precisely the same words as the Nazi defendants at Nuremberg: he is merely following orders. He explains to the narrator that if he had not obeyed his superiors he would have forfeited his own life. Alcides is guilty of putting his own purposeless existence before the lives of the righteous men he murders. Ultimately, like Francisco and Zé Miguel, he is an opportunist[8] willing to support anyone who will guarantee his security.

In Francisco's and Zé Miguel's compulsion to rise above their fellow men and in Alcides' plasticity, there is an implicit betrayal. Alcides' emigration from Portugal is itself a negative solution, as has been pointed out in the previous chapter. He leaves his community to go in search of a better life for himself. He does not feel any sense of responsibility for his fellow workers. In O Muro Branco Zé Miguel repeatedly makes reference to the loss of a screw in his head. This symbol is indicative of his abnormality in his failure to be a part of his own social class. His

political activist cousin and his mother label him as a traitor:

> O meu primo Pedro Lourenço diz que eu sou um traidor. (p. 34) . . . Quando Pedro Lourenço lhe chama traidor, magoa-se um tanto, indigna-se, mas prossegue na esteira do carro da fortuna. (p. 233) . . . Os nossos filhos não são os que se trazem dentro da barriga, quando eles largam o nosso sangue e se apegam a outro. (p. 252)

Both Francisco and Zé Miguel are traitors to their social class. Alcides' betrayal takes on more global proportions, in that he is not merely a traitor to his social class but to all of humanity.

In their zeal to differentiate themselves from the masses these alienated heroes live ostentatiously. In O Muro Branco Redol depicts a decadent bourgeois society whose members attain prominence by exorbitant expenditures of money.[9] Zé Miguel tenaciously holds onto his flamboyant way of life despite his financial ruin. When he buys an expensive headstone for his mother, it is not so much to honor her as to call attention to himself. Similarly Francisco's costly purchase of an embroidered pillow at a society auction is not meant to benefit the poor. Francisco hopes by this pretentious purchase to appear as a member of middle class society. Redol takes a cynical view of bourgeois charity. In A Barca dos Sete Lemes the well-off patrons of the orphanage soon tire of their philanthropic project: "Se tudo enfada, não é de pasmar que as bolsas caridosas começassem a sentir a sua pontinha de fadiga." (p. 98) The

bourgeoisie's commitment to charity is but a hypocritical way of attaining social prominence. According to the petit bourgeois rules of this society, the less regard one ostensibly has for money the higher is his status. In the pursuit of social distinction the alienated hero indulges in careless wastefulness. In a wild melee Zé Miguel and his decadent cronies take part in an egg throwing debauchery. Their impetuous orgy is described by the people:

> . . . o escandalo entrou na vila pelas portas largas da má-língua. Comentava-se o desaforo do dispendio em ovos, tão difíceis de conseguir para meninos e doentes que deles precisavam. Brincava-se com a fome, imprecavam os mais arrodados, porque há coisas que se podem sofrer, mas se não devem dizer para bem do ropanço social. (p. 227)

Alcides and his fellow legionaires similarly destroy vast amounts of precious food. They see their wasteful behavior as denoting social prominence. They are contemptuous of the bare necessities which the masses lack. His ostentatious mode of life removes the negative hero from the amalgam of humanity. Above all, he wants to be outstanding. He rejects the collective spirit and endeavors to rise above his brothers.

The betrayer-hero achieves social prominence because he is unafraid to capitalize on the misery of his fellow men. He profits from the distress of his neighbors. He takes advantage of such miseries as hunger or war in order to enrich himself or guarantee his own survival. Zé Miguel lists the negative traits that were instrumental in insuring his

success in the capitalist universe Redol portrays: ". . . de muita coragem, de muita espertice de rato, de muita manha de raposo velho, de muita gana de poldro, de muita falsidade de víbora." (p. 49) Francisco hoards basic necessities during the acute shortages resulting from the war. By withholding food he is able to cause its price to rise. Zé Miguel similarly takes advantage of the shortages resulting from World War II to enrich himself. As a black-market smuggler he is able to procure the best prices for his contraband. Zé Miguel becomes rich, as do his bourgeois silent partners, at the expense of the masses. When faced with financial disaster, he hopes for another war so that he may profit once again. Alcides would not hesitate to betray his cellmates in order to obtain better treatment for himself. It was a war that gave him his social prominence. He is proud of his medals. His success in survival is due to his total unconcern for his fellow man.

Inherent in these protagonists' betrayal of their social class is their alignment with the exploitative middle class. In Marés the two chapters entitled "Nuvens" demonstrate the full cycle. Whereas the first chapter is populated by Autunes and his effete monarchist friends, the second portrays Francisco's conservatism. In his struggle to become middle class, Francisco assumes the role of the exploitative businessman with a vengeance. He recognizes no loyalties or friendships as he heartlessly forecloses on

businesses indebted to him. In O Muro Branco Zé Miguel furthers the interests of his middle class partners as if they were his own. Alcides complacently serves the exploitative colonizers in a capitalist war in Morocco.

Francisco and Zé Miguel are aware that they are merely tolerated among the elite circles they wish to join. Zé Miguel is more cognizant of his partners' condescension: "Nessa zona interdita pelo sangue e pelos interesses em que ainda agora se sabe tolerado. Pouco mais." (p. 294) Both protagonists hope to rise through their sons. Like Fernando's parents in Anúncio they lavish a middle-class education upon them. Their sons have never experienced manual labor and so are purely bourgeois. Both men are disappointed in their dream. Francisco's son grows to despise his father's materialistic life style while Zé Miguel, in his distorted machismo, cannot countenance a homosexual son. The alienation of their sons is a prelude to what is to come.

The alienated hero's alliance with the exploitative class is not permanent. When the protagonist outlives his usefulness the mercenary exploiters quickly discard him. The protagonist is then caught between two worlds, belonging to neither. Francisco scrupulously follows the dictates of capitalism. He shows no mercy in his foreclosures, so he can expect none when he himself faces financial ruin. Though he does what he believes is the honorable thing by paying off his creditors, he nonetheless is abandoned by them. He

foolishly hopes that his action will endear him to his major creditor, Costa. But there are no loyalties in business, as he himself is well aware. In the end he returns to the image of himself as a soldier, but he has no comrades in arms and no cause:

> Ele estava na terra-de-ninguém. Não levava missão consigo. Daquelo trincheira ninguém ansiava a sua volta. Todos o desejavam despedacado, porque dali o tinham repelido. Não era um soldado daquela trincheira. Perdido na terra-de-ninguém. Do outro lado havia contactos que não podia desejar. Havia mãos a que não queria entregar a sua. . . . . Soldado sem irmãos que o esperassem. (p. 271)

Zé Miguel is not as naive as Francisco. He is fully aware that his so-called friends are, in reality, bribed mercentaries: "Sabe o preço de cada um deles." (p. 154) ". . . nao carece de amigos onde precisa, sabe como ganha-los e mante-los." (p. 181) Though cognizant of this hard face he cannot stop himself from cursing the injustice of it. He is foresaken by the same men he risked his life to enrich:

> Fui uma máquina de ganhar dinheiro para esses gulosos. Quando havia perigo, vinham à minha procura; metiam-me negócios à cara, ofereciam-me os documentos para a candonga, tudo era fácil para eles, porque se havia azar eu não os deixava mal. (p. 197)

His abandonment of his own people in order to ally himself with the exploiters has come to a disastrous end: "Fui sempre mais para eles do que para a família. Agora corto as veias e não deitam sangue, porque já se me esvaiu o sangue todo." (p. 206) When he implores his brother, Miguel

Zé for help, his brother sardonically advises him to go to one of his many friends for assistance. The inverted names of the two brothers denote the opposing worlds to which they belong. Their nicknames, Miguel Rico and Miguel Pobre further attest to this dichotomy. Friendless, Zé Miguel retains two mortal enemies. One is his former accomplice in crime and representative of the exploitative class, Rui Relvas. The other is his cousin, Pedro Lourenço, who despises him for his betrayal of his own people. The alienated family members represent the proletariat, itself a form of extended family. Zé Miguel is a completely alienated man with nowhere to turn:

> O protagonista é, pois, um herói negativo. Denunciando com a sua conduta toda uma sociedade em escombros adiados, ele é bem o drama e a traição dum estamento social: aquele que saiu do chão onde o povo firma os actos da sua luta (e o povo, aqui é o proletariado rural, decerto traduzindo, em toda a magnitude, a classe operária e os seus aliados) e se gruda aos interesses da exploração da burguesia.[10]

Zé Miguel has become superfluous, needed by neither camp: "Zé Miguel já não presta. Incomoda. Gastou-se e incomoda. É um grão estranho que está a mais." (p. 150) His plea for compassion goes unanswered.

Alcides, too, is left destitute of human contact, with the exception of his beloved Nene, an ignorant farm girl whom the reader never meets. In Lobato's store he alienates his co-workers by informing on them. He belongs to neither the bourgeoisie nor the proletarian class. In

the end Alcides is abandoned by the very same people he served in Morocco. The captain, in whose service he murdered so many Moroccan nationalists, refuses to testify on his behalf. The men who made him a murderer now condemn him for killing. He has completely lost the ability to discriminate between right and wrong. He persistently asks the question: ". . . então que é um crime?" (p. 424) He is unable to understand why he was rewarded for murdering Arab nationalists in their homeland and punished for killing a man whom he believes insulted his honor. Like Zé Miguel and Francisco he possesses a distorted sense of honor: "Aquele atávico e reaccionário conceito de honra que o fascismo introduziu no seio das camadas alienadas do povo."[11] Through Alcides' failure to perceive any difference in his murderous acts Redol implies that the crimes are equally heinous. Alcides merely makes an error in discrimination. Murder is apparently justifiable only if it serves the ends of the ruling class. It is ironic that Alcides is incarcerated with political prisoners and innocent Jews. In the troubled times during World War II prison was perhaps the most honorable place to be: "Os biltres ganhavam divisas e honras todos os dias. Os heróis apodrociam nas cadeias, eram fuzilados ou enforcavam-nos pelos pés." (p. 313)

In their alliance with the exploiters, the alienated heroes of these novels become their own executioners. Neither Francisco nor Zé Miguel can expect any mercy from

the bourgeoisie. Zé Miguel fully realizes the hopelessness of expecting any aid from his one-time allies: "Pus-me a jeito e eles não me perdoaram." (p. 24) Irene Atouguia attempts to communicate to her son that he has become his own enemy: "Tu estás metido numa guerra contra ti." (p. 215) Zé Miguel and Francisco are both soldiers in a war they wage against their own interests. As a consequence, they are disowned by their class. Irene Atouguia gives vent to her anger and shame at having brought a traitor into the world:

> Torna-se mais pequena, destruida pelo desgosto de ver o filho contra os seus, inimigo do ventre onde o trouxe, dos seios onde lhe deu de mamar, do regaço que o embalou, desgraçado, que nem conhece os que o puseram no mundo! (p. 254)

The alienated hero is a classless outcast, apart from the community of men.

The betrayer-protagonist is a totally negative and destructive force within his society. This destructive force is most evident in Alcides. His negative capabilities present themselves early in his life when he inadvertently kills a pigeon he has been petting: ". . . torci o pescoço ao pombo. Ainda hoje as mãos me doem. . . . Toda a minha vida ando a sofrer o castigo dessa morte." (p. 83) As a child he experiences the hate that will manifest itself later in his life. He is naturally frightened by the capacity for hate he sees within himself. His parents and foster parents both die soon after his birth. The nickname he then receives, "Menino Maldito," nourishes his negative self-image.

His friend Jerónimo is mashed up by a thresher. He avenges his death with more destruction. He burns the wheat, enabling Agostinho Serra to collect the insurance money. By this act he has already become an arm of the enemy, the capitalists. As a valador, he witnesses the death of his fellow workers. In the Foreign Legion the soldier who saves his life is then killed in a random accident. Alcides senses that he carries death within him as if it were an infectious disease. He removes himself from the community of men as his penchant for solitude becomes chronic: "De vez em quando vinha-me já uma gana de ficar sòzinho. Devia ser da tal coisa que se partiu cá dentro." (p. 329)

Zé Miguel, too, perceives himself in a negative light. He destroys everything he encounters, especially that which is closest to him: "Mato todas as coisas de que gosto, nasci maldito, como a minha mãe me disse muita vez; é sina minha dar cabo daquilo que mais gosto." (p. 260) He shames his son into committing suicide. Zé Miguel has always lived under the shadow of death. It has approached him twice before, both times in a wagon of some sort. He attempts to conquer death by driving a horse and wagon over a cliff. In the face of financial ruin and humiliation at the hands of his enemies, he decides to die like a Pharoah. He aims to kill everything dear to him: he shoots his horse, and he plans to kill himself and his mistress by crashing D. António's Ferrari into a white wall. He intends to be interred with

the three elements of his society, car/horse, woman and the money he owes. The alienated hero leaves only destruction in his wake; he is incapable of any constructive action. He is a willing accomplice of the anti-humanistic forces of his generation.

The alienated hero finally does realize his error. He becomes aware that he has been a pawn of the exploiters. When Francisco does not receive the expected assistance from Costa he realizes that the morality of the bourgeoisie is a sham. It is a wall erected to maintain the status quo: "A moral é um muro." (p. 261) ". . . a moral é criada e mantida por uns em prejuízo dos outros. . . . Como se enganara!" (p. 270) He laments ever having dissociated himself from the masses. Zé Miguel's guilt manifests itself as Alcides' does after his destruction of the pigeon. Zé Miguel suffers from a pain in his left hand: "Não recorda, sequer, que lhe doem as mãos. Mais a esquerda. Eu diria que as mãos lhe choram." (p. 16) The once powerful hand is the same one he used to vanquish his rival, Espanhol. He reproaches himself for having deserted the one woman who ever really meant something to him, the varina Rosinda: "Devo-lhe a muito que fui e nada lhe cabe do que sou agora. Se adivinho, carago!, se não fosse diodo, tinha ficado com Ela até ao fim da vida." (p. 101) Alcides, too, deplores leaving his real home with the old man, Mula Brava: "Nunca dei um passo tão maluco. Mas quem adivinha?" (p. 241) He leaves because he has cuck-

holded the old man. He has betrayed his one true friend. He recognizes his own sterility as he admires the political prisoners. They, at least, have a cause for which to die, while he survives without purpose. The alienated hero's lack of loyalty and mercenary strivings ultimately contribute to his total isolation. Alone and defeated he realizes too late that he is a victim, himself betrayed by the same people he served and emulated.

Essentially the alienated protagonist is a weak individual. Zé Miguel is so unsure of his own masculinity that he interprets his son's homosexuality as a reflection on himself. His solution to everything is suicide. In fact, all three protagonists contemplate taking their own lives. Francisco and Zé Miguel are humiliated by their financial failure. According to Calvinistic interpretation their failure connotes a deficiency of character. The tragedy inherent in all three novels is that the protagonists do not realize their true shortcoming: their failure to align themselves with their own class and to take part in the group struggle. Only in this way, the author implies, would they achieve inner peace.

Redol does not blame the protagonists for their inhumanity and their anti-social actions. He implicates two villains: their poverty which renders them desperate, and the hostile capitalist society, which isolates and dehumanizes them:

> O intrincado processo da miséria, analfabetismo, falta de consciência de classe, é que leva (Alcides) Bago de Milho a desertar do seu meio, e esse mesmo processo levá-lo-á a combater por uma causa que não pode ser a sua, porque ela é precisamente a causa profunda dos fautores desse mesmo processo de miséria, analfabetismo e falta de consciência de classe que o destrói como ser humano. Assim, Alcides é o carrasco das causas que o aniquilam: torna-se, paradoxalmente, o carrasco de si próprio. (Barca p. 15)

The alienated hero's models are greedy entrepreneurs. They are not naturally selfish but they are taught at any early age that it is expedient to be so. The depersonalization created by capitalism has made it impossible for them to discern men from objects. Zé Miguel buys his friends and mistresses as if they were commodities. Since he thinks of Zulmira as a possession, he believes that he has the right to dispose of her life as he wishes.[12] Alcides succeeds in depersonalizing the men he murders so that he is able to slay them without pangs of conscience: ". . . os moiros não são homens como os brancos." (p. 424)

As he does in Os Reinegros, Redol condemns global war in these three novels. In Marés the Great War is depicted cynically. Enemy soldiers are, in one sense, brothers. They are all being used by the ruler-capitalists of their respective nations: "A guerra invadira tudo. Saltara as fronteiras e irmanara os homens--mesmo inimigos." (p. 171) In O Muro Branco Redol becomes more vehement in his denunciation of capitalism and its policy of waging war for profit:

> . . . morre gente por toda a parte, a rapariga desgostosa com soporíferos, seis homens numas rajadas de

> metralhadora, o rei ou o presidente de república de inacção ou de cancro, a velha de um salto premeditado no saguão, a criança de estrangulamento ou enterite, o boxeur de um soco na cabeça ou o camponês de um coice de burro, formigas regadas com água, homens tontos regados com vinho, mulheres e crianças regadas a napalm, . . . peças para substituir as que se gastam ou partem num accidente, porque uma fábrica de automóveis e caminhões não exporta carros para durarem muito tempo, basta aguentarem dezoito meses, o tempo que levam a pagar. (pp. 190-1)

All these tragedies are a direct result of capitalist greed. His reference to napalm conjures up images of the Viet Nam conflict. It should be noted that in 1966, when the novel was written, the war in Indo-China was at its height. Redol believes that capitalism is the cause of past and ongoing conflicts.

In A Barca dos Sete Lemes the author blatantly states the above thesis. The so-called sacred mission of the legionaires is to subjugate the nationalist desires of the natives and impose the authority of the capitalist oligarchy for whom they fight. The enlightened legionaire Paquito succinctly explains the real reason for the war:

> A gente está aqui por causa da companhia dos tabacos. Sabes o que é a companhia dos tabacos? Pois são esses todos que mandam no dinheiro, são sempre os mesmos, quem diz tabaco diz automóveis, diz espingardas e metralhadoras. Eles precisam disto, precisam que a gente acredite que estamos aqui numa grande missão. Hoje matamos árabes, amanhã matamos espanhóis, depois matamos quem eles quiserem. (p. 405)

For having dared to uncover the truth Paquito is shot by an officer.

Redol believes that all wars are similar, that the

only reason for them is to further capitalist interests. In the preface to the sixth edition of A Barca dos Sete Lemes written in 1964, Joaquim Namorado implies a parallel to the Angolan situation:

> Esta guerra em Morrocos no romance de Redol é um pretexto que visa mais longe. De resto, o que está em causa nao é pròpriamente a guerra em Morrocos. A guerra terá sido outra, conforme se entende pelo facto de, a certa altura, alguém chamar fascista a Bago de Milho. A guerra terá sido outra e ter-se-á travado mais perto de nós. (p. 14)

Since the hostilities in Angola did not begin until 1961 Redol could not have been making a concrete analogy to the African colony when he wrote the novel in 1958. Yet there is a resemblance. Redol had been to Angola and perhaps even felt the tremors of discontent among the natives. He must have been thoroughly aware of the fact that Portugal's occupation of that African country was exploitative. It was true of all European holdings in Africa, including the French occupation of Morocco. Another reason for his condemnation of war in the novels A Barca dos Sete Lemes and O Muro Branco was that these books were written at the height of the Cold War. The author witnessed the polarization of the world. In these two novels, especially, Redol inveighs against war and against the anti-humanistic capitalist forces that wage it for profit.

In these novels Redol continues to be an orthodox Marxist. The description of the centralization of capital, in Marés, could have been taken directly from Marx's Capital.

Francisco's son succinctly voices the Marxist prediction concerning the future of capitalism:

> Cada domínio gera uma decadência. Um século de quietude está a germinar um minuto de convulsão. Tu és um símbolo. O Costa outro. Símbolos aparentemente iguais durante muito tempo, mas de facto diferentes. Símbolos que se anulam por etapas. O Costa devorou-te e há de devorar muitos mais. Quando julgar que tem o mundo no cofre, o Costa acabará. E não virão outros Costas. E a vida será mais simples. (p. 270)

The evils depicted in these novels all derive from an unequal distribution of wealth. The negative hero is guilty of selfishly wanting a greater share of it. Lopes, the spokesman for the masses in Marés, advocates committed art, or Proleculture. Here Redol shows the other side of the exploited hero discussed in the previous chapter. He attempts to depict the reduction of the individual by capitalism. The alienated hero fails to join with his brothers in a common cause. Because he chooses to betray them, in his ensueing isolation he destroys himself. Whereas Gaibéus is a novel that deals with the present, A Barca does Sete Lemes is retrospective.[13] There are two truths in the novel, the objective and the literary. At one point Alcides protests that the narrator is not relating the facts as he has told them. The narrator explains to him that he is not as interested in the factual truth as he is in discovering the motivation behind Alcides' past actions: "Isto já não é bem a tua vida. É uma parte da vida de um certo rapaz . . . és tu, isso é verdade. Mas já não és tu sòzinho." (p. 292)

Literature does not deal with actual historical facts, but rather with the underlying truth that guides men's actions.[14] Redol is attempting to lay the blame for "Chacal" on his society. João Gaspar Simões accuses Redol of committing the error of giving his hero in A Barca dos Sete Lemes a wider range of experiences than he himself has had.[15] This criticism is a valid one; yet Alcides' alienation remains very real. A Barca dos Sete Lemes and O Muro Branco represent the author's attempt to explore new characters. The alienated hero in these two novels is different from the oversimplified protagonists of such early novels as Gaibéus, Fanga and even Marés. This last novel employs the same device used in Porto Manso. Both novels end with hope for the future in the person of the proletarian factory worker. In A Barca dos Sete Lemes and O Muro Branco the author is still certain of the inevitable arrival of a more just order, but he also recognizes the existence of man's weakness.

FOOTNOTES TO CHAPTER IV

[1]Joaquim Namorado, "Breves notas sobre a personalidade e obra de Redol," Vértice, vol. 30, no. 322-323, Nov.-Dec., 1970, p. 919.

[2]António Alves Redol, O Muro Branco (Lisbon: Publicações Europa-América, 1966), p. 38. Inasmuch as all subsequent references to O Muro Branco are to this edition, page numbers of quotations will henceforth be indicated in the text.

[3]José Manuel Mendes, Por uma Literatura de Combate (Lisbon: Livraria Bertrand, 1975), p. 52.

[4]Ibid., p. 53.

[5]Ibid., p. 55.

[6]Namorado, "Breves notas," Vértice, p. 920.

[7]Mendes, Literatura de Combate, p. 52.

[8]Ibid., p. 59.

[9]Ibid.

[10]Ibid., p. 58.

[11]Santelli, "Ações Consumidas," Revista de Letras, p. 138.

[12]John M. Ellis, The Theory of Literary Criticism: A Logical Analysis (Berkeley: University of California Press, 1974), p. 21.

[13]Gaspar Simões, Crítica III, p. 158.

CHAPTER V

The Effete Hero

In the first chapter the classic hero appeared as the rejuvenator of his society, a champion of change. In order to accomplish his mission, the classic hero may have to overcome the reactionary forces that seek to maintain the status quo. These forces are represented by Holdfast, "the keeper of the past."[1] Holdfast is a powerful conservative force and represents a formidable foe that must be vanquished. The classic authors were wisely aware of the inevitability of evolution. Tradition, while an important identifying and stabilizing element, must not be any society's sole guidance. Overemphasis on custom must lead to stagnation.

In the novel Porto Manso Redol depicts the final days of a social and economic structure. The novel is set in the Douro region of Portugal whence the famous Port Wine originates. It focuses on the community of rivermen who navigate the Douro River from the interior Alto Douro to the coast at Oporto. The rabelo, a large stable boat with an oar-like rudder, was at one time the only means of transporting the Port Wine from the region where it was produced to the central distribution point in the city of Oporto.

In 1958 Roy Campbell noted that while most of the wine was still transported by rabelo, a growing volume was being shipped by rail.[2] By 1969 Mary Jean Kempner related that nearly all the wine was now moved by rail or truck.[3] The rivermen could no longer compete with the railroad's lower fares nor could they equal its security. The Douro River, because of its rapids and submerged rocks, was not easily navigable. The rabelos were liable to capsize while managing the rapids or sink upon running onto hidden rocks. The master of the rabelo, the arrais, prided himself on his knowledge of the river. It was his experience that ensured the safety of his crew and cargo. Though the railroad was a more efficient means of transporting the wine and an inevitable successor of the rabelos, Redol compassionately saw the tragedy in the displacement of the rivermen.

The central character in Porto Manso is António do Monte, an arrais, who descends from one of the oldest families of the village. His father and grandfather before him had sailed the Douro and he is proud of his heritage. Despite his pride, António is already defeated at the outset of the novel. Before his death, António's father makes him promise that he will never abandon their way of life.

> O nosso pai chamou-me antes de morrer e disse-me que nunca largasse o rio. O comboio havia de ter mau fim e então todos se voltariam para o rabelo. É preciso esperar. Saber esperar. Custa, talvez, mas não posso fazer outra coisa. O nosso pai nunca se enganou. (p. 22 Porto Manso)

By encumbering António with the task of perpetuating tradition, the father inadvertently dooms his son. António is forced to pit himself against the railroad, an adversary he cannot hope to conquer. He refuses to face reality and vainly struggles to halt the stem of time. The rivermen of the village are threatened by progress. When a local sailor, Joaquim, vengefully murders his adulterous wife the people blame the newspapers and the railroad.

> Antes de [o comboio] passar por aqui não chegavam cá os jornais. Os que aprendiam a ler esqueciam-se. Só sabiam fazer o nome e notar uma carta. Agora sabe-se tudo o que se passa no mundo. São coisas do diabo! O Joaquim nunca matara um passarinho e agora faz uma destas. O mal é do comboio, desse maldito! Leem-se todas as tentações do mundo. . . . Já veio no jornal uma morte igual a esta. E foi isso que virou a cabeça ao Joaquim. (p. 54)

They are traditional men and fear changes that they do not understand.

Like the avieiros of the Tagus River, the rivermen of the Douro inhabit a pre-capitalist society. António's paternalistic attitude towards his sailors is unlike the uncaring capitalist's exploitation of his employees. António's sister, Francisquinha, is hard-pressed to explain her brother's sense of responsibility towards his sailors to the budding capitalist Arnaldinho. The capitalist Meireles cannot comprehend António's perseverence in what he sees as merely a failing business: "Não teime, homem. Vire! Negócio por vício é pior que vício." (p. 172) The mercenary capitalists do not understand that the rivermen

are not engaged in a capitalist venture but rather are pursuing their unique way of life: "Barco não é negócio; é trabalho." (p. 229) Meireles does not have any emotional attachment towards his business activities; his only concern is profit. António, on the other hand, resembles a medieval craftsman who takes pride in his trade. Both the rivermen of the Douro and the avieiros of the Tagus represent antiquated non-exploitative ways of life.

António is a highly honorable man. He steadfastly adheres to the promise he has made to his dead father. In his twenty years of courtship to Maria do Cabo, his behavior has been exemplary. His sense of honor does not allow him to accept financial aid from his relatively well-off fiancé or her family. As the enlightened sailor, Manduca, observes, the honorable man is easily susceptible to exploitation and consequently, is doomed:

> Homem honrado é homem perdido! Olha para ti e olha para mim. . . . E para esse povo. No inverno só cá achamos duas coisas: sino e fome. É pouco para quem labuta. No resto do ano é mais trabalho e um bocadinho de menos fome. (p. 199)

As the capitalist Augusto notes, success in the current world belongs only to those unencumbered by any code of honor: "Caso de honra! Boa vida teria levado em Africa, se arranjasse complicações daquela natureza! Ainda lá andaria aos baldões da sorte ou talvez tivesse morrido sem eira nem beira." (p. 262) Manduca's own failure as an emigré in Brazil is a consequence of both his ethics and his fear of

punishment. While their ethics render them vulnerable to exploitation, the rivermen's lack of socio-economic orientation blinds them; they do not recognize the enemy in Meireles.

The rivermen's fear of progress in general and of the railroad in particular is misguided. Manduca is aware that technological progress is, by itself, not the cause of their plight:

> . . . será o comboio! . . . Mas cá na minha é qualquer outra coisa que está por detrás dele. É o Brasileiro, o Gregório da Pala, e outros Meireles e outros Gregórios. . . . É complicado! . . . O comboio é de ferro e madeira. Que culpa pode ter? (p. 200)

António's illegitimage son, a Marxist-oriented proletarian, expands upon the sailor's observation:

> Como aplicam (a máquina), traz desemprego, sim. Mas a aplicação da máquina está errada. Ela não tem culpa de que uns tantos se apropiassem dos seus benefícios para a porem a servir interesses. . . . Só é preciso que ela se torne num bem coletivo. É o único caminho que fica para o futuro. Doutro modo, sempre haverá crises e guerras, como se a humanidade precisasse de sangue e miséria para se alimentar. (p. 352)

Technology can just as easily be used to benefit the whole of mankind as it can be manipulated to enrich a select few. António's son becomes a raissoneur for the author when he expresses Redol's Marxist ideology. Technological progress leads to increased wealth. It is in the distribution of that wealth that the gross injustice of capitalism becomes evident.

Porto Manso is replete with symbols of ruin. The unmarried girls of the village reflect the rivermen's dying

culture. The young women remain unwed and childless as the men escape in search of opportunity. Those who remain become old and useless, as the arrais Fragas, or succumb to insanity, as Maldito or Rei. The abandoned and decaying houses of past arrais further attest to the rivermen's ruin: ". . . a casa arruinada do arrais Aparício. Só havia uma parede de pé com o sítio das duas janelas que deitavam para o lado do rio. Era dali que o arrais olhava as marcas e fazia o plano das viagens." (p. 230) António's failure to marry is yet another symbol of effeteness. After twenty years of courtship, Maria do Cabo breaks her oath and elopes with her rich cousin, Augusto. The ethics of the old world are disappearing. Moreover, she realizes that António is doomed and she must disassociate her future from his. Yet amid the ruin of the rivermen there remains hope.

In the introduction to Porto Manso Redol makes an optimistic prediction:

> Porto Manso já não dá abrigo. No caração dos homens é um porto bravo, onde a esperança não consegue arribar. Eles ignoram que ela está a gerar-se no própia tragédia. (p. 9)

Redol was familiar with the sailors of the Douro as he was with those of Nazaré. He had sailed down the Douro in 1942 and witnessed the sailor's toil as they pulled the heavy boats against the current.[4] Redol highly respected any form of hard labor. He was aware that he was witnessing a noble way of life that was necessarily destined to disappear.

Yet the humanist and traditionalist within him lamented its passage. Redol's Marxist orientation disallowed a total tragedy. Though the end of traditional modes of life may have been a personal loss for the author, it nonetheless signaled the coming of a new era. While progress destroyed the rivermen it also created the proletariat: ". . . mas o comboio. . . . Trouxe a companhia, como tu disseste. Mas trouxe também os operários." (p. 407) António is but an innocent victim of progress. He is not sufficiently powerful to be a true keeper of the past.

In Barranco de Cegos, the protagonist Diogo Relvas serves as the personification of Holdfast. The title of the novel is an allusion to a passage from the Book of Matthew. The image of the blind leading the blind into the abyss frequently recurs in the novel. Diogo believes that the industrialists and the republicans are sightless leaders who are guiding the nation towards economic disaster. Diogo feels confident that he knows the true path to Portugal's political and economic salvation.

When the reader encounters Diogo at the beginning of the novel he is at the height of his power. This part of the novel is entitled Livro das Horas Plenas. Diogo is regarded as a demi-god and possesses the absolute power of a feudal lord: "Diogo Relvas preside como um deus que é." (p. 95 Barranco de Cegos) Like António do Monte, Diogo resists innovation. He shares the rivermen's ill opinion of

newspapers: "O jornal foi uma invenção desgraçada. . . . Sabe-se de mais o que vai pelo mundo. . . . E só os maus exemplos têm eco." (p. 260) Unlike the rivermen, Diogo opposes change for selfish reasons. He seeks only to maintain his power. The arrais, on the other hand, merely strives to preserve his way of life. Diogo believes that the intrusion of industry into the agrarian society of Portugal of the 1890's is a threat to the nation's stability and the direct cause of their economic woes.

> As nossas crises começaram exactamente a crescer de intensidade . . . os males aí estão com o dinheiro arrancado ao País em investimentos supérfluos . . . ao dinheiro posto no caminho de ferro, por exemplo, em negócios do Ultramar, em algumas indústrias de que não temos matérias-primas (p. 47) O País depende da agricultura em setenta por cento dos seus rendimentos. Setenta por cento do dinheiro deve vir para nós. (p. 50)

He does not refrain from remonstrating his antipathy for such dangerous political philosophies as Republicanism. He deftly maneuvers to thwart the Republicans in his native Ribatejo through his control of the voters. Diogo does not admit to the inevitability of political liberalization. His remedy for the existing crises is political regression and the isolation of Portugal from the rest of Europe.

> Por mim começo a pensar que nos faz falta uma monarquia absolutista. Para grandes males só os remédios rijos. . . . O mundo evolui segundo a vontade dos homens. . . . Podemos sair dela. . . . Faça-se um cordão sanitário nos Pirenéus. (pp. 211-212)

Diogo believes that the feudal system is still viable and even desirable. He is attempting not only to freeze the

present but also to return the nation to the Middle Ages, whence it is slowly emerging.

Barranco de Cegos can be compared to the Brazilian Jose Lins do Rego's "Ciclo da Cana de Açúcar" (1932-1936). Both works depict the downfall of an agrarian society. The sugar plantations of the Brazilian Northeast and the latifundios of the Ribatejo and Alentejo provinces of Portugal are both semi-feudal institutions. Both Rego's Ciclo and Redol's Barranco de Cegos portray the supplantation of an agrarian society by capitalist enterprises. The plantations of the Brazilian Northeast are displaced by the sugar conglomerates. The latifundios of Ribatejo are superseded by industrial concerns. Diogo cannot maintain the exclusivity of the lavrador in Ribatejo. Industrialists begin to intrude upon his agrarian dominion. Zé Botto, a landowner, betrays his lavrador colleagues by selling land to an industrial concern. Zé Botto cannot resist the temptation of higher profits. The industrialists are thus able to bribe their way into the province.

Diogo is sure of his own personal superiority. He believes that his wife's family, the Villaverdes, and his son-in-law's family, the Araújos, are weaklings. Diogo fears the dilution of his line through intermarriage. He believes that he rules because he is fit to do so. He thinks that the institutionalization of privilege in the form of the aristocracy can only lead to decadence:

> E depois queixam-se do destino, . . . quando eles próprios o talham com a preguiça, o aborrecimento e a poltranice que lhes amerdalha o sangue. . . . Era o mal ruim da India, do Brasil e das outras terras descorbertas, todas a porem a teta na boca de quem se habituava a luxar, sem suor que lho merecesse. (p. 31)

Diogo attains his zenith when he refuses the aristocratic title conferred upon him by the king. He feels privilege should be earned and not inherited. He sees periodical crises as beneficial because these hard times purge the weak from positions of power:

> Uma crise para mim é, muitas vezes, uma mudança de jogo. . . . Uma oportunidade regular para que se experimente se os que têm dinheiro merecem continuar a dispor dele . . . ou se há gente nova, digamos, forças novas, que mereçam a vara do mando. (p. 103)

Yet even at his apogee Diogo's supremacy begins to erode. He confronts a republican store-keeper who remains steadfast to his conviction and unawed by the lavrador's disapproval. The republican's defiance signals the end of Diogo's world. He can no longer control the political opinions of his subjects.

Throughout the Livro das Horas Plenas the quality of Diogo's clear thinking has symbolized his power. The second part of the novel, entitled Livro das Horas Amargas, traces his downfall and progressive loss of his lucidity: "Começava a ficar vehlo. De corpo não, não estava velho. Mas racionava doutra maneira. Menos lúcido." (p. 294) Like the coronel and plantation owner in Rego's Ciclo, Diogo leaves no true successor to rule as he has. His son, Miguel

João, cannot emulate the family patriarch. Diogo and José Paulino are the last of the semi-feudal lords of their manors. Miguel João does not inherit his father's authority because there is no place for a feudal lord in twentieth-century Portugal.

The Livro das Horas Amargas documents the gradual deterioration of Diogo's world. The affair between his daughter, Maria do Pilar, and the campino, Zé Pedro, is a direct attack on values Diogo holds sacred and eternal. In the campino's audacity and his daughter's willingness to cross hitherto impregnable class lines Diogo witnesses an end to his feudalistic world: "Cabia-lhe a ele, por desgraça sua, assistir à desagregação de coisas sagradas que pareciam eternas. Que deviam ser eternas. . . . Talvez ele fosse mais um cego, condutor de cegos, caminhando pelos seus pés para o barranco." (p. 330) Diogo now begins to doubt his own values. The organization of a union among the valedores is yet another assault on the old order. The Livro das Horas Amargas ends with a coup de grace when an unemployed worker refuses to subordinate himself before the lavrador and even insults him. The worker's defiance signals the termination of Diogo's plenipotency. The lavrador is no longer able to block the entry of new political and economic ideas.

The third part of the novel, entitled Livro das Horas Absurdas, is very much like South American Magical Realism.

Though the narrative is absurd in content, there is an underlying truth so that the reader does not know what to believe. The last affront causes Diogo to seek refuge in the Torre dos Quatro Ventos, the shrine symbolizing the family's power. There Diogo relives his life in a fantastic dream. Though the objective world is no longer depicted, there still remains a vague reality. At one point the narrator informs the reader that Diogo has been dead for ten years: "Sim, Diogo Relvas morreu há mais de dez anos e ninguém o sabe em Aldebarã. É segredo!" (p. 418) In order to maintain the Relvas' authority, Diogo's grandson, Rui, has the dead patriarch embalmed and set at one of the tower's windows. Rui is attempting to make his grandfather into a legend much like the Cid. Like the Cid, Diogo continues to lead his people after death. Since the people still believe that all orders emanate from him, Rui is able to govern the family estate and control the workers. Diogo's mummy becomes the retainer of the past.

In the Livro das Horas Absurdas the reader witnesses a fantastic dream. Diogo's spirit regains his lost lucidity: "Diogo é ainda um homem lúcido, embora sonhe que o neto, vestido de cavaleiro medieval, segura bem firmes na mão poderosa, as rédeas dum bicharoco estranho." (p. 416) The lavrador returns to the Middle Ages and, as a knight errant, takes part in the Reconquista of the Iberian Peninsula from the Moors. He continues to parallel the Cid. The

Christian knights, representing the landed gentry, and the Moors, who are the bourgeoisie, clash. Yet even in this fantastic world there is unrest, for the horses now refuse to be ridden: "Já não damos mais cavalaria! . . . Andem de burro, se os burros deixarem!" (p. 410) The horses symbolize the workers who have become aware and refuse to be further exploited. The embalmer cautions Rui that outside elements will be harmful to the mummy. The fresh air and sunlight that ultimately destroy the mummy symbolize the new ideas that put an end to Diogo's feudal system.

Diogo Relvas avidly believes in a conservative economic policy. He abhors industrial speculation that threatens the agrarian stability of Portugal. Diogo's frugal economic approach is reminiscent of Salazar's "pay as you go" policy. Like the Portuguese dictator, Diogo seeks to maintain Portugal's economic stability through limited spending. Diogo, like Salazar, also overstays his welcome. Though the novel was written before Salazar's decline, it uncannily foreshadows the events that would eventually lead to the ouster of Salazar's successor Marcelo Caetano. Toward the end of his life Salazar became entrenched as an undying representative of an old order. Portuguese politics and the nation's colonial policy were as outdated as Diogo's semi-feudalism.

Diogo and António do Monte are the last remnants of a pre-capitalist era. Diogo shares the arrais' sense of

paternalism with his protection of the squatters at Bem de Deus. His grandson feels no sense of responsibility toward his grandfather's subjects. The novel ends with Rui's decision to evict the squatters. In the new capitalistic world, workers must return profits. In O Muro Branco Rui again appears as the avaricious capitalist and mortal enemy of Zé Miguel. From Barranco de Cegos to O Muro Branco, the reader witnesses the transition from the Middle Ages to twentieth century capitalism. Diogo has refused to accommodate himself to the changing times. He becomes one of the blind leaders who fall into the abyss. In their attempt to preserve tradition both Diogo and António do Monte have severely limited themselves. They have interred themselves in what J. Almeida Pavão refers to as a prison without bars.[5] Their traditional modes of life render them effete, for the current world does not recognize their values. The rules to which they adhere no longer apply.

Attempts are made to preserve the past in many ways, some not quite so blatant as these. Redol offers several more subtle examples in which he depicts internal or psychological inabilities to relinquishing the comfort of the past. António do Monte in Porto Manso venerates his father in an unconscious desire to protract the past. Diogo's reverence for his grandfather, Chicote, is a similar refusal to accept the present and future. The Relvas' Torre serves as a kind of pantheon in which the spirits of the past

reside and are honored. Diogo's children too are uncomfortable in their contemporary world. Emélia Adelaide's unstable attachment to her father makes it impossible for her to relinquish the role of dependent daughter and to mature into a separate woman. Her promiscuity can be seen as a futile search for a substitute for her father: ". . . sim tive amantes, tenho amantes, talvez mais contra ele do que satisfazer ânsias de amor." (p. 195) In O Cavalo Espantado Jadwiga, a rich Jewish refugee, similarly is abnormally fixated on her father:

> Os negócios (do pai) nunca consentiram essa viagem, esperada por Jadwiga ansiosamente, como um reencontro com o seu verdadeiro amor.
> . . . . . .
> . . . ainda não sei o que é paixão, nenhum homem foi até agora capaz de preencher a magia do meu Pai, do meu único senhor.[6]

Her husband, Leo, cannot equal the omnipotency of her banker father. Zé Miguel in O Muro Branco and Francisco in Ciclo Port-Wine both are bound by debilitating Oedipal yearnings. Francisco's attachment to his dead mother is the root of his fascination with Gracinda and his continued antipathy towards his father.[7] In the effete hero's reverence for his ancestors he seeks to transfer their potency to himself and to remain attached to them and that which they represent. Central to this is the psychological inability to separate and grow. Neurotic attachments are made with both the past and the future. In Barranco de Cegos Diogo attempts to achieve immortality by constantly searching for his own

traits in his children and grandchildren: "Com a certeza plena de que se tornara maior em cada filho e em cada neto. Projectado para além da morte. Talvez para sempre." (p. 282) He is bound to be frustrated, for none of his descendents can ever emulate the agrarian potentate. The social structure which he overlorded no longer exists. António Diabo Negro in Uma Fenda na Muralha similarly seeks immortality and the recapture of his youth through a reincarnation of himself in one of his sons. Only António Teimas in Ciclo Port-Wine is able to acquire some degree of immortality through his labor: "Era por isso que Ele não estava morto lá em baixo. Cada dedo de terra trazia a marca da sua presença: cada pedra, cada cepa, cada bago de uva."[8]

The effete hero's struggle to arrest the progression of time is a Sisyphean task. Both António do Monte and Diogo Relvas are defeated at the outset in their opposition to the forces of change. They cannot really hope to single-minded dream of restoring all the vines he lost to the plant parasite. António refuses to submit to his more powerful adversary. His close friend Inverno is not as strong and admits defeat:

> Mata-nos o trabalho e matam-nos mais ainda as canseiras da cabeça. Agora chove fora de tempo . . . depois o granizo . . . logo a seguir uma soalheira de queimar tudo. E é a mangra, o míldio, os escaldões . . . o inferno![9]

António, however, stands up to nature:

> Que grande tarefa para um homem de coragem! Ver o arranjo desfeito, e dia após dia, só com a ajuda dos braços repor tudo ou fazer de novo, olhando para o céu num desafio, ao cabo de tanta canseira, como se lhe perguntasse: então, quem é mais forte?! (p. 403 Horizonte Cerrado)

António, as well as the other growers, attains parity with God. Like God, they create the earth and are apotheosized: "Britavam-se pedras, esfarelavam-se, e o escasso pó da terra que surgia lá do fundo, a fazer promessas, afirmava ao homem que ele era um Deus mais forte." (p. 160 Porto Manso)

Some of Redol's characters are totally conscious of their effeteness. In the figure of D. Afonso Pimentel in Ciclo Port-Wine Redol portrays the decadent fin-de-siècle aristocracy. D. Afonso acknowledges that his heritage of idleness has resulted in his superfluity: "Esta costela fidalga que me deixaram, incapacita-me para tudo." (p. 219 Horizonte Cerrado) The young aristocrat is aware that his own parasitical class is in the process of being supplanted by another class of exploiters, the bourgeoisie. D. Afonso is drawn to the masses. He instinctively knows that they are the inevitable heirs to the future: "Nem o nobre nem o burguês. A burguesia acabará por morrer como nós." (p. 268 Os Homens e as Sombras) D. Afonso believes that only the povo can truly appreciate the music he plays. The bourgeoisie are too venal to discern true art: ". . . [a música] é a arte mais sublime de entre todas. E o povo compreende-a

melhor do que essa gente . . . idiota, estupida mesmo, que parece venerá-la." (p. 218 Horizonte Cerrado) D. Afonso proves his hypothesis when he invites a group of workers into the house to hear a concert. When D. Afonso plays for them the workers are transfixed by the beauty of the music:

> O fidalgo começara a tocar. Os homens sentiram-se aturdidos por àquela música que os rodeava pouco a pouco, num abraço e depois lhes tocava a pele, num arripio de estranhas sensações. Volviam ainda o olhar uns para os outros, como se procurassem nos companheiros a explicação daquela magia que os ia dominando, submetidos ao poder dessa melodia. (p. 275 Horizonte Cerrado)

Thus the decadent aristocracy and the proletariat share a common appreciation of true art.[11] Yet despite D. Afonso's good intentions he remains unable to bridge the gap between himself and the masses.

D. Afonso's effeteness becomes evident when he cannot bring himself to do that which he knows he must do--join the working class: "Se eu podesse escolher . . . iria com eles. . . . Digo isto e sei que não vou. . . . É a tal consciência que não serve a ninguém." (p. 269 Os Homens e as Sombras) He automatically aligns himself with the monarchists in their endeavor to reinstate the king. Though D. Afonso knows that it is a futile venture, he opts to take the easier path and is swept along with the fate of the aristocracy:

> Sei que não tenho coragem para fazer o que desejava e prefiro seguir o trilho dos outros. É o meu trilho e o vosso. . . . O do pai, o do Borges Alves. (p. 92 Vindima de Sangue)

Helena, the school teacher's daughter, similarly remains powerless to escape what she believes to be her fate. Rather than take action, she meekly submits to Silva Costa: "Vou ser a senhora do Silva Costa! . . . Como me custa escrever esta palavra e como não posso fugir-lhe?! . . . Falta-me a coragem para abalar." (p. 300 Horizonte Cerrado) Both D. Afonso and Helena are Naturalistic characters. Their destiny is preordained by the circumstances of their birth and environment: "Temos portanto, o ser humano como entidade passiva, filho da heranca do sangue e do meio incapaz de escapar a determinação muito rigida destes dois parametros."[12] D. Afonso aspires to compose music that would positively affect the masses. The young aristocrat wishes to be a sort of purveyor of Proleculture. Yet he fails to break out of his social mold and remains inertial. He fears the prospect of destitution without the benefit of his family's money. D. Afonso does face his uselessness: "Herdei todos os vícios desta maldita familia. . . . Queria ser um artista e serie um bébado!" (p. 278 Horizonte Cerrado) D. Afonso becomes the author's ideological spokesman.[13] Since he conceptualizes rather than acts he remains a prisoner of his social class. His failure to take action on his convictions renders him effete. His lack of courage is a product of

his idleness. Therefore the aristocracy is inherently a decadent class because it can only produce weak individuals. The descent of the landed gentry foreshadows the coming of a new era, that of the bourgeoisie.

With the arrival of the Industrial Revolution the aristocracy went into decline. D. Afonso is a symbol of the deterioration of his class while Albano Freitas represents the bourgeoisie's ascendence. Yet Redol considers the bourgeoisie's tenure provisional. Ultimately the masses will attain supremacy. Even at its zenith there are already signs of the bourgeoisie's decline. In O Cavalo Espantado, the rich heiress, Jadwiga, symbolizes the decadence of the entrepreneur class. Like D. Afonso, she too has led an idle and purposeless life. She speaks for her class: "E aquí estamos, e aquí vamos, vazios, inúteis, frustrados, gloriosamente frustrados, e absurdos." (p. 188) As a consequence of her lack of direction and sense of superfluity, she feels divorced from the core of humanity. She, like D. Afonso, feels restricted by her class conditioning: ". . . seria bom não haver passado, embora seja fundamental esquecê-lo, cortá-lo, extrai-lo como um cancro, perder as raízes de tudo . . . da cultura, do dinheiro do meu pai e Leo." (p. 121) Both the aristocrat and Jadwiga are imprisoned within their respective classes and remain powerless to sever the bonds that tie them to their families. Jadwiga is painfully aware of the injustice of capitalism as she remembers a scene at

the railroad station in which a young Jew was separated from his mother and taken to a concentration camp. Her wealth has enabled her to escape, but not without a sense of guilt. She astutely perceives that capitalism hinders the consolidation of her people and consequently renders them helpless against a common threat: ". . . que estranha familia esta que Deus separa pelo dinheiro!" (p. 96) The fact that some Jews can use their wealth to escape prevents them from uniting with the poor Jews against Nazism.

Jadwiga's husband, Leo, also typifies the decadence of his class. Leo has complete faith in the power of money. He believes it to be the sole determinant in the universe. He therefore cannot understand Pedro's refusal to grant them visas in exchange for a bribe. Like Meireles in Porto Manso, Leo judges all men by his own narrow standards. Honorable men such as Pedro are outside his set of experiences. Leo is unaware of any motivating force other than the accumulation of wealth. As a refugee in Lisbon, he is out of his capitalist medium and as a result becomes impotent: "Longe dos negócios era como peixe fora de água." (p. 141) He begins to lead a dissolute life, seeking oblivion in alcohol. Since Pedro has refused his bribe Leo believes that the consulate functionary must want something else. He becomes convinced that Pedro desires his wife. Though he loves Jadwiga he displays his depravity by suggesting the she prostitute herself by seducing Pedro. By his actions Leo loses

his wife's respect as well as his own self-esteem. He envies the courage of Möller, a Jew who dies fighting the Nazis. At the same time he is painfully aware of his own inability to perform a similar feat of heroism.

Leo represents the self-destructive forces of capitalism. Both he and his banker father-in-law monetarily supported the Nazi Party because they knew it would be financially beneficial to them. As Pedro observes Leo is but a temporary victim. His racist views parallel those of the Nazis. Ironically Leo's racism justifies the persecution of the Jews by the Nazis. These capitalists, as represented by Leo and Jadwiga's father, bring about their own demise. Redol parallels Marxist theory. According to Marx, capitalists automatically doom themselves. Since their profits depend upon competition among the wage earners they inadvertently solidify the proletariat.[14] In the capitalist's dependence on the proletariat they create the means of their own destruction. It is the Marxist oriented worker that will inevitably cause the downfall of the bourgeoisie.

The effete hero represents an aberration of humanity and consequently he frequently is the last of his line. In his refusal to bear children he manifests a suicidal tendency. In Ciclo Port-Wine D. Afonso makes a conscious decision to remain childless and thus put an end to his decadent class: "A salvação do nome da familia só está na minha resolução de não deixar descendentes." (p. 268 Os Homens e

as Sombras) Jadwiga similarly does not wish to give birth to another generation of parasites: "As árvores envenenadas devem morrer sem deixar raízes." (p. 246) She alludes to the bourgeoisie as a sort of poisoned tree that must be deterred from reproducing. In Porto Manso Antônio do Monte is the last of the arrais; he has no legitimate heirs. His illegitimate son does not continue the tradition of the family. Antônio's son symbolizes the proletariat who will vindicate the arrais' displacement. Diogo Relvas' heirs do not succeed him as lords of the manor. The worlds of the arrais and the lavrador no longer exist. The effete hero is the dying gasp of a decadent line.

Though he may expend a great deal of effort, the effete hero does not accomplish any real goals. In Ciclo Port-Wine the capitalist foreman, Silva Costa, profits from his aristocratic employers' demise and shrewdly manipulates the growers. After the acquisition of wealth he feels he has earned the right to pursue happiness. He uses his financial position to impose himself upon Helena. Though he marries he and even has a child by her she remains aloof from him. He finally realizes that his wealth is meaningless without his wife's affection: "A Helena não me ama, bem o percebo. Daria todo o meu dinheiro a quem conseguisse modificá-la; mas sei que é impossível." (p. 189 Os Homens e as Sombras) Silva Costa resembles the character Carlos Zude in Amado's São Jorge dos Ilheus (1944). Carlos' financial success is

overshadowed by his comfortless home life. Both characters experience the disdain of their spouses. In O Cavalo Espantado Leo is also unloved by Jadwiga. Both Helena and Jadwiga cannot refrain from revealing their abhorrence of their husbands. Jadwiga and Leo remain alienated from each other despite the fact that they are in grave danger. This capitalist couple does not possess the marital devotion of the workers, like Tóino and Olinda in Avieiros. Both Leo and Silva Costa remain estranged from the women they love and, consequently, are condemned to loneliness.

In Porto Manso the arrais similarly is left destitute of human contact. He is shunned by both Maria do Cabo and his own son because of his affiliation with a dead tradition. He has become an impediment to the rejuvenation of his society. Diogo Relvas also becomes isolated from the core of humanity. His increasing awareness of the termination of old values results in his retreat from human contact. Diogo, like Leo, D. Afonso and António do Monte has become a burden to his fellow men.

In the three novels comprising the Ciclo Port-Wine, Redol undertook his most ambitious endeavor. In this trilogy Redol attempted to portray Portugal's global prostration at the turn of the century. He expressed his displeasure with Portugal's traditional ally, Great Britain. He depicts that capitalist nation as having no loyalty toward its old friend and ally. Britain's leaders were willing to sacrifice

the Portuguese colonies in Africa in order to appease German imperialist appetites. In the character Roop, Redol embodied the Englishmen's utter contempt for the Portuguese:

> E o seu "português" já difícil de entender, tornava-se ainda mais trapalhão. Ria-se também dessa sua incapacidade, querendo mostrar no funda um absoluto desprezo por coisa tão insignificante. (p. 240 Os Homens e as Sombras)

The author pointed to the British attitude toward Portugal as the cause of his nation's sense of inferiority. Rather than restrict himself Redol attempted to present the totality of the times.[15] The awarding of the Ricardo Malheiros prize in 1950 for his Horizonte Cerrado showed that Neo-Realism had finally become accepted by the literary establishment.[16]

In O Cavalo Espantado Redol reduced his scope somewhat and depicted a highly cosmopolitan set of characters. In this novel the author attempted to negate the existence of purely abstract human problems.[19] The inner conflicts of the novel's characters are a consequence of concrete causes, not philosophical dilemmas. Jadwiga's ennui and Leo's superfluity are directly related to their idleness.

According to the majority of critics, Barranco de Cegos represents Redol's best literary endeavor:

> Um momento veio, porém, de completo triumfo, um momento em que toda a obra de Redol culmina, os seus temas fundamentais se reelaboram, o escritor atinge a plena posse de si mesmo, e se chama Barranco de Cegos. (p. 13, Barranco de Cegos)

His literary reconstruction was an attempt to trace the evils of his present day to the institutions of the past.

In the fall of the medieval lavrador the author foreshadowed the decline of the bourgeoisie.

The effete heroes portrayed in the above novels are anachronisms. The times have passed them by, rendering them useless and purposeless. These heroes possess either outmoded codes of conduct or none at all. Whether these effete heroes represent the aristocracy, the landed gentry, or the bourgeoisie they share a common destiny. These characters all typify their respective dying social classes. Their inability to act and achieve success is a result of an internal flaw implanted within them by their class upbringing. In these novels Redol continues to hold the conviction that capitalism is a transitory stage of economic development. The socialist classless society will eventually evolve and eradicate capitalist injustices. The effete hero of Barranco de Cegos cannot prolong the Middle Ages. In O Cavalo Espantado Redol demonstrates the futility of the capitalists' maintenance of their decadent mode of life. In the proletariat Redol saw the true potent hero who possessed the elixir that would rejuvenate his society.

FOOTNOTES TO CHAPTER V

[1]Campbell, Hero with Thousand Faces, p. 357.

[2]Roy Campbell, Portugal (Chicago: Henry Regnery Company, 1958), p. 56.

[3]Mary Jean Kempner, Invitation to Portugal (New York: Atheneum, 1969), p. 152.

[4]Contribuição para uma bio-biobliografia de Alves Redol," Vértice, vol. 30., no. 322-323, Nov.-Dec., 1970, p. 959.

[5]J. Almeida Pavão, "Alves Redol e o Neo-Realismo," Occidente, vol. 37, no. 258, Oct., 1959, p. 62.

[6]António Alves Redol, O Cavalo Espantado (Lisbon: Portugália Editora, 1960), p. 70. Inasmuch as all subsequent references to O Cavalo Espantado are to this edition, page numbers of quotations will be henceforth indicated in the text.

[7]McNab, Neo-Realist Novel, p. 144.

[8]António Alves Redol, Vindima de Sangue (Lisbon: Publicações Europa-América, 1953), p. 292. Inasmuch as all subsequent references to Vindima de Sangue are to this edition, page numbers of quotations will be henceforth indicated in the text.

[9]Campbell, Portugal, p. 48.

[10]António Alves Redol, Os Homens e as Sombras (Lisbon: Publicações Europa-América, 1951), p. 45. Inasmuch as all subsequent references to Os Homens e as Sombras are to this edition, page numbers of quotations will be henceforth indicated in the text.

[11]David Daiches, A Study of Literature (New York: W. W. Norton & Co., 1964), pp. 6-7.

[12]Alexandre Pinheiro Torres, O Neo-Realismo Literario Português (Lisbon: Moraes Editores, 1976), p. 28.

[13]McNab, Neo-Realist Novel, p. 136.

[14]Mills, Marxists, p. 58.

[15]McNab, Neo-Realist Novel, p. 130.

[16]Ibid.

CONCLUSION

Redol's novels continue the didactic tradition of the first prose works. The novel, unlike the epic or the romance, is a vehicle for reality and even moral edification. Redol's heroes are victims of their society, much like the protagonists of the nineteenth-century novels. Unlike the socio-political novel of the nineteenth century, a la Dickens, Redol's works are not aimed at softening the sympathies of the establishment, but rather at undermining it. While Dickens worked within the system, Redol sought to replace Portugal's capitalistic economic infrastructure with a Marxist alternative. Redol wished to inspire leftist thinkers to action. He sought to expose the socio-political reality of Portugal. His novels are vested with the utilitarian purpose of disclosing the injustices of capitalist society and promoting the ideals of Marxism. Redol exemplifies Sartre's "engaged writer." He writes with the purpose of affecting change.

Though Redol and the rest of the Portuguese Neo-Realist writers were politically motivated they were primarily artists and not politicians. Neo-Realism represented a return to the objective narrative form of Realism and

Naturalism. It was a reaction against the highly subjective and introverted novels of the presencistas. The Neo-Realists were keen observers of their contemporary reality. The Neo-Realist novel was an accurate portrait of the life of the common man in Portugal. These novelists were dissatisfied with the prevailing conditions. Inherent in their novels is a critical attitude. At the same time they were optimistic. The Neo-Realists believed in man's ability to shape his own destiny. They attempted to explain the common man, not as a passive product of his environment, but rather as an active participant in a society in flux.

In this study of Redol's novels, three general categories of heroes have been discussed. Of the three types of heroes only the alienated and the effete can be truly classified as prostrate. They belong to Redol's negative conception of the current world. The exploited hero's prostration, on the other hand, is temporary. The worker-hero represents the author's optimism for the future. Redol's socio-political novels are closely tied to historical phenomena. The alienated and the effete heroes are not directly responsibile for their limitations; they are victims of their political and economic systems. The alienated hero represents the character that has adapted to his hostile environment, albeit negatively. He is usually upwardly mobile. His capitalistic milieu provides him with a distorted view of reality. The alienated hero's self-interest

is a result of his childhood poverty. The survival of the individual becomes the prime motivating force. Poverty does not further class cohesion among the individuals of a society; rather it fosters social alienation. Ultimately the alienated hero is destroyed by the very same capitalist system he has employed to exploit his fellow men. In Redol's novels justice is served; he who lives by exploitation cannot survive. Francisco in Marés, Zé Miguel in O Muro Branco and Alcides in A Barca dos Sete Lemes are all destroyed by those principles which have guided their lives.

The effete hero represents the cyclical nature of time progression. The disappearance of feudalism and the aristocracy and their supplantation by capitalism and the bourgeoisie is but the first cycle. Just as the aristocracy fell from power so too the capitalists shall succumb to the masses. Both aristocrat and bourgeois, in Redol's novels, commit the fatal error of not accommodating themselves to the changing times and the increasing demand for social justice. Diogo Relvas in O Barranco de Cegos, D. Afonso in Ciclo Port-Wine and Leo in O Cavalo Espantado are condemned to ineffectualness because of their inability to take action. Their aristocratic and bourgeois training has taught them only idleness. The alienated and the effete heroes are both victims of capitalism.

In the exploited hero Redol vests his hope for the future. He believes that the oppressed worker's prostration

is but a temporary state. It terminates the minute he becomes aware of the injustice of capitalism and refuses to compromise. Since the maintenance of capitalism depends on the exploitation of the proletariat, the worker is capable of ending his oppression by refusing to subordinate his interests and those of his fellow workers to the demands of the oligarchy. In order to affect this change the worker must first become cognizant of the unfairness of capitalism. Second, he must adopt an alternative set of values. To rebel against capitalism without any substitute would be a useless exercise. But if the worker is armed with an alternative ideology, or set of values, his opposition to the system becomes revolutionary rather than simply rebellious, and it may lead to a permanent modification of the socio-economic infrastructure. Lastly, the worker-hero must organize and consolidate with his fellow workers. This last precondition to revolution is accommodatingly provided by the capitalists themselves who, through their exploitation, solidify the masses.

Redol's socio-political novels deal with the adult's crisis of consciousness. These novels highlight the hero's social awakening which leads to class identity and ultimately to revolution. The enlightened proletarian is a vital and essential actor in his society as opposed to the superfluous alienated or effete hero. Not only does the proletarian contribute through his labor; he also is the

catalyst that will affect the rejuvenation of his society. By removing the gaibéu and the avieiro from his traditional folkloric element Redol hoped to introduce the worker as a real personage to his audience. The author sought to instill a social conscience in his readers by exposing the injustices the rural worker had to endure. At the same time he endeavored to acquaint the literate Portuguese with another facet of himself. He hoped to inculcate the small Portuguese middle class with the understanding of the plight of the masses. In Anúncio Redol depicts the crushing of the middle class and the polarization of the rich and the poor. The author felt that the middle class' interests could best be served through their alignment with the masses. In this way he hoped to facilitate the coming revolution.

The maturation of Redol as an artist parallels Neo-Realism's development. In his first novel, Gaibéus, Redol admits that he was more interested in producing a social document than a literary work. The lyric prose is but a vehicle for the message he wished to convey. As he matured as a writer he was more attentive to aesthetics. In later novels, such as Barranco de Cegos, a significant shift towards artistic expression is noticeable. The form and content are equally emphasized. Yet Redol continued to believe that art should be at the service of man and not an end in itself.

Of his fellow Neo-Realists Redol shared the closest

affinity with Soeiro Pereira Gomes. Both authors revealed the internal problems of the working man. Because of their uncomplicated clear prose their novels were meant to reach a broad audience. Other Neo-Realists such as Fernando Namora and Carlos de Oliveira wrote for a more educated reader. Redol's relative simplicity of style is perhaps the reason he remains currently popular.

Inherent to Redol's motivation is his commitment to Marxism. It is therefore not surprising that his miscalculations parallel those of Marx. Moreover, his facile subordination to Marxist ideology limits him as an artist. The characters frequently degenerate into archetypal spokesmen for the cause rather than appearing as real people. Redol's close affiliation with the povo and his acute powers of observation save his characters from being total raisonneurs for the author. His knowledge and understanding of the masses often results in true to life portrayals of representatives of the povo. Perhaps Redol may be forgiven for his literary errors in light of his motivation. He wrote with a personal desire to aid the oppressed. Redol wished to eradicate the poverty and suffering of the rural masses of Portugal. He can receive no greater recognition than to be credited with magnanimous humanism.

BIBLIOGRAPHY

Primary Sources

Redol, António Alves. Gaibéus. Lisbon: Livraria Portugália, 1939.

_____. Marés. Lisbon: Livraria Portugália, 1941.

_____. Gaibéus. 2nd ed. Lisbon: Livraria Portugália, 1941.

_____. Avieiros. Lisbon: Livraria Portugália, 1942.

_____. Fanga. Lisbon: Livraria Portugália, 1943.

_____. Fanga. 2nd ed. Lisbon: Editorial Inquérito, 1943.

_____. Avieiros. 2nd ed. Lisbon: Editorial Inquérito, 1943.

_____. Espólio. by the Author, 1943.

_____. Avieiros. 3rd ed. Lisbon: Editorial Inquérito, 1943.

_____. Marés. 2nd ed. Lisbon: Editorial Inquérito, 1944.

_____. Gaibéus. 3rd ed. Lisbon: Editorial Inquérito, 1944.

_____. Os Romances de Alves Redol: Gaibéus, Marés, Avieiros. Lisbon: Editorial Inquérito, 1945.

_____. Gaibéus. 5th ed. Lisbon: Editorial Inquérito, 1945.

_____. Anúncio. Lisbon: Editorial Inquérito, 1946.

_____. Anúncio. 3rd ed. Lisbon: Editorial Inquérito, 1946.

_____. Porto Manso. Lisbon: Editorial Inquérito, 1946.

_____. Forja. Lisbon: by the Author, 1948.

_____. Horizonte Cerrado. Lisbon: by the Author, 1949.

_____. Horizonte Cerrado. 2nd ed. Lisbon: by the Author, 1949.

_____. Os Homens e as Sombras. Lisbon: Publicações Europa-América, 1951.

_____. Vindima de Sangue. Lisbon: Publicações Europa-América, 1953.

_____. Olhos d'Agua. Lisbon: Centro Bibliográfico, 1953.

_____. Vindima de Sangue. 2nd ed. Lisbon: Publicações Europa-América, 1954.

_____. A Barca dos Sete Lemes. Lisbon: Publicações Europa-América, 1958.

_____. Fanga. 4th ed. Lisbon: Publicações Europa-América, 1958.

_____. O Cavalo Espantado. Lisbon: Portugália Editora, 1960.

_____. O Barranco de Cegos. Lisbon: Portugália Editora, 1962.

_____. O Barranco de Cegos. 2nd ed. Lisbon: Portugália Editora, 1962.

_____. A Barca dos Sete Lemes. 3rd ed. Lisbon: Publicações Europa-América, 1962.

_____. Constantino Guardador de Vacas e de Sonhos. Lisbon: Portugália Editora, 1962.

_____. Histórias Afluentes. Lisbon: Portugália Editora, 1963.

_____. Fanga. 6th ed. Lisbon: Portugália Editora, 1963.

_____. Anúncio. 3rd ed. Lisbon: Portugália Editora, 1963.

_____. A Barca dos Sete Lemes. 4th ed. Lisbon: Publicações Europa-América, 1964.

_____. O Muro Branco. Lisbon: Publicações Europa-América, 1966.

_____. Uma Fenda Na Muralha. Lisbon: Publicações Europa-América, 1966.

_____. Teatro I: Forja, Maria Emília. Lisbon: Publicações Europa-América, 1966.

_____. Olhos d'Agua. 3rd ed. Lisbon: Publicações Europa-América, 1966.

_____. Teatro II: O Destino Morreu de Repente. Lisbon: Publicações Europa-América, 1967.

_____. O Cavalo Espantado. 2nd ed. Lisbon: Publicações Europa-América, 1968.

_____. Avieiros. 4th ed. Lisbon: Publicações Europa-América, 1968.

_____. O Muro Branco. 2nd ed. Lisbon: Publicações Europa-América, 1968.

_____. Fanga. 7th ed. Lisbon: Publicações Europa-América, 1969.

_____. Uma Fenda Na Muralha. 3rd ed. Lisbon: Publicações Europa-América, 1969.

_____. Gaibéus. 6th ed. Lisbon: Publicações Europa-América, 1969.

_____. Os Reinegros. Lisbon: Publicações Europa-América, 1972.

_____. Teatro III: Fronteira Fechada. Lisbon: Publicações Europa-América, 1972.

Basic Secondary Works on Redol and Neo-Realism

Almeida, António Ramos de. A Arte e a Vida. Oporto: Livraria Latina Editora, 1945.

Amaral, Henrique de. "Breve Evocação de Alves Redol," Vértice, vol. 30, no. 322-323 (Nov.-Dec., 1970): 885-909.

Andrade, João Pedro de. "Ambições e Limites do Neo-Realismo Português," Tetracórnio: Antologia de Ineditos de Autores Portugueses. Lisbon: José Augusto França, 1955, pp. 51-60.

_____. "Fanga por Alves Redol," Seara Nova, no. 822 (1943), pp. 154-155.

Araújo, Matilde Rosa. "Alves Redol e a literatura infantil," Vértice, vol. 30, no. 322-323 (Nov.-Dec., 1970), pp. 867-871.

Brasil, Jaime. Os Novos Escritores e o Movimento Chamado Neo-Realismo. Coimbra: Primeiro de Janeiro, 1945.

Campos, J. Costa. "A Propósito do Neo-Realismo," Mundo Literário, no. 30 (Nov., 1946), pp. 8-14.

"Contribuição para uma bio-bibliografia de Alves Redol," Vértice, vol. 30, no. 322-323 (Nov.-Dec., 1970), pp. 949-981.

Cruzeiro, Celso. "Alves Redol e Alguns Problemas do Neo-Realismo," Vértice, vol. 30, no. 322-323 (Nov.-Dec., 1970), pp. 818-842.

Dias, Augusto de Costa. Literatura e Luta de Classes. Lisbon: Estampa Editorial, 1975.

Dionisio, Mario. "Prefacio ao livro Barranco de Cegos," Vértice, vol. 30, no. 322-323 (Nov.-Dec., 1970) pp. 844-852.

Fernandes, Saúl. "O Novo Realismo e a Tendência na Arte," Mundo Literário, no. 25 (Oct., 1946), p. 2.

Ferreira, Alberto. "Significação Literário e Idealógico de Gaibéus," Seara Nova, no. 1497 (July, 1970), pp. 224-229.

Guimarães, Fernando. A Poesia da Presença e o Aparecimento do Neo-Realismo. Oporto: Editorial Inova, n.d.

Lima, Luís. "O que viu e o que pensa Alves Redol da vida intelectual francesa," Mundo Literário, no. 36 (Jan., 1947), pp. 1-12.

McNab, Gregory Rust. The Neo-Realist Novel: Literature as a Political Weapon. Ph.D. dissertation, New York University, 1973.

Mendes, José Manuel. "Para uma Compreensão de Alves Redol," Vértice, vol. 30., no. 322-323 (Nov.-Dec., 1970), pp. 873-881.

_____. Por uma Literatura de Combate. Lisbon: Livraria Bertrand, 1975.

Mendonça, Fernando. Três Ensaios de Literatura. São Paulo: Faculdade de Filosofia, Ciências e Letras de Assis, 1967.

Monteiro, Adolfo Casais. O Romance e os Seus Problemas. Lisbon: Biblioteca de Cultura Contemporânea, 1950.

Namora, Fernando. "Carta aberta a Alves Redol," Vértice, vol. 30, no. 322-323 (Nov.-Dec., 1970), pp. 853-866.

Namorado, Joaquim. "Breves notas sobre a personalidade e obra de Redol," Vértice, vol. 30, no. 322-323 (Nov.-Dec., 1970), pp. 911-921.

_____. "Da Dissidência presencista ao Neo-Realismo," Vértice, vol. 26, no. 279 (Dec., 1966), pp. 782-786.

Nogueira, Franco. Jornal de Crítica Literária. Lisbon: Editora Gráfica Portuguesa Ltda., 1954.

Pavão, J. Almeida. "Alves Redol e o Neo-Realismo," Occidente, vol. 57, no. 258 (Oct., 1959), n.p.

Pomar, Júlio. "Arte e as Classes Trabalhadoras," Mundo Literári , no. 24 (Oct., 1946), pp. 1-9.

_____. "Realismo e Acção," Mundo Literária, no. 48 (April, 1947), p. 3.

Ribas, Tomáz. "O Neo-Realismo Português e o Romance de Tal Tendência," Estrada Larga. Lisbon: Porto Editora (Sept.-Dec., 1959), pp. 531-538.

Sá, Victor de. "O Neo-Realismo no Surto Actual da Ensaística Portuguesa," Vértice, vol. 23, no. 234-236 (March-May, 1963), pp. 238-243.

Sacramento, Mario. Ensaios do Domingo. Coimbra: Coimbra Editora Ltda., 1959.

Santelli, Maria Aparecida. "Alves Redol e o Tempo das Acções Consumidas," Revista de Letras, vol. 12 (1969), pp. 123-138.

Santo, Henrique. "Anúncio novela de Alves Redol," Vértice, vol. 12 (Nov., 1945), pp. 17-21.

Simões, João Gaspar. Crítica I. Oporto: Livraria Latina Editora, 1942.

_____. Crítica III. Lisbon: Delfos, n.d.

_____. "O Problema do Romance Social," Mundo Literário, no. 15 (Aug., 1946), pp. 3-5.

Torres, Alexandre Pinheiro. O Neo-Realismo Literário Português. Lisbon: Moraes Editores, 1976.

_____. "A Propósito da Reedição de Avieiros," Seara Nova, no. 47 (1969), pp. 185-186.

_____. Romance: o mundo em equação. Lisbon: Portugália Editora, 1967.

Other Works Consulted

Aaron, Daniel. Writers on the Left. New York: Avon Books, 1965.

Acton, H. B. What Marx Really Said. New York: Shocken Books, 1967.

Allott, Miriam, ed. Novelists on the Novel. London: Routledge and Kegan Ltd., 1959.

Amado, Jorge. Bahia de Todos os Santos. 14th ed. São Paulo: Livraria Martins, 1967.

_____. Capitães da Areia. São Paulo: Livraria Martins, 1937.

_____. Gabriela Cravo e Canela. 42nd ed. São Paulo: Livraria Martins, 1971.

_____. Jubiabá. 11th ed. São Paulo: Livraria Martins, 1961.

_____. Mar Morto. 11th ed. São Paulo: Livraria Martins, 1963.

_____. O País do Carnaval. 11th ed.; Cacau. 11th ed.; Suor. 10th ed.; 3 vols. in 1. São Paulo: Livraria Martins, 1963.

_____. São Jorge de Ilheus. 9th ed. São Paulo: Livraria Martins, 1961.

_____. Terras do Sem Fim. 13th ed. São Paulo: Livraria Martins, 1961.

Anderson, Davis. The Tragic Protest. Richmond, Va.: John Knox Press, 1969.

Andrade, João Pedro de. "Intenções e Realizações da Presença na Prosa de Ficção," Estrada Larga, vol. I. Lisbon: Porto Editôra, n.d.

Aragon, Louis. Pour un réalisme socialiste. Paris: Les Editions Denoël et Steele, 1935.

Arguedas, Alcides. Raza de bronce. Buenos Aires: Editorial Losada, 1972.

Baldick, Robert. The Goncourts. New York: Hillary House Publishers Ltd., 1960

Balzac, Honoré de. Lost Illusions. Translated by Herbert J. Hunt. Baltimore: Penguin Books, 1971.

_____. Père Goriot. Translated by Jane Minot Sedgewick. New York: Rinhart, 1950.

Beach, Joseph Warren. The Twentieth Century Novel. New York: Century Co., 1932.

Bruce, Neil. Portugal: The Last Empire. New York: John Wiley & Sons, 1975.

Buck, Stratton. Gustave Flaubert. New York: Twayne Publishers Inc., 1966.

Camões, Luis Vaz de. Obra Completa. Rio de Janeiro: Biblioteca Luso-Brasileira, 1963.

Campbell, Joseph. The Hero with a Thousand Faces. New York: Pantheon Books, 1949.

Campbell, Roy. Portugal. Chicago: Henry Regnery Co., 1958.

Camus, Albert. Myth of Sisyphus. Translated by Justin O'Brien. New York: Vintage Books, 1955.

_____. The Rebel. Translated by Anthony Bower. New York: Alfred A. Knopf, 1954.

_____. The Stranger. Translated by Stuart Gilbert. New York: Alfred A. Knopf, 1973.

Canning, Albert S. G. Dickens and Thackeray Studied in Three Novels. Port Washington, N.Y.: Kennikat Press, 1967.

Castro, José Maria Ferreira de. Emigrantes. 14th ed. Lisbon: Guimarães Editores, 1969.

_____. A Lã e a Neve. 10th ed. Lisbon: Guimarães Editores, 1969.

Cecil, David. Victorian Novelists. 4th ed. Chicago: University of Chicago Press, 1966.

Cervantes, Miguel de. Don Quijote de la Mancha. 27th ed. Madrid: Espasa-Calpe S.A., 1975.

Chapman, Raymond. The Victorian Debate. New York: Basic Books, 1968.

Chesterton, G. K. The Victorian Age in Literature. London: Oxford University Press, 1966.

Cidade, Hernani. Luís de Camoes O Epico. 3rd ed. Lisbon: Livraria Bertrand, 1968.

Coelho, Jacinto Prado, ed. Dicionário de Literatura Portuguesa, Brasileira, Galega. Rio de Janeiro: José Aguilar Editôra, 1973.

Cole, G. D. H. The Meaning of Marxism. Ann Arbor: University of Michigan Press, 1964.

Collins, James. The Existentialists. Chicago: Henry Regnery Co., 1967.

Cristovão, Fernando. "O Clamor da Justiça no Romance do Nordeste Brasileiro," Occidente, vol. 75, no. 365 (Sept., 1968), n.p.

_____. "Jorge Amado: Romancista de Intervenção," Brotéria, vol. 88, no. 3 (March, 1969), pp. 304-328.

Cutileiro, José. A Portuguese Rural Society. Oxford: Clarendon Press, 1971.

Daiches, David. Critical Approaches to Literature. Englewood Cliffs, N.J.: Prentice Hall, 1956.

_____. The Novel and the Modern World. Chicago: University of Chicago Press, 1960.

_____. A Study of Literature. New York: W. W. Norton Co., 1964.

Dickens, Charles. Bleak House. Boston: Houghton Mifflin Co., 1956.

_____. David Copperfield. Baltimore: Penguin Books, 1967.

_____. Little Dorrit. Baltimore: Penguin Books, 1967.

Derrick, Michael. A Portrait of Salazar. 2nd ed. Hollandale, Fla.: World Book Manufacturing Co., 1972.

Dreiser, Theodore. An American Tragedy. Cleveland: World Publishing Co., 1948.

Egerton, F. C. C. Salazar, Rebuilder of Portugal. London: Hodder & Stoughton Ltd., 1943.

Ellis, John M. The Theory of Literary Criticism: A Logical Analysis. Berkely: University of California Press, 1974.

Ellison, Fred P. Brazil's New Novel: Four Northeastern Masters. Berkely: University of California Press, 1954.

Farrell, James T. A Note on Literary Criticism. New York: Vanguard Press, 1936.

_____. Studs Lonigan. New York: Modern Library, 1963.

Ferro, António. Salazar: Portugal and Her Leader. London: Farber & Farber Ltd., 1939.

Fielding, Henry. Joseph Andrews. New York: New American Library, 1960.

Flores, Angel, ed. Cervantes Across the Centuries. New York: Dryden Press, 1947.

Fodor, Eugene and Curtis, William, eds. Portugal 1977. New York: David McKay Inc., 1977.

Fonesca, Mario Méndez. 42 Años de "Estado Novo." Caracas: Movimento Democrático de Liberación de Portugal y sus Colonias, 1969.

French, Warren. The Social Novel at the End of an Era. Carbondale, Ill.: Southern Illinois University Press, 1966.

Frye, Northrop. Anatomy of Criticism. New York: Atheneum, 1969.

Fryer, Peter and Pinheiro, Patricia McGowan. Oldest Ally: A Portrait of Salazar's Portugal. London: Dennis Dobson, 1961.

Galvão, Henrique. Santa Maria: My Crusade for Portugal. New York: The New World Publishing Co., 1961.

Garneir, Christine. Salazar, An Intimate Portrait. Translated by Farrar, Straus and Young. New York: Farrar, Straus and Young, 1954.

Gold, Michael. Jews Without Money. New York: Avon Books, 1965.

Goldberg, Homer. The Art of Joseph Andrews. Chicago: University of Chicago Press, 1969.

Goncourt, Jules and Goncourt, Edmond. Germinie. New York: Greenwood Press, 1969.

Gomes, Soeiro Pereira. Obras Completas. Lisbon: Publicações Europa-América, 1968.

Gorky, Maxim. Mother. Translated by Isidore Schneider. Secaucus, N.J.: Citadel Press, 1974.

_____. On Literature. Translated by V. Dober. Moscow: Foreign Languages Publishing House, n.d.

Grande Enciclopédia Portuguesa Brasileira. Lisbon: Editorial Enciclopedia Ltda., 1945.

Hardy, Barbara. The Exposure of Luxury: Radical Themes in Thackeray. London: Peter Owen, 1972.

Harvey, W. J. Character and the Novel. Ithaca, N.Y.: Cornell University Press, 1965.

Hays, Peter L. The Limping Hero: Grotesques in Literature. New York: New York University Press, 1971.

Homer. The Iliad. Translated by Alston Hurd Chase and William J. Perry. New York: Bantam Books, 1960.

_____. The Odyssey. Translated by E. V. Rieu. Baltimore: Penguin Books, 1956.

Howe, Irving. Politics and the Novel. Cleveland: World Publishing Co., 1957.

Icaza, Jorge. Huasipungo. 7th ed. Buenos Aires: Editorial Losada, 1953.

Irwin, Michael. Henry Fielding: The Tentative Realist. New York: New American Library, 1960.

Kay, Hugh. Salazar and Modern Portugal. New York: Hawthorne Books Inc., 1970.

Kempner, Mary Jean. Invitation to Portugal. New York: Atheneum, 1969.

Kern, Edith. Existential Thought and Fictional Technique. New Haven, Conn.: Yale University Press, 1970.

Laguerre, Enrique. La llamarada. Rio Piedras, Puerto Rico: Editorial Cultural Inc., 1971.

Liddell, Robert. Robert Liddell on the Novel. Chicago: University of Chicago Press, 1969.

Livermore, H. V. A New History of Portugal. Cambridge: Cambridge University Press, 1969.

Lourenço, Eduardo. "Presença ou a Contrarevolução do Modernismo," Revista do Livro, no. 23-24 (July-Dec., 1961), n.p.

Lukács, Georg. The Historical Novel. London: Merlin Press, 1962.

_____. Realism in Our Time. New York: Harper and Row, 1964.

Marques, António Henrique de Oliveira. History of Portugal. New York: Columbia University Press, 1972.

Marx, Karl. Capital. Translated by Samuel Moore and Edward Aveling. New York: Modern Library, 1906.

_____. "Towards a Critique of the Hegelian Theory of Law: Introduction," Deutsh-Franzosisch Jahrbücher. 1844.

Mills, C. Wright. The Marxists. New York: Dell Publishing Co., 1962.

Montserrat, Santiago. La consciencia burguesa en el "Quijote." Córdoba, Argentina: Direción General de Publicaciones, 1965.

Moser, Gerald M. "The Campaign of Seara Nova and Its Impact on Portuguese Literature," Luso-Brazilian Review, vol. 2 (June, 1965), pp. 3-42.

Mourão-Ferreira, David. "Caraterização da Presença ou as Definições Involutárias," Tetracórnio: Antologia de Inéditos de Autores Portugueses. Lisbon: José Augusto França, 1955.

_____. Tópicos de Crítica e de História Literária. Lisbon: União Gráfica, 1969.

Namora, Fernando. Casa da Malta. 6th ed. Lisbon: Publicações Europa-América, 1965.

_____. Domingo à Tarde. 6th ed. Lisbon: Publicações Europa-América, 1966.

_____. Fogo na Noite Escura. 5th ed. Lisbon: Publicações Europa-América, 1967.

_____. O Trigo e o Joio. 7th ed. Lisbon: Publicações Europa-América, 1970.

Norman, Dorothy. The Hero: Myth, Image, Symbol. Cleveland: World Publishing Co., 1969.

Nowell, Charles E. A History of Portugal. New York: Van Nostrand Co., 1952.

_____. Portugal. Englewood Cliffs, N.J.: Prentice Hall Inc., 1973.

Oliveira, Carlos de. Uma Abelha na Chuva. 4th ed. Lisbon: Publicações Don Quixote, 1969.

_____. Casa na Duna. 4th ed. Lisbon: Publicações Don Quixote, 1970.

Pérez Galdós, Benito. Doña Perfecta; Misericordia. 2 vols. in 1. Mexico City: Editorial Porrúa, 1968.

Praz, Mario. The Hero in Eclipse in Victorian Literature. London: Oxford University Press, 1956.

Predmore, Richard L. The World of Don Quixote. Cambridge, Mass.: Harvard University Press, 1967.

Price, Martin, ed. Dickens: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice Hall Inc., 1967.

Queiroz, José Maria Eça de. O Crime de Padre Amaro. 4th ed. Lisbon: Livros do Brasil, n.d.

_____. Os Maias. Lisbon: Livros do Brasil, 1969.

_____. O Primo Basílio. 2nd ed. Lisbon: Livros do Brasil, 1969.

Raglan, Lord. The Hero: A Study in Tradition, Myth and Drama. New York: Oxford University Press, 1937.

Rego, José Lins do. Menino de Engenho. 20th ed. Rio de Janeiro: Livraria José Olympio Editora, 1974.

_____. Doidinho. 8th ed. Rio de Janeiro: Livraria José Olympio Editora, 1965.

_____. Bangüe. 8th ed. Rio de Janeiro: Livraria José Olympio Editora, 1972.

_____. O Moleque Ricardo. 8th ed. Rio de Janeiro: Livraria José Olympio Editora, 1970.

_____. Usina. 6th ed. Rio de Janeiro: Livraria José Olympio Editora, 1967.

Richardson, Samuel. Clarissa. Boston: Houghton Mifflin Co., 1962.

_____. Pamela. New York: W. W. Norton Co., 1958.

Roth, Henry. Call It Sleep. New York: Avon Books, 1964.

Sartre, Jean Paul. Literature and Existentialism. New York: The Citadel Press, 1949.

_____. Nausea. Translated by Lloyd Alexander. New York: New Directions Press, 1959.

Scholes, Robert and Kellog, Robert. The Nature of Narrative. New York: Oxford University Press, 1966.

Scott, H. G., ed. Problems of Soviet Literature. Moscow: Cooperative Publishing Society of Foreign Workers in the U.S.S.R., 1935.

Shakespeare, William. The Tempest. Baltimore: Penguin Books, 1959.

Shelley, Percy Bysshe. "Prometheus Unbound," Norton Anthology of English Literature, vol. 2. New York: W. W. Norton Co., 1968.

Sholokov, Mikhail. And Quiet Flows the Don. Translated by Stephan Gary. New York: Alfred A. Knopf, 1970.

Simões, João Gaspar. Eça de Queiroz, o Homem e o Artista. Lisbon: n.p., 1935.

_____. História do Movimento da Presença. Coimbra: Atlantida-Livraria Editorial, 1957.

Sinclair, Upton. The Jungle. Cambridge, Mass.: R. Bentley, 1946.

Stanislawski, Dan. Landscapes of Bacchus. Austin: University of Texas Press, 1970.

Steinbeck, John. Grapes of Wrath. New York: Viking Press, 1939.

_____. In Dubious Battle. New York: Modern Library, 1936.

Thackeray, William Makepeace. The Works of William Makepeace Thackeray. London: J. Murray, 1911.

Tati, Miécio. Jorge Amado Vida e Obra. Belo Horizonte: Editora Itatiaia, 1961.

Virgil. The Aeneid. Translated by W. F. Jackson Knight. Baltimore: Penguin Books, 1956.

Wellek, Rene and Warren, Austin. Theory of Literature. New York: Harcourt, Brace & World, 1942.

Wheatly, James H. Patterns in Thackeray's Fiction. Cambridge, Mass.: M.I.T. Press, 1969.

Winegarten, Renee. Writers and Revolution. New York: New Viewpoints, 1974.

Wright, Richard. Black Boy. New York: Harper and Row, 1966.

_____. Native Son. New York: Grosset, 1940.

Zola, Emile. Germinal. Translated by Stanley and Eleanor Hochman. New York: New American Library, 1970.