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THE DRAMATIC WORK OF JORGE ANDRADE

by

ELIZABETH R. SUTER

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

1976

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.

date — Chairman of Examining Committee

Jan 27, 1976
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Abstract

THE DRAMATIC WORK OF JORGE ANDRADE

by

Elizabeth R. Suter

Adviser: Professor Raymond S. Sayers

Jorge Andrade is one of the most esteemed modern dramatists of Brazil. Although many articles have been written on his individual plays and on broad themes in his work, there is no full-length, serious study of him and his writing as a whole. Especially lacking is an analysis of the structural techniques in the plays of this careful writer. Therefore, this dissertation on the dramatic work of Jorge Andrade focuses on the structural techniques in his ten published plays. These are A Moratória, O Telescópio, Pedreira das Almas, Vereda da Salvação, A Escada, Os Ossos do Barão, Senhora na Boca do Lixo, Rasto Atrás, O Sumidouro, and As Confrarias.

The introduction begins with a survey of studies on Andrade and his works. It continues with a biography, a listing of major productions of his plays, indications of other planned plays and cycles, and a review of sources of inspiration and influence in individual plays.

The body of this study begins with a review of what is meant by structural techniques in drama. This material forms

the theoretical and practical basis for the analyses of Andrade's plays. Each play was analyzed as it would appear on stage and be experienced by spectators. The results showed that various techniques which appeared in early plays were developed, refined, and combined with each other in subsequent plays as Andrade's technical ability matured.

Accordingly, the first chapters of this study deal with techniques as they appear in one or more early plays. These techniques are symmetry in A Moratória, O Telescópio, and Pedreira das Almas; two-part, ascending, intensive structure in Vereda da Salvação; juxtaposition of scenes and merger in A Moratória and other plays; repetition with variation and development in A Escada; and contrast in Os Ossos do Barão and Senhora na Boca do Lixo.

Subsequent chapters deal with more complicated and refined versions of many of the same techniques in the later plays of extensive structure, characterized by broad expanse of time and space. There is juxtaposition of scenes of various times and places in Rasto Atrás, with connective as well as jarring rhythmic patterns. There is juxtaposition of past and present as well as merger of past and present in O Sumidouro. The earlier technique of repetition with variation and development reappears in the juxtaposed scenes of past and present in As Confrarias along with merger of past and present.

These analyses reveal that the structures employed in Andrade's individual plays are not only appropriate to the content of each play but aid in conveying that content and are

one with it. Much as individual scenes in plays such as Rasto Atrás repeat themes and are juxtaposed and connected, so too Andrade's individual plays repeat themes, are juxtaposed and connected in his collected work, Marta, a Árvore e o Relógio.

ACKNOWLEDGEMENTS

I wish to express my gratitude to my adviser, Professor Raymond S. Sayers, for inspiring my interest in this study and for his invaluable guidance at all stages of its development. To the friends and colleagues who have encouraged me in this work, I extend my appreciation. I also wish to thank the personnel of various libraries for their help in locating and obtaining research materials. I am especially endebted to Francisco Cândido Neto of São Paulo, whose promptness and efficiency in procuring and sending material from Brazil was a godsend.

ABBREVIATIONS

in text, notes, & bibliography

C	As Confrarias
CdM	Correio da Manhã (Rio de Janeiro)
col(s).	column(s)
E	A Escada
E-OB	A Escada e Os Ossos do Barão combined edition
ESP	O Estado de São Paulo (São Paulo)
ESPSL	O Estado de São Paulo, Suplemento Literário
JA	Jorge Andrade
JdB	Jornal do Brasil (Rio de Janeiro)
M	A Moratória
MAR	Marta, a Árvore e o Relógio
MGSL	Minas Gerais, Suplemento Literário
OB	Os Ossos do Barão
PA	Pedreira das Almas
PA-T	Pedreira das Almas--O Telescópio combined edition
RA	Rasto Atrás
Rio	Rio de Janeiro
S	O Sumidouro
SBL	Senhora na Boca do Lixo
SP	São Paulo
T	O Telescópio
U.	University
VS	Vereda da Salvação

(See Bibliography for editions of plays by Jorge Andrade.)

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E, Lisbon, 1965
Os Ossos do Barão, São Paulo, 1963
OB, Rio de Janeiro, 1965
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VS, Poland, 1964
VS, São Paulo, 1964
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INTRODUCTION

I.

PREFACE

Jorge Andrade, Esteemed Dramatist of Brazil

Since the first professional production of one of Jorge Andrade's plays, A Moratória in 1955,[1] he has repeatedly been praised as among the top modern dramatists in Brazil.[2] He has been called the best and the most important modern dramatist in Brazil,[3] one of the greatest Brazilian dramatists of all time,[4] and one of the best writers in Brazilian literature[5] and in the Portuguese language.[6] The high quality of his work is attributed not only to talent but also to his great care in the literary and technical composition of his plays which he rewrites many times,[7] even after they have been shown to critics, performed, or printed.[8] JA, considered a great innovator[9] and great experimenter with staging techniques,[10] has been awarded more prizes for his plays than any other Brazilian dramatist.[11] Naturally, many studies of the modern Brazilian theater include discussion of JA and his works[12] while numerous others mention him and his plays.[13]

Studies on JA's Works

The production of JA's plays, during a period of approximately fourteen years, inspired many reviews by newspaper theater critics. They generally comment on the productions, that is, the direction, acting, setting, and

costumes. Discussions of the plays themselves are usually limited to the content and characters, including comparison to previous plays. For certain works, there are general comments on structural techniques. One of these review articles has usually been included in subsequent publication of a play.[14]

Very early in JA's career, some critics began to discuss JA and his work as a whole. Each views the thematic content of JA's plays from a single perspective, usually clearly indicated in the title of the article. Benedicta S. Monsen's 1956 Américas article, actually more of an interview than a study, on JA and the themes of M and Pedreira das Almas is entitled "Plantation Playwright: Jorge Andrade of Brazil."[15] Sábato Magaldi combined his 1958 newspaper articles "Itinerário de Jorge Andrade"[16] and "Dramaturgia de Jorge Andrade" with additional material to form the chapter "Incorporação das Fontes Rurais" in his book Panorama do Teatro Brasileiro. Delmiro Gonçalves entitled his 1964 article on JA and his work "Drama do Café Encontrou Seu Autor," later reprinted with variations and other titles. Craig Miller's 1966 thesis is on "The Disintegration of the Family as Portrayed by Jorge Andrade."[17] Richard Mazzara's 1967 and 1968 articles, "The Theatre of Jorge Andrade"[18] and "Two New Plays by Jorge Andrade,"[19] survey the plots of JA's individual plays.

In 1970 JA published Marta, a Árvore e o Relógio, a one-volume collection of ten of his plays, eight previously

staged and published (PA, M, O Telescópio, Vereda da Salvação, Senhora na Boca do Lixo, A Escada, Os Ossos do Barão, Rasto Atrás) and two new ones (As Confrarias and O Sumidouro), along with articles on these plays. It inspired several studies and articles on JA, his work as a whole, and his plays as gathered in this volume. Magaldi's newspaper article "O Adeus de Jorge Andrade ao Teatro: Um Livro de Textos de Teatro" includes some information on JA as well as a short thematic analysis of the individual plays in MAR. Anatol Rosenfeld's "A Visão do Ciclo," published in MAR, studies the two new plays, C (repeating with some variation his earlier newspaper article "As Confrarias"[20]) and S, and also JA's collected plays as regards themes and style.

Francisco Iglésias' two-part newspaper article "Teatro de Jorge Andrade"[21] is divided into four sections: the significance of the author, his work (plot summaries and concise comments on characterization and structure), unity and constants, and the sense of the cycle. Gerald M. Moser, in his "Jorge Andrade's São Paulo Cycle," read in the United States and published both there and in Brazil, discusses the thematic elements which connect and unify the separate plays gathered in MAR. Miriam G. Mendes's magazine article "Marta, a Árvore e o Relógio" discusses the broad themes of JA's individual plays, especially C and S, and the recurrent and changing themes in his plays. Peter J. Schoenbach's chapter "Jorge Andrade's Dramatic Epic of São Paulo," in his

dissertation "Modern Brazilian Social Theater: Art and Social Document," narrates at great length the social content of the plots of JA's plays. A few small summary items also appeared around the time of the publication of MAR.[22]

Biographic and Biobibliographical Studies

Various articles and announcements give basic facts about JA's life and work, information of the type generally found in play programs.[23] Monsen's article contains some personal information on JA and his views not stated elsewhere. Flávio Rangel's 1959 article "Jorge Andrade, Um Fazendeiro do Ar" includes presentation of JA as a person. Delmiro Gonçalves repeated this material and added much information on JA's childhood and career, first in his "Drama do Café Encontrou Seu Autor," later reprinted with modification as the preface to JA's RA, as "Jorge Andrade: Perfil de um Homem," and as the introduction to MAR. Rubem Rocha Filho's 1965 interview "Conversa com Jorge Andrade," in Cadernos Brasileiros,[24] gives information on JA's move back to the plantation and his mode of life and work there. This information is apparently repeated by Talvani Guedes da Fonseca in the Jornal do Brasil article "Jorge Andrade, Um Passo Atrás."[25] Magaldi's "O Adeus de JA ao Teatro" gives some biographical background on JA, his family, his writing career, and his attitudes on the theater. Various other articles add bits of information. However, there is no single complete and detailed biography of JA.

Purpose and Methods of This Study

Although, as has been indicated, there are numerous articles on JA's individual plays as well as studies on his collected plays, these usually deal with the thematic content of his works. There is, however, no examination of the structural techniques of the plays of this careful writer. There certainly is a need for such a study to fill this gap in scholarship on JA and his works. In addition, such a study could serve the practical purposes of analysis and guidance for future productions of these plays. This study, the presentation of careful analysis of structural techniques in JA's plays, will attempt to serve both these scholarly and practical purposes.

Because JA has written plays which he has not yet made public,[26] and because a written text permits the detailed and lengthy examination required for a careful analysis, this study will be limited to JA's published plays. Quotations and the analysis in this study will generally be from MAR. However, with a writer such as Andrade who constantly revised his work, there is a problem of which edition to use. MAR is probably more accessible to the reader than all the earlier individual editions. Also, MAR contains two plays not published separately. Some plays were hardly revised for the MAR edition, whereas others had greater changes.[27] Nevertheless, JA affirms that he made no significant alterations; he changed names and scenes, but not structures, for the purpose of greater organic unity of the

whole for readers, not spectators.[28] Deviations from earlier editions (based upon a careful textual comparison made preparatory to this study), where relevant to this study, will be indicated.

Since John Gassner pleaded an exemption from a formal aesthetic of the theater in his Producing the Play[29] and W. J. Harvey spoke against the use of any a priori critical method so as not to narrow comprehension,[30] and since JA himself indicated that he does not pre-select a position but feels that the process of elaboration should be as free as possible in order to truly transmit the problem,[31] this study will similarly not follow a single or specific theory of drama criticism, such as Jackson G. Barry's view of the "beat" or subdivision as the basic analytical unit,[32] or Bernard Beckerman's view of intensive and extensive modes of structure.[33] Rather, this study will use various theories and methods of analysis where applicable. The focus will be internal analysis of the works themselves[34] and of the way they would be experienced by the spectator.[35] Where relevant to the topic under discussion, comments by critics will be included; and, even though it has been said that an author may not fully understand his own work,[36] comments by JA will also be included.

The remainder of this introduction will discuss JA--life, work, and career--and his plays--the major productions, planned plays and cycles, their sources and inspiration, and literary influences and comparisons. The body of the

study will begin with a short discussion of structural techniques, that is, the basis upon which JA's plays will be analyzed. Discussion of individual plays will follow, arranged in the approximate order of their completion and grouped according to the structures or structural techniques used so as to give an idea of JA's technical development. This dissertation will conclude with a review of the techniques employed to unite the separate plays in MAR.

NOTES TO INTRODUCTION I.

PREFACE

[1]Details of this and other productions of JA's plays will be given below in "INTRODUCTION III. MAJOR PRODUCTIONS."

[2]E.g., in chronological order: [Hermilo Borba Filho], "Autor Nacional Obtêm Sucesso: A Moratória, Terceira Apresentação do TMDC," Visão (São Paulo), Vol. 6, No. 11 (May 27, 1955), p. 41, "Teatro" col.

Décio de Almeida Prado, "Dramatic Renaissance: The Theatre and Cinema Come to Life," trans. Margery Eliot, The Atlantic Monthly, No. 197 (Feb, 1956) Perspective of Brazil Supplement, p. 158; reprinted as "O Teatro e o Cinema no Brasil," O Estado de São Paulo, April 1, 1956, p. 7; and as "Noticia sobre el Teatro Brasileño," trans. Raúl Navarro, Ficción (Buenos Aires), No. 11 (Jan-Feb, 1958), p. 117;

Van Jafa, "Encontro de Outono: Jorge Andrade na Noite Carioca," Correio da Manhã (Rio de Janeiro), May 3, 1960, 2.º caderno, p. 3;

Yan Michalski, A Escada reviewed in "Teatro: Panorama do Mês" section, Leitura (Rio de Janeiro), No. 75/76 (Sept/Oct, 1963), p. 96;

Walmir Ayala, "A Moratória," Jornal de Letras (Rio de Janeiro), Ano 16, No. 177 (Aug-Sept, 1964), p. 6, "Teatro" p;

"Peças Novas," Diário de Notícias (Lisbon), Oct. 27, 1965, p. 6, "Teatro" col.;

Amélia Rey Colaço, "Fala acerca da Inauguração da Nova Temporada: do Nacional no Avenida," Diário de Notícias (Lisbon), Oct. 28, 1965, p. 6, "Vida Artística" col.;

Walmir Ayala, "Crisis y Modernidad," Primer Acto (Madrid), No. 75 (1966), p. 17;

Augusto Boal, "Que Pensa Você da Arte de Esquerda?," in 1.ª Feira Paulista de Opinião, ditto copy, [1968], p. 4; repeated by Hermilo Borba Filho, "El Teatro de Izquierda en el Brasil," Los Libros (Buenos Aires), Año 2, 15-16 (Jan-Feb, 1971), p. 9.

[3]E.g., in chronological order: Paulo Mendonça, "Enquanto o Pano Não Sobe...," in PA-T, p. 7 (full bibliographic information on this and other editions of JA's plays is at end of this study in "BIBLIOGRAPHY I. WORKS BY JORGE ANDRADE");

"Pedreira das Almas," Anhembi, Ano 9, Vol. 33, No. 98 (Jan, 1959), p. 396;

Van Jafa, "Lançamento: A Escada," CdM, Aug. 13, 1963, caderno 2, p. 3, "Teatro" col.;

"A Escada, de Jorge Andrade (I): Princípio de Dramaturgia Brasileira," article in files of ESP, in "Pasta 19-924," with [incorrect] indication of "CdM, Aug. 20, 1963";

I could not locate source (typeface does not match that of any other newspapers from which articles have been obtained);

Yan Michalski, "O Voto dos Autores," Jornal do Brasil (Rio de Janeiro), Dec. 4, 1966, caderno B, p. 12;

Yan Michalski, "Rasto Atrás, a Estreia da Semana," JdB, Jan. 22, 1967, caderno B, p. 4;

[Jorge Andrade?], "O Inconfidente do Nosso Teatro," Realidade (SP), No. 56 (Nov, 1970), p. 161.

[4]In chronological order: [Mattos Pacheco?], "A Escada," Diário da Noite (SP), Oct. 7, 1961 (in files of ESP, in "Pasta 19-924");

Delmiro Gonçalves, "Drama do Café Encontrou Seu Autor," Visão (SP), Vol. 24, No. 24 (June 19, 1964), p. 23; repeated in his "Jorge Andrade, Perfil de um Homem," ESP, Suplemento Literário, No. 686 (Sept. 5, 1970), p. 5, preprint of "Introdução," MAR, p. 15;

Anatol Rosenfeld, "Jorge Andrade," Palco + Plateia (SP), No. 3 (June, 1970), p. 48;

Sábato Magaldi, "O Adeus de Jorge Andrade ao Teatro: Um Livro de Textos de Teatro," Jornal da Tarde--ESP, Oct. 23, 1970, p. 16.

[5]Miriam G. Mendes, "Marta, a Árvore e o Relógio," Palco + Plateia (SP), No. 7 (Oct, 1970), p. 25.

[6]"Confio em Senhora na Boca do Lixo: como um Espetáculo que Vai Interessar Lisboa'--Afirma Jorge Andrade numa Entrevista Telefônica," Diário de Notícias (Lisbon), Dec. 31, 1966, p. 6, "Vida Artística" col.; also O Século (Lisbon), Dec. 31, 1966, p. 4, "Teatros" col.

[7]In chronological order: [Décio de Almeida Prado], "A Moratória," ESP, May 13, 1955, p. 7, "Palcos e Circos" col.; reprinted in his Apresentação do Teatro Brasileiro Moderno: Crítica Teatral (1947-1955) (São Paulo: Livraria Martins Editora S.A., 1956), p. 148;

Nicanor Miranda, on M, Diário de S. Paulo, May 13, 1955, cited by [Gianni Ratto], ed., "A Moratória e a Crítica," Teatro Brasileiro (SP), No. 9 (Aug-Sept, 1956), p. 15;

Paulo Mendonça, "Contrastes e Confrontos," Anhembi (SP), Ano 5, Vol. 19, No. 56 (July, 1955), in "Teatro de 30 Dias" section, pp. 360 & 362;

Benedicta S. Monsen, "Plantation Playwright: Jorge Andrade of Brazil," Américas, Vol. 8, No. 8 (Aug, 1956), p. 11;

Sábato Magaldi, "Dramaturgia de Jorge Andrade," ESPSL, No. 107 (Nov. 15, 1958), p. 5, "Teatro" col., col. 3; reprinted in "Incorporação das Fontes Rurais" in his Panorama do Teatro Brasileiro, Corpo e Alma do Brasil, 9 (São Paulo: Difusão Européia do Livro, 1962), p. 217;

Sábato Magaldi, "Revisão de Vereda," in VS, pp. xi & xii; reprinted in MAR, pp 634-35;
Rubem Rocha Filho, "Rasto Atrás," ESPSL, Feb. 18, 1967, p. 5, "Teatro" col.;
Sábato Magaldi, "A Procura de Rasto Atrás," Comentário, Ano 9, Vol. 9, No. 1(33) (1.º trimestre, 1968), p. 50;
Bárbara Heliodora, "Situação Atual do Teatro Brasileiro," in Primeiro Congresso Brasileiro de Língua e Literatura: (De 3 a 17 de Julho de 1969, Homenagem a Tasso da Silveira (Rio de Janeiro: Edições Gernasa e Artes Gráficas Ltda., 1970), p. 152;
Anatol Rosenfeld, "Visão do Ciclo," MAR 600;
[Sábato Magaldi], "A Libertação de Jorge Andrade," Visão, Vol. 37, No. 10 (Nov. 21, 1970), p. 172;
Peter Julian Schoenbach, "Jorge Andrade's Dramatic Epic of São Paulo," chapter I of his "Modern Brazilian Social Theatre: Art and Social Document," Diss. Rutgers 1973, p. 52.

[8][Décio de Almeida Prado], "A Peça O Telescópio pelo TNC," ESP, June 19, 1956, p. 10, "Teatro" col.;
Flávio Rangel, "Jorge Andrade, Um Fazendeiro do Ar," Senhor (SP), No. 1 (1959), p. 55;
PA-T 16;
[Décio de Almeida Prado], "O TBC Apresenta a Partir de Hoje a Peça A Escada," ESP, Oct. 5, 1961, 2.º clichê, p. 11, col. 2;
[Yan Michalski], "Saiu o Primeiro Prêmio," JdB, Aug. 18, 1966, caderno B, p. 5, "Panorama: do Teatro" col.;
Rocha, "RA," col. 1;
Magaldi, "Adeus de JA."

[9]Urbano Tavares Rodrigues, "Teatro Avenida--A Escada . . . ," O Século (Lisbon), Oct. 29, 1965, p. 7, in "Últimas Notícias: Estreias" col.; reprinted with minor changes as "Brilhante Recomeço da Companhia Nacional com a Peça Mais Comerical de Jorge Andrade," Jornal de Letras e Artes (Lisbon), Ano 5, No. 214 (Nov. 3, 1965), p. 10, "Teatro" p.

[10]Gerald M. Moser, "Jorge Andrade's São Paulo Cycle," talk at Northeast Modern Language Association meeting, Philadelphia, PA, April 2, 1971; published in Latin American Theatre Review 5, No. 1 (Fall, 1971), p. 22; reprinted as "Ciclo Paulista de Jorge Andrade," ESPSL, No. 740 (Oct. 3, 1971), p. 5.

[11]Rangel, "JA, Fazendeiro do Ar," p. 54, col. 2;
Luiza Barreto Leite, "O TBC, Jorge de [sic] Andrade e Os Ossos do Barão, Jornal do Commércio (Rio), April 17-18, 1965, 3.º caderno, Letras, p. 6; and her "Rasto Atrás," Jornal do Commércio, Feb. 10, 1967, p. 9, "Teatro" col.;
Michalski, "RA, Estreia da Semana";

Prizes are listed in numerous articles, e.g.:
[Gianni Ratto], notes on JA preceding A Moratória, Teatro Brasileiro, No. 9 (Aug-Sept, 1956), p. 14;
[Gianni Ratto], ed., "A Moratória e a Crítica," p. 14;
Front flap of covers of M, Agir eds.;
Enéas de Souza, interviewer, "Teatro Não É Palanque: Jorge Andrade," Revista do Globo (Porto Alegre), Oct. 15, 1960, p. 68;
"Jorge Andrade," 1-page biographical note in program for SP production of OB, March 8, 1963; repeated in "Os Ossos do Barão: O TBC Volta aos Bons Tempos," Atualidades Teatrais, Ano 2, No. 13 (April, 1963), p. 15; and by Hilton Viana, "Os Ossos do Barão," Revista de Teatro (Rio, Sociedade Brasileira de Autores Teatrais), No. 337 (Jan-Feb, 1964), p. 28;
Van Jafa, "Lançamento: E";
Delmiro Gonçalves, "Drama do Café," p. 20; "Prefácio," RA, p. ix; "JA, Perfil"; "Introdução," MAR, p. 15;
Wilson Martins & Seymour Menton, "Jorge Andrade: A Moratória," in their ed. Teatro Contemporâneo Brasileiro (New York: Appleton-Century-Crofts, Div. of Meredith Publishing Company, 1966), pp. 123-24;
Celso Pedro Luft, "Andrade Franco, Aluísio Jorge," in his Dicionário de Literatura: Portuguesa e Brasileira, Vol. II of Enciclopédia do Curso Secundário--Globo, 2nd ed. (Porto Alegre: Editora Globo, 1969), pp. 24-25;
Discussions of play productions will include details of prizes and cite additional, more specific sources.

[12]E.g., in chronological order: Ruggero Jacobbi, Teatro in Brasile, Documenti di Teatro, 18 (Bologna: Capelli, 1961), pp. 94-95;
Paulo Hecker Filho, "O Teatro Brasileiro," in Revista do Livro (Rio), Nos. 21-22 (March-June, 1961), pp. 127-29; also in Anais do Segundo Congresso Brasileiro de Crítica e História Literária, Assis, July 24-30, 1961 ([Assis]: Faculdade de Filosofia, Ciências e Letras de Assis; distributed by Difusão Europeia do Livro, 1963), pp. 216-19;
Raymond Sayers, "Brazilian Literature: 1964," Books Abroad: An International Literary Quarterly, Vol. 39 (1965) (Norman: University of Oklahoma Press, 1965), pp. 148-49;
JA's M in Martins & Menton, Teatro Brasileiro Contemporâneo, pp. 123-209;
George William Woodyard, "A Moratória," in his "The Search for Identity: A Comparative Study in Contemporary Latin American Drama," Diss. Illinois 1966, pp. 160-70;
JA discussed in theater course at University of Recife, according to Joel Pontes, O Teatro Moderno em Pernambuco, Coleção Buriti, 8 (São Paulo: São Paulo Editora S.A., 1966), p. 106;
Angel Crespo, "La Literatura Dramática en el Brasil," Primer Acto (Madrid), No. 27 (1966), p. 14;

Joel Pontes, "Dramaturgia Contemporânea no Brasil," Luso-Brazilian Review, Vol. 3, No. 2 (Dec, 1966), pp. 36, also 34, 38-40;

Maria Helena Kühner, "Reflexões sobre um Teatro em Tempo de Síntese," Revista Civilização Brasileira (Rio), 4 (July, 1968), Caderno Especial, 2, "Teatro e Realidade Brasileira," pp. 37-38, 46;

Oscar Fernández, "Brazil's New Social Theatre," Latin American Theatre Review, 2, No. 1 (Fall, 1968), p. 20;

Anatol Rosenfeld, "Il Teatro Brasiliano Attuale," Aut Aut (Milan, Italy), 109-10 (1969), pp. 156-57;

Walter Rela, El Teatro Brasileño (Buenos Aires: Centro Editor de América Latina, 1969), pp. 59-60;

Ruth S. Lamb, "El Teatro Brasileño Actual," Annuario de Filología (Maracaibo, Venezuela), 8-9 (1969-70), pp. 261-63;

JA participant in discussion on "O teatro morreu" in "Em Dia: O Teatro Vai Mal, o Teatro Vai Bem," Realidade (SP), No. 57 (Dec, 1970), pp. 167, 169-72;

Peter J. Schoenbach, "Rio and São Paulo Theatres in 1970: National Dramaturgy," Latin American Theatre Review, 5, No. 2 (Spring, 1972), p. 77;

Schoenbach, "JA's Dramatic Epic of SP";

Miroel Silveira, "A Comédia de Costumes, Periodo Italo-Brasileiro," Diss. Escola de Comunicações e Artes, Universidade de São Paulo, 1973, according to discussion in "Miroel Silveira, Doutorado em Artes," Revista de Teatro, No. 395 (Sept-Oct, 1973), p. 9.

[13] E.g., in addition to those already cited, the following in alphabetical order:

Walmir Ayala, "Brasil: Teatro de Hoje," Cadernos Brasileiros, Ano 4, No. 2 (April-June, 1962), p. 88;

Walmir Ayala, "A Crise," Cadernos Brasileiros, Ano 5, No. 1 (Jan-Feb, 1963), p. 35;

Walmir Ayala, "Teatro 64," Jornal de Letras (Rio), Ano 16, No. 179 (Jan, 1965), p. 8;

B. B., "Dez Anos de Verdadeiro Teatro," Anhembi, Ano 8, Vol. 32, No. 96 (Nov, 1958), pp. 598-99;

Valdemar Cavalcanti, "Literatura Brasileira 1970," Jornal de Letras, No. 247 (1971), caderno 1, p.8; & "Teatro," in "Literatura, 68," Jornal de Letras, Ano 21, No. 225 (Feb-March, 1969), p. 6;

Angel Crespo, "La Literatura Dramática en el Brasil," Primer Acto (Madrid), No. 27 (1966), p. 14;

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"Duas Instituições que Honram S. Paulo," Anhembi, Ano 8, Vol. 31, No. 92 (July, 1958), p. 401;

"Escola de Arte Dramática: Dez Anos," Anhembi, Ano 8, Vol. 31, No. 91 (June, 1958), p. 188;

Oscar Fernández, "The Contemporary Theatre in Rio de Janeiro and in São Paulo, 1953-55," Hispania, 39, No. 4 (Dec, 1956), p. 426;

A. Viega Fialho, "Teatro no Brasil: Balanço de 1964," Revista Civilização Brasileira, Ano 1 (March, 1965), p. 218;
Delmiro Gonçalves, "Teatro Paulista: 1936/57," Jornal do Commércio (Rio), Nov. 10, 1957, 3.° caderno, p. 1;
Paulo Hecker Filho, "Cordélia e o Novo Teatro," ESPSL, May 10, 1969;
Bárbara Heliodora, "El Momento Actual en el Teatro Brasileño," Mundo Nuevo (Paris), No. 30 (Dec, 1968), p. 80;
Sábato Magaldi, "Crítica e Criticadas," ESPSL, April 26, 1958, p. 5;
Sábato Magaldi, "Os Espetáculos em São Paulo," Teatro Brasileiro, No. 4 (Feb, 1956), p. 29;
Wilson Martins, "Literatura e Sociedade," ESPSL, Jan. 5, 1963, p. 2; reprinted as "Literature and Society in Brazil," in Literature and Society, ed. Bernice Slote (Lincoln: U. of Nebraska Press, 1964), p. 7;
Wilson Martins, "O Teatro no Brasil," Hispania, 46, No. 2 (May, 1963), pp. 245 & 247; and "The Theatre in Brazil," The Theatre Annual, 20 (1963), pp. 30 & 33;
Myron Matlaw, "Brazil," in Modern World Drama (New York: E. P. Dutton & Co., Inc., 1972), pp. 102-03;
"Os Melhores de 1955," Teatro Brasileiro, No. 3 (Jan, 1956), p. 4;
Paulo Mendonça, "Suassuna," Anhembi, Ano 7, Vol. 26, No. 78 (May, 1957), pp. 616-17;
Massaud Moisés, "Teatro: No Brasil," Dicionário de Literatura, ed. Jacinto do Prado Coelho, 2nd ed. (Porto: Livraria Figueirinhas, 1971), II, 1074-77;
Wilson Rodrigues de Moraes, "Folclore e Teatro," Revista Brasileira de Folclore, Ano 8, No. 22 (Sept-Dec, 1968), pp. 280-84;
Olga Obry, "Brazil in the Melting Pot," World Theatre, 11, No. 3 (1962), pp. 259-60;
Valdemar de Oliveira, O Teatro Brasileiro (Salvador: Progresso, Aguiar & Souza Ltda., 1957), p. 57; and as Publicações da Universidade da Bahia, 6 (Salvador, Brazil, 1958), p. 53;
"Panorama do Teatro no Brasil em 1963," Revista de Teatro, No. 337 (Jan-Feb, 1964), p. 7;
Joel Pontes, "Agora, Brasil, Teatro," Deus o que é? Cadernos o Tempo e o Modo (Lisbon), No. 50 (July-Oct, 1967), p. 143;
Joel Pontes, "Andrade, Jorge," in The Reader's Encyclopedia of World Drama, eds. John Gassner & Edward Quinn (New York: Thomas Y. Crowell Company, 1969), pp. 16-17;
Joel Pontes, "Brazil," in The Reader's Encyclopedia of World Drama, p. 77;
Décio de Almeida Prado, "Crônica de São Paulo," Teatro Brasileiro, No. 4 (Feb, 1956), p. 24;
Stanley Richards, "The New Brazilian Theatre," Players Magazine, Vol. 41 (April, 1965), p. 173;
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Haroldo Santiago, "Teatro Nacional Popular," Revista

Brasiliense, No. 26 (1959), p. 200;
José de Oliveira Santos, "O Teatro Experimental do Serviço Social da Indústria," Revista Brasiliense, No. 33 (Jan-Feb, 1961), p. 176;
J. Galante de Sousa, "Andrade, Jorge," in his O Teatro no Brasil: Tomo II, Subsídios para uma Biobibliografia do Teatro no Brasil (Rio de Janeiro: Ministério da Educação e Cultura, Instituto Nacional do Livro, 1960), p. 51;
"Teatro Brasileiro: 1963," Tempo Brasileiro, Ano 2, No. 6 (Dec, 1963), p. 191;
"Teatro e Realidade Brasileira," Caderno Especial, 2, of Revista de Civilização Brasileira, 4 (July, 1968), containing articles by various authors, pp. 15, 38, 46, 89, 94, 98, 165, 265-66, 269, 271;
"Urbana" in "Quem É Quem: Personagens de Ficção," Hífen--O Traço de União (São Paulo, União Cultural Brasil--Estados Unidos), 6, 43 (April-May, 1972), p. 12.

[14]See bibliography on individual plays for reviews and articles on them cited in this study.

[15] See above note 7; articles mentioned subsequently in this discussion will only be footnoted if they have not already been included in previous footnotes; all will be listed appropriately in the bibliography.

[16]Sábato Magaldi, "Itinerário de Jorge Andrade," ESPSL, No. 106 (Nov. 8, 1958), p. 5, "Teatro" col.; repeated in "Incorporação das Fontes Rurais."

[17]Craig Miller, "The Disintegration of the Family as Portrayed by Jorge Andrade," BA Thesis Rutgers, 1966, 60 pp.

[18]Richard A. Mazzara, "The Theatre of Jorge Andrade," Latin American Theatre Review, 1, No. 1 (Fall, 1967), pp. 3-18.

[19]Richard A. Mazzara, "Two New Plays by Jorge Andrade," Latin American Theatre Review, 2, No. 1 (Fall, 1968), pp. 49-52.

[20]Anatol Rosenfeld, "As Confrarias," ESPSL, No. 674 (June 13, 1970), p. 5.

[21]Francisco Iglésias, "Teatro de Jorge Andrade," Minas Gerais, Suplemento Literário, Ano 6, Nos. 229 & 230 (Jan. 16 & 23, 1971), pp. 8-9; reprinted in ESPSL, Nos. 710 & 711 (March 7 & 14, 1971), pp. 5.

[22][JA?], "Inconfidente"; [Magaldi], "Libertação de JA"; "Marta, a Árvore e o Relógio," ESPSL, No. 694 (Oct. 31, 1970), p. 2, "Lançamentos: Teatro" col.; Rosenfeld, "JA."

[23]E.g., Front flap of covers of M, Agir eds.; Jafa, "Encontro de Outono: JA"; Galante de Sousa, "JA"; Enéas de Souza, "Teatro Não É Palanque: JA"; "JA" in OB program; Jafa, "Lançamento: E"; Hilton Viana, "OB"; Martins & Menton, "JA: M"; George William Woodyard, "Jorge Andrade," in his "Search for Identity"; Mazzara, "Theatre of JA," p.3; Luft, "JA."

[24]Rubem Rocha Filho, "Conversa com Jorge Andrade," Cadernos Brasileiros (Rio), Ano 7, No. 32 (Nov-Dec, 1965), pp. 43-56.

[25]Talvani Guedes da Fonseca, "Jorge Andrade, um Passo Atrás," JdB, Aug. 24, 1966, caderno B, p. 5.

[26]Iglésias, MGSL, Jan. 16, 1971, p. 8, col. 1, & ESPSL, March 7, 1971, p. 5, col. 1; Moser, "JA's SP Cycle," p. 23, note 1; see discussion below in "INTRODUCTION IV. PLANNED PLAYS AND CYCLES."

[27]M, VS, OB, & RA were changed little, whereas SBL, E, PA, & T had greater changes, outlined by Moser, "JA's SP Cycle," pp. 21-22.

[28][Décio de Almeida Prado], "História Narrada em Ciclo Teatral," ESP, Oct. 23, 1970, p. 12; cited by Schoenbach, "JA's Dramatic Epic of SP," pp. 69 & 255, n. 36.

[29]John Gassner, Producing the Play (New York: The Dryden Press, Publishers, 1941), pp. 2-3.

[30]W. J. Harvey, Character and the Novel (Ithaca, New York: Cornell U. Press, 1965), pp. 11-13, 183.

[31]Jorge de [sic] Andrade, "Teatro Panfletário Não Atinge Seus Objetivos," Novos Rumos (Rio), Ano 5, No. 223 (May 31--June 6, 1963), p. 5.

[32]Jackson G. Barry, Dramatic Structure: The Shaping of Experience (Berkeley: U. of California Press, 1970), pp. e.g. 82-84; also Gassner, Producing the Play, p. 16.

[33]Bernard Beckerman, Dynamics of Drama: Theory and Method of Analysis (New York: Alfred A. Knopf, 1970), specific pages will be given when referred to later in this study.

[34]Lourival Gomes Machado, "Pedreira das Almas, Dialética e Estrutura," ESPSL, No. 111 (Dec. 13, 1958), p. 6; reprinted as "Pedreira das Almas," MAR 619.

[35]Harvey, Character and the Novel, p. 195.

[36]Maud Bodkin, Archetypal Patterns in Poetry: Psychological Studies of Imagination (London: Geoffrey Cumberlege, Oxford U. Press, 1934, reprint 1948), p. 84; Fábio Lucas, O Caráter Social da Literatura Brasileira, Rumos da Cultura Moderna, 36 (Rio de Janeiro: Paz e Terra, 1970), p. 18, citing an explanation of E. A. Poe as an example.

INTRODUCTION II

JORGE ANDRADE: LIFE, WORK, AND CAREER

Family Background

Aluízio Jorge Andrade Franco was born on May 21, 1922, at Coqueiros, the old plantation of his grandfather where he was to be raised, 12 miles from Barretos in the State of São Paulo, Brazil. His parents were the plantation owners Ignácio Lima Franco and his wife Albertina Andrade Franco, children in turn of great rural property owners. They descended from the Junqueiras, a family who almost 200 years earlier had emigrated from the south of Minas Gerais State to São Paulo.[1]

It was a time of economic prosperity, and ranch children were encouraged to act their future roles of landowners. The favorite sport was lassoing calves; the victors received as their prize the honor of branding them. But this game did not interest the dramatist as a child. He preferred to secretly read old history books under his white iron bed. No one understood him: why read such things if the family's plan for him was to work the land, plantation, coffee? He was the oldest son; and very soon misunderstanding began to separate him from his father who could only see in the child his successor as boss, patriarch, and landowner.[2] (These childhood situations and lack of understanding with his father would later form part of RA.) His mother, however, was sympathetic to his interests. (Her characteristics would

later be attributed to Tia Isolina in RA.) His down-to-earth grandmother and her three old friends, the Brigagão sisters of Barretos, were memorable figures for JA. (They would later appear in RA as Mariana, Vicente's grandmother, and her three daughters, his aunts.) In his family history there was an incident of an ancestor born as a result of a romance with a circus man. (Traces of this story would later appear in RA in references to the flute-playing grandfather, Bernardino,[3] and also in Vaqueiro's misinterpretation of Vicente's profession as circus artist instead of dramatic writer.)

When Andrade was only seven, the economic crisis of 1929 caused terrible situations in his family. Once, upon hearing a scream from inside the house, he went to see what it was: His grandfather, an imposing figure, had a shotgun in hand and was threatening an imaginary rival, while the women in the family looked on desperately.[4] One time when he was a child, JA stole a truck of coffee to help his grandfather. When the situation was discovered, he was humiliated and made to return the money received. And his grandfather, the old aristocrat who had lost everything, defended himself from reality by pulling apart little pieces of cloth, sitting next to the sewing machine.[5] (JA would later transfer these scenes of his grandfather to the stage in M.[6]) As the child grew, the plantation shrank from almost 180,000 acres at its greatest to approximately 365 acres

after the death of his father.[7] (This reduction would also be mentioned later in plays.)

Education

Jorge Andrade's primary education was obtained at the Rio Branco School of São Paulo. As a child he eagerly awaited school holidays when he could escape from town to the plantation, where he felt he belonged. He completed his secondary education at the municipal high school of Bebedouro. A monotorous life on the plantation without future prospects, continued lack of understanding with his father (the major theme of RA[8]), and aspirations without a specific goal led him to go to São Paulo in 1940 to study law, the traditional course for sons of coffee planters. However, in the old days, these sons returned to the plantation and hung their diplomas on the wall but never had to practice law. Andrade studied law for approximately two years at the University of São Paulo Law School at the Largo de São Francisco. The students' preoccupation with tradition and the professors' intellectual exercises which ran the gamut from monarchism to fascism made the law-school environment unbearable for him. This situation and the realization that he would never be a competent lawyer made him abandon the study of law. For a short while he worked in a bank and then returned to the plantation.[9] (This work in a bank is probably the source of inspiration for his later "O Faqueiro de Prata," revised as "As Colunas do Templo," finally

produced for television in 1974 as Exercício Findo.[10])

Work on the Plantation

Back on the plantation he worked as a fiscal (inspector) for nine or ten years. This meant going out to the coffee fields at seven in the morning and not returning until night. The whole day was spent with the farm laborers: lunch, coffee break, work, conversation. He visited them and attended their dances, weddings, funerals, and baptisms. He heard their complaints and their dreams. He saw first hand the horrible poverty of their harsh lives. (This contact provided themes, characters, and environments for subsequent plays, especially VS, but also OB.)[11] During these years on the plantation he read avidly and unsystematically. He was happy but anxious in his surroundings, unaware of his real calling yet restless for a goal. He occasionally made trips to São Paulo, the state capital, to satisfy his thirst for good music, art, and theater.[12]

Cacilda Becker, Impetus to Dramatic Career

JA's career as a dramatist received its initial impetus almost by chance late in 1950 in an incident reported by many writers on JA. They differ as to what JA was doing at the time. According to Monsen he was in São Paulo at that time on one of his visits from the plantation; subsequently Rangel stated that JA was planning to proceed on to the port city of Santos and depart on one of the ships; later Rocha said he was working in a bank in São Paulo at that time; and

then Fonseca indicated he was both working in a bank and studying law at the time. JA went to the theater and saw the star Cacilda Becker in Tennessee Williams' Summer and Smoke (called O Anjo de Pedra, "the stone angel," in Portuguese) at the Teatro Brasileiro de Comédia. He was inspired by her performance and felt that he wanted to be an actor. After the play was over, he went to see her. Cacilda Becker received him kindly and made an appointment with him for the next day. They conversed for more than three hours. She came to the conclusion that acting was not the career most suited to his temperament. She felt that writing was for him and advised him to enter São Paulo's School of Dramatic Art.[13] He was to do so, later, and afterward he thanked Cacilda Becker for this advice in a dedication to her in the first editions of his first play, T.[14] He was also to pay homage to her in his article "'Monstros Sagrados'" in Anhembi.[15] On the plantation, however, his family questioned what business a Christian had in a school of dramatic art.[16] Aluízio Jorge Andrade Franco abandoned his father's surname Franco and used only his mother's surname Andrade in his professional name, Jorge Andrade. (This change of name and rejection of father's name was to appear in RA.)

Drama School

JA studied at the São Paulo Drama School in its heroic phase.[17] It had been established in 1948 by Alfredo Mesquita, who had been directing an experimental theater group.[18] Such

groups and foreign companies and directors, unable to work in Europe during the Second World War, caused the Brazilian theater to flourish. Although founded as a private school, the Drama School functioned under the auspices of the City of São Paulo and was recognized by the State of São Paulo.[19] It is now part of the School of Communications of the University of São Paulo.[20]

Andrade studied under the Polish director Ziembinski, under the Italians Gianni Ratto and Adolfo Celi, as well as under prominent Brazilians such as Alfredo Mesquita and Décio de Almeida Prado. Andrade also attended a short course given by the French pantomimist Marcel Marceau. The School curriculum included the theatrical arts of rhythmic dance, pantomime, improvisation, diction, drama, comedy, and play writing, as well as history of the theater, world history, esthetics, Portuguese, and French or English.[21] JA later stated that the Drama School was an excellent influence on him, and that he especially admired figures such as Antônio Cândido,[22] who was to write articles on JA's plays.

The repertory of the School from 1951 to 1954, the years of JA's study there, consisted of classic and modern plays by the following foreign and Brazilian dramatists: Molnar (1950-52), Claude André Puget (1950-51), Molière (1950-52), Tennessee Williams (1951-53), Pirandello (1951-52), Alfredo Mesquita (1951-53), Bertolt Brecht (1951), João Bethencourt (1952), Chekhov (1952), Georges Schehadé (1952), Lady Gregory (1953), Thornton Wilder (1952-54), Abie

Gerstenberg (1953-54), Jean Anouilh (1953), Feydeau (1953), Adelina Cerqueira Leite (1953), Luís de Lima who had adapted Melville (1953-54), Jacques Prévert (1954), Eugene O'Neill (1954), P. S. Langlin (1954), Jean Cocteau (1954), and Martins Pena (1954).[23]

The first notices of JA as a student at the Drama School are as an actor, inconsistent in his abilities. He almost failed the acting entrance examination, but was admitted.[24] He began the course in 1951. A December, 1952, notice mentions JA as among a group who gave the best performance in Georges Schehadé's Seu Bob'le.[25] A January, 1953, notice states that JA was brilliant in Aluísio Azevedo's comedy A Capital Federal, but did not maintain the same level in drama in Gonçalves Dias's Leonor Mendonça.[26] JA is remembered as an actor, in the role of the old man, in the School's 1953 production of Thornton Wilder's The Happy Journey.[27] A January, 1954, report on the public examinations of the Drama School states that JA was vigorous in drama but less flexible in comedy.[28] Somewhat similarly, at the time that the Drama School produced several plays by Martins Pena for the Martins Pena Festival, it was pointed out that JA needed to be freer and more spontaneous in his gestures and to assimilate the influences he had received.[29] Nevertheless, Andrade is still recalled for his role in Martins Pena's comedy Os Dois, ou o Inglês Maquinista.[30] JA, however, did not become an actor but a playwright. He feels that the courses in acting were much more useful to him in

learning how to write plays than the play-writing course and that it is much better to live on stage before you try to write for it.[31]

JA's beginnings as a playwright at the Drama School were highly regarded. After four months in the play-writing course in his first year at the Drama School, JA finished T, the first thing he had ever written in his life.[32] It contains many themes that he would develop in greater depth in his later drama.[33] A January, 1953, notice on examinations at the Drama School refers to JA as the most promising author, but does not indicate the play or plays on which this view is based.[34] There are notices of two of his plays having been staged by the Drama School, T[35] and "O Incêndio."[36]

His "O Faqueiro de Prata" received honorable mention in 1954 in the Martins Pena play-writing contest in celebration of the Fourth Centennial of São Paulo. Rewritten as "As Colunas do Templo," it received honorable mention in 1954 in the contest for the Fábio Prado prize. (The latter is an award given by the Sociedade Paulista de Escritores in alternate years to beginners for unpublished or unproduced novels, poetry, plays, and works of other genres.) Nevertheless, JA felt the play would not be successful on stage but that it had given him practice in shaping characters. The Fábio Prado prize for 1954 was awarded to JA's T by the judging commission composed of Alfredo Mesquita, Gilda de Mello e Sousa, and Sábato Magaldi,[37] the last two of whom were to write articles on JA's plays. In 1954, after JA completed

his "As Colunas do Templo," he finished writing M.[38] JA was considered a brilliant student, an indefatigable apprentice who revised a scene or an act dozens of times, and a promising author.[39]

M, the Launching of Dramatic Career

When JA completed the course at the Drama School, the staging of his M by Gianni Ratto was already planned.[40] Ratto had had two successful productions of foreign plays and was looking for a Brazilian play. (A 1952 law required that in each series of three plays, one be by a Brazilian author.[41]) He came across M which would let him, a foreigner, research character types and a region of the country in which he planned to live.[42] JA attended rehearsals and learned much from both Ratto and the actress Fernanda Montenegro.[43] Ratto's excellent production of M in 1955 launched JA on his career as a dramatist. For his authorship of M, JA received the principal prizes of the year: the "Saci" of the newspaper O Estado de São Paulo and the Best of the Year award of the Radio Jornal do Brasil.[44] JA later paid homage to Ratto in his article "'O Homem e os Sacis'" in Anhembi.[45]

M also brought JA personal and local recognition. His father attended the opening and afterwards commented to his son: "Eu não sabia, meu filho, agora compreendo."[46] (Later in RA João José says a similar line to his famous dramatist son returned home.) When JA's T and M won prizes, everyone

on the plantation questioned which ancestor had bequeathed him this kind of talent.[47] (Later in RA, João José similarly questions his mother, with reference to his son Vicente: "...nos temos algum caso de locura na família?" (RA 91, MAR 505).) JA's native city Barretos received him, its "renowned dramatic author," with a public celebration; the latter was reported in the local press in ornate prose, including the poetic use of "cigarras" (locusts), reminiscent of Coelho Neto.[48] (This celebration and the style of the article probably inspired the two local literary sessions in RA, the one for the famous dramatist Vicente's homecoming, and the other Coelho Neto's talk with "cigarras") JA later attributed to the initial impact of satisfaction and success of this production of M his subsequent writing of PA and VS, his trip to the United States, his marriage, and the determination of his destiny as a writer.[49]

United States Trip

After the production of M, in recognition of JA's accomplishments, the United States Department of State, under its program of bringing leaders in various fields to the United States, awarded Andrade a three-month travel grant to study theater in the United States. In preparation for his forthcoming trip, he studied English while continuing his job, which he had held since graduation from the Drama School, in the theater section of the Cultural Commemorations Service of the Commission for São Paulo's Fourth Centennial,

as Director of Exhibits. Toward the end of 1955, inspired by a story he had heard, he left both job and English lessons to go to a small ghost town in the South of Minas Gerais State to immerse himself in that mountainous place; four months later he had created PA. By the time of his U.S. trip, JA was dedicating himself full time to play writing, whether actually writing, thinking about it, or reading on related subjects.[50]

Andrade's three-month United States trip in early 1956 gave him, a long-time admirer of American playwrights, especially Arthur Miller, an opportunity for close contact with the American stage. In New York alone he saw 28 plays. His favorite was Miller's A View from the Bridge "because of its understanding of people." He considered Julie Harris in The Lark the best actress he saw in this country; although, however, he did not like the play, but preferred Lillian Hellman's adaptation to the wordier original by Anouilh. Other plays that impressed him in New York were the City Center production of Marlowe's Tamburlaine the Great with Anthony Quayle, Chekhov's Uncle Vanya, and the Théâtre de Lys' revival of Kurt Weill's The Threepenny Opera.[51]

JA also spoke approvingly after his trip, in "Impressões de uma Viagem," of authors such as Marlowe, Chekhov, and Ibsen and of additional plays, such as O'Casey's Red Roses for Me, Miller's The Crucible, Pirandello's Six Characters in Search of an Author, O'Neill's Desire under the Elms and Long Day's Journey into Night, Chekhov's The Three Sisters,

Rice's The Adding Machine, and Strindberg's Miss Julie, plays which had difficulty at the box office. At the same time he expressed contempt for the commercialism of Broadway and its hits such as Inge's Bus Stop and Picnic, Marchant's The Desk Set, Lindsay and Crouse's The Great Sebastians, Anouilh's The Lark, Goodrich and Hackett's The Diary of Anne Frank, Wilder's The Matchmaker, Fry's translation of Giraudoux's Tiger at the Gates, and Denker and Berkey's Time Limit. He also spoke disparagingly of Hollywood films such as The Silver Chalice. In his list of disapprovals JA included Williams' Cat on a Hot Tin Roof, remarking that Nelson Rodrigues' Álbum de Família had been criticized for much less. JA reported that the general opinion was that Williams was suffering from mental illness. However, JA thought Burl Ives and Barbara Bel Geddes were excellent in the show. In contrast to his contempt for Broadway, JA felt that off-Broadway was a hope for those who did not consider the box office the only goal of dramatic art.[52]

While in New York, JA met Stanley Richards, who was then compiling an anthology of the best one-act plays from 28 countries. As a result, T, translated into English by Donald Robinson, was to be included in that proposed book.[53] Unfortunately, Richards reports that his planned book "had to be forfeited due to other commitments"; thus, Richards never did publish T and cannot recall its being published in English.[54]

JA's tour of the United States included stops in

Washington, Philadelphia, New Haven, Boston, Saratoga Springs, Pittsburgh, Cleveland, Chicago, and Dallas. He visited drama schools, workshops, theaters-in-the-round and various experimental groups. Of special interest to him were the following: the Catholic University group in Washington, D.C., where he would have liked to spend a year of study; the Playhouse and Karamu House in Cleveland, in which not only drama but also dance, music, and the plastic arts were taught; the Carnegie Tech group in Pittsburgh; and Margo Jones's theater-in-the-round in Dallas. He felt that the Brazilian theater was generally comparable to that of the United States as regards acting and production, but that the United States possibly had more good actors. Of what he observed across the country, he regretted the lack of what he called the "grandmother institution," and also regretted the uniformity of students' looks, that is, clothing and hair styles. He noted that the people were more informal and more accessible in Washington and Dallas than elsewhere, and he felt quite at home in Dallas where he could smell the earth.[55]

JA met many American theater people, celebrities, directors, professors and students of drama departments, such as Father Hartke, Julie Harris, Margo Jones, Helen Hayes, Lillian Hellman, Alan Schneider (director of Waiting for Godot), and Arthur Kennedy (who spoke disparagingly of Hollywood productions). JA especially recalls the words of two figures: George Jean Nathan and Arthur Miller. Nathan's

words were "Let all the box offices be destroyed, if that is necessary to dignify the drama of a country." These words were to become a consolation for JA whenever anyone was to say that he was gaining prestige but was not earning money.[56]

Miller's Advice

JA's interview with Arthur Miller was the highlight of his United States trip and of the greatest importance for his subsequent dramatic career. They spoke for more than four hours one afternoon. When Miller heard that JA wanted to remain a while longer and take a drama course, Miller advised him:

> "Don't forget your roots. You can only be a good writer if you remain a Brazilian first. Go back home and try to find out why men are the way they are and not the way they would like to be, and then write about the difference."[57]

Andrade later enthusiastically stated:

> "This bit of advice alone would have been worth the trip. It also explains why I admire Miller so--his theater, in my opinion, has no boundaries and his characters are universal. Miller does not betray the real meaning of the theater for the sake of the box office."[58]

Of course, Andrade accepted Miller's advice, as his plays were to demonstrate.[59] In words closely reminiscent

of Miller's words, JA was to discuss his view of the life of the farm hands with whom he had worked during his years on the plantation, as follows:

> " . . . e pouco a pouco, aprendi a estabelecer a horrível equação de suas vidas: o que tinham direito de receber da vida e o que realmente recebiam. A diferença formava uma muralha que emparedava, na mesma injustiça, fazendeiros e colonos."[60]

Moser points out that JA's full acceptance of Miller's advice took place between the first published version of E (1964) and the revised version in MAR (1970), judging by revision in lines of the character Vicente.[61] JA's acceptance of Miller's advice is also revealed in lines of José and Marta in C (MAR 31, 51) and Vicente in S (MAR 586). Rosenfeld repeats these words as being a motto of JA:

> "Olhei à minha volta, vi como as pessoas viviam, compreendi como tinham direito de viver e escrevi sobre a diferença."[62]

Miller also gave JA a key to productive work: living in the country with regular contacts with large cities. To this advice JA attributed his decision to sacrifice and abandon duties and details of life which weigh down on a writer and to move to the country later.[63]

Brazilian Theater

Upon his return to Brazil, JA established his residence in his native city, Barretos, but visited the city of

São Paulo. In Barretos he founded an amateur theater group and planned to direct Thornton Wilder's The Happy Journey and a play by Martins Pena.[64] JA's choice of these particular plays was perhaps based on his comparatively recent acting experience in them at the Drama School. He also in 1956 married Helena de Almeida Prado; they now have three children: Gonçalo, Camila (the name of the daughter in SBL), and Blandina.[65] For several years JA lived in São Paulo and worked on play writing (as will be discussed) and occasionally wrote or spoke on the theater.

At the time of his U. S. trip and afterwards, JA commented on the Brazilian theater, its actors, its situation, and its needs. His favorite actors were Paulo Autran, Walmor Chagas, Jorge Fischer, Jr., and Sérgio Cardoso. His favorite actress was Cacilda Becker; after her came Maria Della Costa and the then-newcomer Fernanda Montenegro (who had acted in his M and was to act in PA). Among Brazilian dramatists, his greatest admiration was for Nelson Rodrigues and his 1943 Vestido de Noiva. JA also commented on João Bethencourt as a capable director and dramatic critic as well as on his new work as a playwright.[66]

In his 1956 article "Impressões de uma Viagem," JA commented on what the Brazilian theater needed. As in the United States, the problem of commercialism had to be solved. JA stated that well-staged foreign texts and first-class actors (conditions which predominated because they

assured financial success for producers), were not sufficient to make the theater in Brazil Brazilian. Rather, it was necessary to have, above all else, Brazilian texts, and also direction, acting, scenography, music, and other elements inspired by Brazilian circumstances. A theater in which Brazilian actors were insuperable had to be created and was to be achieved when actors understood that acting is more than playing a character. JA stated that acting is feeling and bringing to life atavistic forces which come from within the actor and from the environment. Until such theater was created and such acting was achieved, comparisons of Brazilian theater with the theater of other nations were not even possible, and, with few exceptions, Brazilian theater would lose in all such comparisons.[67]

In the program for T late in 1957, JA stated that he was seeking a means of expression in the theater and was trying to express his own environment; he felt that Brazilian theater needed nothing more than sincerity.[68]

In late 1957 and early 1958, JA was writing the theater column of Anhembi, a monthly São Paulo magazine. Paulo Mendonça, the previous and subsequent writer of that column, reviewed plays running in São Paulo and reported on theater activity, such as the examinations of the Drama School. In contrast, JA gave personal judgmental views on broader theater topics, in a literary and symbolic style. In his first such article, "As Feiticeiras de Arthur Miller," in December, 1957,[69] he spoke against persistently and universally reappear-

ing censors who silence thought and creativity. In the already-mentioned "'O Homem e os Sacis'," of January, 1958, he wrote, in the manner of fantasy, on the immigrant director Gianni Ratto, the fantasy-figure saci, and the O Estado de São Paulo prize named after it. In the February, 1958, "'Monstros Sagrados'," he paid homage to Cacilda Becker. His last article, "Revolução Anti-Naturalista na Encenação Teatral," in March, 1958,[70] shows his knowledge of this aspect of theater history. It closes with the indication that in the next issue he will discuss the theoretical reaction and its great apostle, Gordon Craig. However, in the next issue, apparently at JA's request, Paulo Mendonça returned and reviewed Eles Não Usam Black Tie by the then-newcomer Gianfranceso Guarnieri.[71]

JA spoke of the Brazilian theater situation in 1958 prior to the opening of PA.[72] He said that the Brazilian theater was beginning to be born. Previously there had been the theater of actors, but not the real theater that is texts. Since authors were only then beginning to appear, it was a bit early to be able to explain what the Brazilian theater was. He felt, however, that it was to have Brazilian roots as regards form, theme, idea, and social reality. Until that time, there was to be no national theater. He further declared that in the past the great obstacle of the dramatist was the lack of faith of the very small public. At that moment, however, that faith was a splendid reality. Therefore, experienced writers were to be able to express

originality. Whereas five or six years earlier few Brazilian texts were staged and very few were successful, either artistically or commercially, the situation had improved; and there were great financial and even artistic successes then.

JA felt that without the foreign directors Brazilian theater would not have matured and would not have been able to find its own form. Brazilian productions abroad, however, had not obtained any success. They had only been diplomatic or special-interest actions, which had not been determined by the value of the texts. Happily, the era of copying forms and themes from the French with Greek characters was passing; and Brazilian characters, such as Joaquim (of M) were appearing.[73]

On a six-day visit to Porto Alegre in 1960, JA spoke of the theater situation in Brazil as well as his own philosophy of the theater (the latter will be discussed later with his plays). He commented on the lack of theatrical culture or professional spirit in those who belong to the theater and especially in those who attend the theater. He stressed that although Brazilian theater had already taken its first steps, it would have to face, above all, in addition to lack of culture, a lack of national consciousness of Brazilian problems which was then beginning to touch everyone. He listed the positive aspects of the Teatro de Arena: the formation of a style or a dramaturgy and a contribution to the solving of problems, theatrical as well as

social. However, he lamented that in their desire to form a national consciousness they were only wishing to form a political consciousness, which may interest and be valid for some people but does not concern many others. Although political ideas can be expressed and had been expressed through the theater, JA personally felt that the theater should not be used as a speaking platform. In order to solve the problem of the general public's lack of attendance at the theater, which was for the elite not interested in the problems of ordinary people, JA felt that the government should construct theaters and support theatrical groups so they could produce plays at prices accessible to the average person.[74]

Asked about his views of critics, in May, 1960, JA stated that he felt that critics had been just with his dramatic work.[75] In October, 1960, he responded that he considered criticism useful for the orientation of the artist since only critics, if they are objective, could give a true perspective. He believed that Brazil already had a half dozen critics who really tried to orient new writers.[76]

JA as a Person

At this time several writers described JA as a person. Rangel, in his early 1959 "Jorge Andrade, um Fazendeiro do Ar," described JA at 36 years of age as having a two-sided personality, rural and urban. In the city, he was the man of the capital, smoking American cigarettes and having a

drink at the Nick Bar, one of the most sophisticated places in São Paulo up until nearly that time. In the country, he was a man of the country, smoking a straw cigarette or stretched out in a hammock on the porch, a materialization of Carlos Drummond de Andrade's image of the aerial planter: "...perdeu a condição rural. Ficaram, contudo, a lavoura e os rebanhos do ar. E a poesia constitui uma forma desses bens não fungíveis, por isso mesmo que abstratos." On the plantation he heard the conversations of a 90-year-old great uncle, who talked of the nineteenth-century Baron of Tietê or Princess Isabel much as someone else would talk of twentieth-century General Teixeira Lott. (This old uncle was probably the inspiration for similar characters in JA's later plays, such as the old couple in E.) In the city, JA was connected with some of the most prominent professors of the Faculdade de Filosofia of the University of São Paulo, Antônio Cândido and Gilda de Mello e Sousa, with Décio de Almeida Prado, and, among theater people, with Gianni Ratto and Fernanda Montenegro, his favorite actress.[77]

Rangel described JA as sedate, usually calm, occasionally furious, proud to confess that he was descended from those who floundered but did not forgive. JA's features were tranquil in conversation and expressive in the course of a rehearsal. He was beginning to become bald, and he had small eyes suffering from astigmatism. (Various photographs of JA have been published through the years along with some of the articles on him.[78]) Because he always

walked with his head upright, giving the impression that he was thinking. Sérgio Cardoso had said that he resembled a bust with the title "Homage to the City of São Paulo." Rangel felt that this was an exaggeration, although he revealed that JA, a bit sententiously, was using, as a key chain, a small medal with the inscription "Honra ao mérito," a homage from the Sociedade de Amigos de Barretos.[79]

Van Jafa, who met JA one evening in Rio de Janeiro in May, 1960, described him as having a solid figure and physique. He looked like both a middle-class industrialist and labor leader. Jafa concluded by stating that JA had the manner of a Balzac character.[80]

Later in 1960 JA made a six-day visit to Porto Alegre. His days there began at 10:30 a.m. and ended at 6 a.m.; it was theater from waking to sleeping. He gave speeches, participated in debates, discussed his plays in the headquarters of the Curso de Arte Dramática, and worked with the Teatro de Equipe, which was preparing his M. Maria de Almeida of the Teatro de Equipe said his self-confidence was impressive. Indeed, he revealed himself to be confident and judicious, listening to everything but perfectly aware of his position, ideas, and views, about which people persistently questioned him. Nevertheless, Enéas de Souza reported that although JA had become better known, he was still undefinable; certain aspects of his personality and manner of being remained hidden, in itself a mark of personality and his mystery as an author.[81]

Although JA's plays had had runs of reasonable length, he was not considered a box-office success. In spite of the praise of critics, M had been only a moderate success. The inadequate staging of PA had resulted in failure. The production of VS was being delayed by the large number of actors and the difficult setting which it required. Only T had been presented in Rio, together with two other one-act plays. Despite the kind words of the Rio press, no company undertook the production of his other plays there. Magaldi reports that JA was filled with melancholy and fear of becoming a dramatist of the intellectual elite and incapable of appealing to the general public. Rangel reports that JA consoled himself with the words of Nathan on his United States trip and indicated that he was not interested in any concessions to popular taste. Nevertheless, in 1960, in collaboration with Cló Prado, he wrote "Os Vínculos," a play without great pretentions but with appeal for commercial success. It did not interest any group and was never staged.[82]

Financial Success and Residence in Country to Work

In 1961 the situation changed when JA gained public acceptance with his E, written in a hurry to be staged by the Teatro Brasileiro de Comédia, which once again postponed the production of VS because of the cost. With E, JA established contact with a large audience.[83]

At about that time JA moved to the country. As long as living in the city had been essential for JA, he had

remained there. However, following the earlier advice of Miller to reside in the country but have regular contacts with the city, in 1961 JA moved from São Paulo to Coqueiros, the old family plantation twelve miles from Barretos, then a typical cattle-raising city. He frequently went to the city to see what good things were being done there, to meet friends who always had news for him, or to show one of his plays to theater and critic friends. Nevertheless, he was accused of being a recluse from the world, although he was actually thinking first of his work. It was important to him to live in a place where he could write the story he had planned; his "dead," the foundation of his experience, were on the plantation.[84] Further, although he recognized that his plays were difficult to stage and knew of various easy methods to commercialize himself, he felt that if he had to first think of preliminary and restrictive conditions, he would not be able to write the kind of theater he wanted to write. And if he did not write that kind of theater, it would be better not to write at all.[85]

JA's mode of life and work on the plantation were reported in 1965 by Rocha and again in 1966 by Fonseca. JA and his wife and three children resided in the more-than-a-century-old main house, near the spot where his grandfather had been born. In their home they had family heirlooms: an old wall chime clock, which for decades had accompanied JA's family, art objects, and English china and silver. Even on the plantation, JA was only able to write without

interruption from nine at night to six in the morning. During the day, the peace was disturbed by the routine noises of the plantation: children playing and flocks of guinea hens and birds shrieking. He worked in a small office, on a carpenter's table which he used as a desk, surrounded by large photographs of his children and the many productions of his plays.[86] (These household objects appear in several plays, such as OB and SBL; and the dramatist's office with large photographs appears in S.) In answer to Rocha's question as to who advised him and criticized his work, JA responded that his wife, above all, did. She accompanied his work with devotion and by intuition could foretell much about the reaction of characters. Then he showed his work to several critic friends--Décio de Almeida Prado, Sábato Magaldi, Antônio Cândido--who almost always arrived at the same instinctive conclusions of his wife.[87]

JA reported in 1965 that in the previous four years he had had a play running in Rio or São Paulo, as well as a few productions abroad, and that he had been able to support his family and even improve his farm by his royalties from these two cities.[88] E, which opened in São Paulo in 1961, went on to Rio in 1963. OB, staged in São Paulo in 1963, was an even greater hit than E and broke all box-office records. M played in Rio in 1964, and OB played there in 1965. VS was finally staged in São Paulo in 1964.[89]

Changed Circumstances and Teaching in the City

Unfortunately, because VS focuses on the hopeless situation of impoverished farm workers and opened a short while after a change of Brazilian governments, it caused political problems for JA.[90] Magaldi states that the stage failure referred to in RA is the conspiracy which closed VS. There is also mention in autobiographic RA of low salaries for writers, a series of debts, and the need to support his family which led the dramatist to teaching, in the case of JA, at the Vocational High School of Barretos.[91] At the time of the Rocha interview in 1965, JA was teaching theater there and spending part of the week in the city.[92]

Magaldi reports that while JA was teaching in Barretos a lamentable incident occurred. JA was studying the vicissitudes of the modern scientist in Heinar Kipphardt's play In the Matter of J. Robert Oppenheimer with his students. In JA's absence, a priest criticized him severely, going from political calumny to personal libel: "esse autor nunca passou de um fazendeiro fracassado, que acabou vendendo a fazenda." The students rebelled against the priest's lack of ethics and obliged him to leave class. The priest's attitude, which clearly exemplified intolerance, was later condemned by ecclesiastic authorities. (This incident was transposed in RA.)[93]

JA's early contact with television also occasioned a sad incident. A channel in São Paulo had planned to develop

OB into a serial. The changes requested for the supposed taste of the general audience were so demeaning to JA's text that he preferred to break the contract and prohibit the television production. (This incident was shown in a scene in the stage version of RA, but was only mentioned in additional dialogue between Vicente and Lavínia in the published version.)[94]

The year 1965 was one of mixed blessings for JA in his dramatic career. OB opened in April in Rio. M was staged in Moscow.[95] E opened in Lisbon late in October, and the Society of Portuguese Theater Writers and Composers gave JA a reception attended by many Portuguese theater people.[96] In 1965 the second version of his "O Incêndio," dating from 1962, was awarded the second prize in the contest of the Serviço Nacional de Teatro, but was then disqualified because of a technicality in the contest regulations. This action disillusioned JA regarding any possibility of ever having the government subsidize a production of difficult plays such as "O Incêndio" or S.[97] (The vicissitudes of JA's career, the problems of all those who write in Brazil, were reflected in RA.[98])

RA, which contains reference to these disappointments, won the first prize in the 1966 Serviço Nacional de Teatro contest. It was the first time that the first prize was awarded in the three-year history of that contest. And later the Serviço Nacional de Teatro announced that it would assume responsibility for the production of RA.[99]

Perhaps because of the prestige gained through his winning of this prize and the planned staging of RA in January, 1967, it was announced in early December, 1966, that JA could not vote in the elections for new directors of the Sociedade Brasileira de Autores Teatrais. He had belonged to this professional organization for many years and had long by-passed the 800,000-cruzeiro[100] mark of author's rights necessary for voting. However, since JA had not requested recognition as a voting member at the proper time, he could not vote. Any subsequent validation would not give him even a single vote for author's rights accumulated since the completion of 800,000-cruzeiro minimum required for voting. Augusto Boal was in a similar situation.[101]

Late in December, 1966, at the time of the premiere of SBL in Lisbon, JA revealed in a telephone interview to newspapers of that city that he was living in a small city (presumably Barretos) in the hinterland of Brazil, 253 miles from São Paulo and more than 600 miles from Rio, in an ordinary house. In the back, there was a terribly high garage where he had his office. There he wrote and listened to music, especially records by Amália Rodrigues which he had brought from Lisbon. It was a place he recalled fondly.[102]

In early 1967, JA reported that he was living from his salary as a teacher. He no longer had the plantation or any farm; the land and its people had become objective themes, not emotional ones, in his work.[103] From the Vocational High School of Barretos he transferred to a

position as a teacher of theater at the Vocational High School of Brooklin, in the City of São Paulo. JA was spending nine hours a day in the high school. Teaching had become a source of inspiration for his playwriting, such as the classroom scene in RA (already mentioned) and his planned revision and completion of "O Sapato no Living."[104] Aside from participating in education, which JA called the principal problem of Brazil, this employment as a teacher allowed him to create the kind of theater he wanted to write. He felt that time would tell whether or not it was valid. He knew what he wanted to do. He had come to the conclusion that the plan of work was more important than the acceptance or immediate success of his plays.[105]

Ending of Dramatic Career

It should be pointed out that JA made this statement in March, 1968, at the time of the Rio opening of SBL, which had been delayed almost a month because of prohibition by Brazilian censorship even though the play had already been staged in Portugal, a country noted for strict censorship. SBL was considered unfavorable to the clergy, police, and military. This prohibition shows the absurd extreme to which the Brazilian censorship system had gone. In February, 1968, representatives of the performing arts demonstrated in the streets against censorship. They were supported by a telegram with 500 signatures to the President and a petition with over 5,000 signatures.[106]

A few months later JA's "A Receita" was included in

1.ª Feira Paulista de Opinião.[107] This was a show composed short works by several São Paulo playwrights and theater people; most works were against the establishment and openly attacked government authorities.[108] Needless to say, this show ran into open conflict with the censors, government officials, and the police.[109] JA apparently did not take an active part in the controversy as did the other dramatists, led by Augusto Boal.[110] JA and his playlet were not listed among those in the subsequent Rio run of the show,[111] nor when it returned to São Paulo.[112] Thus JA's works disappeared from the stages of Rio and São Paulo.

JA left teaching and in the latter half of 1969 began as an editor-reporter for Realidade,[113] a middle-class,[114] general-interest magazine published in São Paulo. The few articles which bear his by-line are interviews, usually with famous artistic or literary figures. "No Fundo Ela É Família," October, 1969,[115] is an interview with the actress Dercy Gonçalves. "Preso até o Fim da Vida," November, 1969,[116] is an interview with M. R., a long-term prisoner in the State Penitentiary for three murders in the course of robbery. Along with actress Fernanda Montenegro, actor Juca de Oliveira, directors Antunes Filho, José Celso, and Augusto Boal, JA was a participant in a discussion on the topic "The theater has died," published as "Em Dia: O Teatro Vai Mal, o Teatro Vai Bem" in December, 1970. "A Liberdade Será Sempre a Minha Causa," February, 1972,[117] is an interview with Érico Veríssimo. The June, 1972, article

"42 Anos A.C."[118] is an interview with Sérgio Buarque de Hollanda. JA enjoyed this work as an editor-reporter for the powerful Editora Abril because it kept him in touch with the Brazilian man in all parts of the country; nevertheless, he would have preferred play writing.[119]

JA, however, continued work on planned plays and revised some earlier ones. He gathered together ten plays, eight previously published ones and two new ones. This cycle was published in 1970 in MAR, the culmination of 19 years of dramatic writing.[120] The volume inspired not only several studies on JA and this cycle of plays (already mentioned), but also comments on him as a person and speculations on his future writing.

Magaldi reported that the productions of JA's plays abroad had not altered the simplicity of the 48-year-old man. He was a good conversationlist who moved rapidly from one topic to another, always in a moderate voice, at times professorial. Unlike earlier in his career, at this time JA criticized critics of his works, saying that they frequently did not understand what he wanted to say, especially when they affirmed that he was a "nostalgic writer." He had simply dealt with a particular [historical] moment as it should be; there was no nostalgia; he did not want the return of the time portrayed in his plays. When questioned about the so-called end (death) of the theater, JA responded that he did not accept it. He added that at a specific moment, things are revolutionized; and there is talk of the

end of the theater. But there had always been changes since the time of the ancient Greeks. However, he did not want to have anything more to do with the theater; he had said all that he had to say through the theater. He planned to turn to the novel; but first he had wanted to do MAR, a summary of his theatrical work.[121]

Moser also reported that JA had said that he had ended his dramatic career with his cycle, MAR, planned when he was in Drama School, and that in the future he would write novels. However, Moser felt that it was unlikely that an author who had enjoyed such an intimate and successful relationship with the stage could abandon it. He thought that as a playwright JA had not yet said his last word about man in contemporary Brazil.[122]

Iglésias, who did not indicate awareness of JA's statements about MAR being the end of his dramatic career, made predictions about JA's future dramatic work. Iglésias felt that, since JA was one of those who are not content with what has been accomplished and continually search, his work would be enriched, either by unfolding, sharpening of the analyses, or revelation of other aspects with greater psychological and poetic density. He thought that JA must be brooding over themes and characters, as witnessed by the strange figure Marta, the protagonist of C who also appears in other plays of MAR.[123] There are in her a series of formative elements of a rich character; JA must be working on another play which would be the first of another cycle.[124]

In addition, Iglésias felt that S, the concluding play of the cycle in MAR, already contained elements which announce another cycle.[125]

Television

Strict censorship in Brazil has limited expression so much that some Brazilian dramatists have turned to other genres and other means of communication, such as television[126] and the novel. Guilherme Figueiredo, the playwright of Greek themes, turned to the novel.[127] Ariano Suassuna, the northeastern dramatist inspired by medieval theater and folklore, also turned to the novel.[128] Television has been a financial outlet for some dramatists, such as Dias Gomes and Oduvaldo Viana Filho.[129] As has been mentioned, earlier JA had had a frustrating experience with television.

JA, a discreet and tranquil man of the theater who had never at any moment of his career compromised his principles to get his plays staged,[130] was planning to write a history of revolutions for a publisher when he received an inspiring invitation to write a television serial for TV Globo, Channel 5 of São Paulo. He was given complete liberty to create and was requested not to copy anyone nor listen to advice, but to write the serial he felt best. He believed that they wanted a different contribution from him. He was finally to continue his natural means of communication, dialogue.[131]

Just as earlier JA had given his views on the theater, shortly after the serial began in October, 1973, he commented on television. He felt there was no sense in criticizing a

communications medium per se. Just because there are bad novels, bad films, bad theater, bad music, and bad poetry, these genres or arts are not condemned. The same reasoning applied to television. The medium as a whole should not be criticized because of bad programs. These thoughts did not mean that JA felt he was going to revitalize television. He was merely respecting the new medium in which he was working.[132]

JA no longer considered work for television as a debasement of his talent, but rather an extension, more and more inevitable, of his work.[133] It would give him the public which the theater denied him for almost ten years in São Paulo because of conditions of the Brazilian theater and the difficulty of staging his plays.[134] Television offered the conditions to present his world full of family relations destroyed by decadence and the search for a lost position.[135]

In the creation of this television serial, called Os Ossos do Barão, he drew upon his plays OB and E, combining them.[136] JA stated that it was not difficult to combine the plays because their characters are related by a common ancestor and share the same world. Whereas television series are generally based on situations, his was based on human beings. Thus, the plot had less importance and therefore, the characters gained stature. With the fusion of the two plays, there were approximately ten fundamental characters who could lead the serial along.[137] Although it

was not mentioned, JA could also draw on his earlier planned continuation of OB, entitled "Allegro Ma Non Troppo" or "O Sapato no Living," as well as on his numerous other planned plays dealing with aspects of contemporary life. (These will be itemized below.)

In order to write this Monday-through-Friday, half-hour serial, scheduled to run for 120 chapters, 24 weeks,[138] in the popular 10 p.m. time slot,[139] JA got up Monday through Friday at 3 a.m., went to the typewriter, and finished one chapter of 21 typed pages each day. In the late afternoon, to relax, he went to a small bar in the center of the city, drank whiskey, and chatted with friends, an old custom of his. Having turned in approximately 30 chapters before the beginning of the series, he felt as if he were writing a one-act play each day.[140]

Just as JA had based his television serial Os Ossos do Barão on his earlier plays OB and E, he based his first television special, the 1974, 50-minute Exercício Findo, on his earlier "As Colunas do Templo."[141] Whether JA will continue to do such shows for television in the future is not known. Although JA's life, work, and career will continue, this survey of his activity must end here. However, his plays and play writing will be discussed in greater detail. Of special interest are the productions of his plays to date. Also important is a survey of his planned plays and cycles to give an idea of his work and development. Similarly, JA's sources of inspiration and influence are helpful background information for any analysis of his work.

NOTES TO INTRODUCTION II.

JORGE ANDRADE: LIFE, WORK, AND CAREER

[1][Ratto], Notes on JA; "Começa a Nascer a Dramaturgia Brasileira: Pedreira das Almas, a Nova Peça de Jorge Andrade," in files of ESP, in "Pasta 19-924," with stamped date of Oct. 21, 1958, from ESP? (I could not locate); Gonçalves, "Drama do Café," p. 22, "Prefácio" RA xiii, "Introdução" MAR 14-15; Rocha, "Conversa com JA," p. 43; Magaldi, "Adeus de JA."

[2]Rangel, "JA, Fazendeiro do Ar," p. 53; Gonçalves, "Drama do Café," p. 22, "Prefácio" RA xiii, "JA Perfil," "Introdução" MAR 14; Mazzara, "Theatre of JA," p. 3; JA quoted by [Magaldi], "Libertação de JA"; Iglésias, MGSL, Jan. 16, 1971, p. 9, col. 1, & ESPSL, March 7, 1971, p. 5, col. 4.

[3]Autobiographical information on sisters and transposition in RA from JA quoted by Rocha, "Conversa com JA," p. 46; on mother, grandmother, sisters, and circus story and their transposition from Magaldi, "Procura RA," p. 43; partially repeated by Mazzara, "Two New Plays," p. 50; for sisters, see also E MAR 367-68.

[4]JA quoted by Rangel, "JA, Fazendeiro do Ar," p. 53 (aunt and grandmother); Gonçalves, "Drama do Café," p. 22, "Prefácio" RA xiii, "JA Perfil," "Introdução" MAR 14 (grandmother and mother); Mazzara, "Theatre of JA," p. 3.

[5]JA quoted by Rocha, "Conversa com JA," p. 49; [Magaldi], "Libertação de JA."

[6]Gonçalves, "Drama do Café," pp. 22-23, "Prefácio" RA xiii, "JA Perfil," "Introdução" MAR 14; JA quoted by Rocha, "Conversa com JA," p. 48; for JA's later opinion of the economic and political changes of 1929 and the years immediately thereafter, see his comments in Rocha, "Conversa com JA," p. 47; for discussion of coffee planters and the crisis, see Warren Dean, The Idustrialization of São Paulo: 1880-1945, Institute of Latin American Studies (Austin: U. of Texas Press, 1969), pp. 35, 42-43, 181, 185, 198; Rangel, "JA, Fazendeiro do Ar," p. 53; for government reaction, see Celso Furtado, Dialética do Desenvolvimento (Rio de Janeiro: Editora Fundo de Cultura, 1964), pp. 115-17.

[7]30,000 alqueires to only 61 alqueires: Rangel, "JA, Fazendeiro do Ar," p. 55; Gonçalves, "Drama do Café," p. 23, "JA Perfil," "Introdução" MAR 14; JA quoted by Rocha,

"Conversa com JA," p. 46, Magaldi; "Adeus de JA"; my transposition into acres is based on James W. Rowe's statement that the alqueire of São Paulo equaled 2.42 hecares, or nearly 6 acres, in his "Brazilian Development and the 'Swinging' Back Country," in Associates of the American Universities Field Staff, City and Nation in the Developing World, Vol. II of AUFS Readings (New York: American Universities Field Staff, Inc., 1967), p. 237.

[8]Magaldi, "Procura RA," pp. 43 & 45; dedication of RA to his father, RA p. 3.

[9]Monsen, "Plantation Playwright: JA," p. 10; [Ratto], Notes on JA; "Começa a Nascer PA"; Rangel, "JA, Fazendeiro do Ar," pp. 53-54; Galante de Sousa, "JA"; "JA" in OB program; "OB TBC Volta"; Gonçalves, "Drama do Café," p. 23, "JA Perfil," "Introdução" MAR 14-15; Fonseca, "JA Passo Atrás," col. 3; Mazzara, "Theatre of JA," p. 3; Magaldi, "Adeus de JA"; Fonseca gives a slightly different version of these events and the Cacilda Becker Drama School incident to be discussed below: JA arrived in SP in 1948 at the age of 26 with a letter of introduction to a bank and the intention to study law as he had promised his father; he studied, worked, and occasionally went to the theater or movies; he abandoned the study of law in order to study theater.

[10]Details on this play, revision, and television production will be given below in appropriate places.

[11]Gonçalves, "Drama do Café," p. 22, "Prefácio" RA xi-xii, "JA Perfil," "Introdução" MAR 12; Iglésias, MGSL, Jan. 16, 1971, p. 9, col. 1, & ESPSL, March 7, 1971, p. 5, col. 4.

[12]Monsen, "Plantation Playwright: JA," pp. 9 & 10.

[13]Monsen, "Plantation Playwright: JA," p. 8, photo, p. 11; Rangel, "JA, Fazendeiro do Ar," p. 54; Gonçalves, "Drama do Café," p. 20, "Prefácio" RA v-vi, "JA Perfil," "Introdução" MAR 15; Rocha, "Conversa com JA," p. 45; Fonseca, "JA Passo Atrás," cols. 3-4; Mazzara, "Theatre of JA," pp. 3-4; Magaldi, "Adeus de JA"; short histories of the TBC appeared at the time of its tenth anniversary, e.g.: B. B., "Dez Anos de Verdadeiro Teatro"; "Décimo Aniversário do TBC"; "Os Dez Anos de Existência do Teatro Brasileiro de Comédia (T.B.C.) de São Paulo," Revista de Teatro, Ano 37, No. 306 (Nov-Dec, 1958), p. 2; "Duas Instituições"; "Escola de Arte Dramática: Dez Anos"; also see Lamb, "El Teatro Brasileño Actual."

[14]PA-T 117.

[15]Jorge Andrade, "'Monstros Sagrados'," Anhembi (SP), Ano 8, Vol. 29, No. 87 (Feb. 1958), in "Teatro" part of "Artes de 30 Dias" section, pp. 605-06.

[16]Rangel, "JA, Fazendeiro do Ar," p. 54.

[17]Iglésias, MGSL, Jan. 16, 1971, p. 9, col. 1, & ESPSL March 7, 1971, p. 5, col. 4.

[18]Monsen, "Plantation Playwright: JA," p. 10.

[19]"Escolas de Arte Dramática," Visão (SP), Vol. 5, No. 2 (July 23, 1954), p. 45.

[20]"Teatro" col., Visão, Vol. 37, No. 3 (Aug. 1, 1970), p. 64; detailed information on the Drama School appears in: B.B., "Dez Anos de Verdadeiro Teatro"; "Escola de Arte Dramática: Dez Anos," Anhembi; & "Duas Instituições," p. 401.

[21]"Escolas de Arte Dramática," Visão; Monsen, "Plantation Playwright: JA," p. 11.

[22]Jorge Andrade, "Impressões de uma Viagem," Teatro Brasileiro (SP), No. 8 (July, 1956), p. 9.

[23]"Escolas de Arte Dramática," Visão; B.B., "Dez Anos de Verdadeiro Teatro"; Portuguese titles of plays were:
Molnar, O Malandro
Claude André Puget, Dias Felizes
Molière, O Casamento Forçado
Tennessee Williams, Demorado Adeus, À Margem da Vida, Auto da Fé
Pirandello, Um Imbecil
Alfredo Mesquita, Palavras Trocadas, O Abrigo, Heffemann
Bertolt Brecht, A Exceção e a Regra
João Bethencourt, A Sina do Barão
Chekhov, Um Pedido de Casamento
Georges Schehadé, Seu Bob'le
Lady Gregory, Quando a Lua Nascer
Thornton Wilder, Viagem Feliz de Trenton a Camden
Abie Gerstenberg, Ressonâncias
Jean Anouilh, Viajante sem Bagagem
Feydeau, A Falecida Senhora sua Mãe
Adelina Cerqueira Leite, Porta Aberta
Luís de Lima, based on story by Melville, O Escriturário Jeu
Jacques Prévert, O Inventário
Eugene O'Neill, Rumo a Cardiff

P. S. Langlin, A Mulher Engaiolada
Jean Cocteau, Escola de Viúvas
Martins Pena, Os Dois ou o Inglês Maquinista, O Diletante, A Família e a Festa na Roça;
photographs of student rehearsal and performance appear in Monsen, "Plantation Playwright: JA," pp. 11-12.

[24]Mendonça, "Enquanto o Pano Não Sobe," p. 5; Rocha, "Conversa com JA," p. 45; Fonseca, "JA Passo Atrás," col. 4.

[25]"Seu Bob'le," Anhembi (SP), Ano 3, Vol. 9, No. 25 (Dec, 1952), in "Teatro de 30 Dias" section, p. 152.

[26]"Exames na Escola de Arte Dramática," Anhembi, Ano 3, Vol. 9, No. 26 (Jan, 1953), in "Teatro de 30 Dias" section, p. 531.

[27]Décio de Almeida Prado, reprint of ESP article in his Apresentação do Teatro Brasileiro Moderno: Crítica Teatral (1947-1955) (São Paulo: Livraria Martins Editora S.A., 1956), p. 206; Iglésias, MGSL, Jan. 16, 1971, p. 9, col. 1, & ESPSL, March 7, 1971, p. 5, col. 4.

[28]"Os Exames Públicos da Escola de Arte Dramática," Anhembi, Ano 4, Vol. 13, No. 38 (Jan, 1954), in "Teatro de 30 Dias" section, p. 350.

[29]Prado, Apresentação, pp. 209-10.

[30]Iglésias, MGSL, Jan. 16, 1971, p. 9, col. 1, & ESPSL March 7, 1971, p. 5, col. 4.

[31]Monsen, "Plantation Playwright: JA," p. 11.

[32]Rangel, "JA, Fazendeiro do Ar," p. 54; Gonçalves, "Drama do Café," p. 20, "Prefácio" RA vi, "JA Perfil," "Introdução" MAR 15; Magaldi, "Adeus de JA."

[33]P[ascoal] C[arlos] M[agno], "O Telescópio" in "Teatro Nacional de Comédia na República," CdM, Sept. 14, 1957, 1.º caderno, p. 15, "Teatro" col.; JA quoted by Rocha, "Conversa com JA," p. 45; Iglésias, MGSL, Jan. 16, 1971, p. 9, & ESPSL, March 7, 1971, p. 5; Schoenbach, "JA's Dramatic Epic of SP," p. 59.

[34]"Exames na Escola," p. 531.

[35]Jafa, "Encontro de Outono: JA"; "OB TBC Volta"; repeated by Hilton Viana, "OB," p. 28.

[36]Jorge Andrade, "Os Ossos do Barão," in program for SP production of OB, March 8, 1963, p. 1 of article; repeated by: [Décio de Almeida Prado], "Os Ossos do Barão Fixa um Instantâneo da Civilização Paulista," ESP, Feb. 24, 1963, p. 7; Van Jafa, "Lançamento: Os Ossos do Barão," CdM, April 2, 1965, 2.º caderno, p. 3, "Teatro" col.; Van Jafa, "Lançamento: Rasto Atrás," CdM, Jan. 25, 1967, 2.º caderno, p. 2, "Teatro" col.

[37]"O Prêmio Fábio Prado," Jornal de Letras, Ano 6, No. 60 (June, 1954), p. 2; "Prêmio 'Fábio Prado,'" Anhembi, Ano 6, Vol. 23, No. 67 (June, 1956), p. 148; Monsen, "Plantation Playwright: JA," pp. 11-12; "Prêmios Fábio Prado de 1956," Jornal de Letras, Ano 8, No. 96 (June, 1957), p. 10, "Jornal de Letras em São Paulo" col.

[38]Gonçalves, "Drama do Café," p. 20, "Prefácio" RA vi.

[39][Paulo] Mendonça, "Teatro com 'T' Grande," Anhembi, Ano 5, Vol. 19, No. 55 (June, 1955), in "Teatro de 30 Dias" section, p. 134.

[40]JA quoted by Rocha, "Conversa com JA," p. 44.

[41]"Lei N.º 1565, de 3 de Março de 1952," Revista de Teatro, Ano 37, No. 303 (May-June, 1958), p. 21.

[42]Rangel, "JA, Fazendeiro do Ar," p. 54.

[43]JA quoted in "Começa a Nascer PA"; JA quoted by Yan Michalski, interviewer, "Rasto Atrás e Suas Raízes," JdB, Feb. 15, 1967, caderno B, p. 2, "Teatro" col., col. 3.

[44]Gonçalves, "Drama do Café," p. 20, "Prefácio" RA v, "JA Perfil," "Introdução" MAR 15.

[45]Jorge Andrade, "'O Homem e os Sacis'," Anhembi, Ano 8, Vol. 29, No. 86 (Jan. 1958), in "Teatro" part of "Artes de 30 Dias" section, pp. 385-87.

[46]Rangel, "JA, Fazendeiro do Ar," p. 53; Gonçalves, "JA Perfil," "Introdução" MAR 10.

[47]Rangel, "JA, Fazendeiro do Ar," p. 54.

[48]Homage activities mentioned and Correio de Barretos newspaper article quoted at length by Rangel, "JA, Fazendeiro do Ar," p. 54, col. 2.

[49]JA quoted by Rocha, "Conversa com JA," p. 44; Fonseca, "JA Passo Atrás," col. 4.

[50]Composite of information from: Gonçalves, "Drama do Café," p. 20, "Prefácio" RA v, "JA Perfil," "Introdução" MAR 11; Mendonça, "Enquanto o Pano Não Sobe," p. 7; Monsen, "Plantation Playwright: JA," pp. 8-9, 12; [Décio de Almeida Prado], "Teatro Amador em Barretos," ESP, June 9, 1956, p. 6, in "Teatro" col.

[51]Monsen, "Plantation Playwright: JA," p. 9; subsequently JA again mentioned Julie Harris in Anouilh's The Lark and Anthony Quayle in Tamburlaine the Great in "Monstros Sagrados'."

[52]JA, "Impressões de Viagem," pp. 9-10, 12; also cited in summary form by Rangel, "JA, Fazendeiro do Ar," p. 54, col. 2; Gonçalves, "Drama do Café," p. 20, "Prefácio" RA v; for the benefit of the reader, names, when not entirely given by JA, were added, where necessary from Louis Kronenberger, ed., "Plays Produced in New York," in his ed. The Best Plays of 1955-1956, The Burns Mantle Yearbook (New York: Dodd, Mead & Company, 1961), pp. 349-50, 355, 365, 367-68, 371, 376.

[53]Information cited here from Monsen, "Plantation Playwright: JA," p. 11; references to English translation of T and anticipated publication in [Ratto], Notes on JA; to translation in Martins & Menton, "JA: M," p. 123; with title The Telescope, MAR 596.

[54]Letter from Stanley Richards to Elizabeth R. Suter, dated Sept. 11, 1972.

[55]Monsen, "Plantation Playwright: JA," pp. 9-10, 12.

[56]JA, "Impressões de Viagem," p. 12; Rangel, "JA, Fazendeiro do Ar," p. 54, col. 2, p. 55, col. 2

[57]Monsen, "Plantation Playwright: JA," pp. 9-10, quote p. 10; Miller's advice is quoted in numerous other articles, e.g.: JA, "Impressões de Viagem," p. 12; Rangel, "JA, Fazendeiro do Ar," p. 54, col. 2; Front cover flap of FA-T;

Gonçalves, "Drama do Café," p. 20, "Prefácio" RA v, "JA Perfil," "Introdução" MAR 11; JA quoted by Rocha, "Conversa com JA," p. 45; the latter cited by Peter J. Schoenbach, "Miller e Andrade," Hispania, 49, No. 4 (Dec, 1966), p. 878; repeated by Fonseca, "JA Passo Atrás," cols. 4-5; Mazzara, "Theatre of JA," p. 3; Iglésias, MGSL, Jan. 23, 1971, p. 9, cols. 1-2, & ESPSL, March 14, 1971, p. 5, col. 3; Moser (citing and translating Gonçalves), "JA's SP Cycle," p. 21, note 12 on pp. 23-24.

[58]Monsen, "Plantation Playwright: JA," p. 10.

[59]Rangel, "JA, Fazendeiro do Ar," p. 54, col. 2.

[60]Gonçalves, "Drama do Café," p. 22, "Prefácio" RA xi, "JA Perfil," "Introdução" MAR 12.

[61]Moser, "JA's SP Cycle," p. 21, note 12 on pp. 23-24.

[62]Rosenfeld, "Visão do Ciclo," MAR 617.

[63]JA quoted by Rocha, "Conversa com JA," p. 44; repeated by Schoenbach, "Miller e Andrade," pp. 877-78; Fonseca, "JA Passo Atrás," col. 5.

[64][Décio de Almeida Prado], "Teatro Amador em Barretos," & "Peça T pelo TNC."

[65]Gonçalves, "Drama do Café," p. 23, "JA Perfil," "Introdução" MAR 15; parenthetical comment is my own.

[66]Monsen, "Plantation Playwright: JA," p. 12; parenthetical comment is my own.

[67]JA, "Impressões de Viagem," p. 12; parenthetical comment is my own.

[68]Jorge Andrade, "As Raízes da Terra," in program for show comprised of his T, João Bethencourt's Jogo de Crianças, and Antônio Callado's Pedro Mico, at Teatro Nacional de Comédia, Serviço Nacional de Teatro, Ministério da Educação e Cultura, Temporada Oficial 1957, Sept-Dec, 1957 [Rio], p. 4.

[69]Jorge Andrade, "As Feiticeiras de Arthur Miller," Anhembi, Ano 8, Vol. 29, No. 85 (Dec, 1957), in "Teatro" part of "Artes de 30 Dias" section, pp. 173-74.

[70]Jorge Andrade, "Revolução Anti-Naturalista na Encenação Teatral," Anhembi, Ano 8, Vol. 30, No. 88 (March, 1958), in "Teatro" part of "Artes de 30 Dias" section, pp. 188-91.

[71]Paulo Mendonça, "Eles Não Usam Black-Tie," Anhembi, Ano 8, Vol. 30, No. 89 (April, 1958), in "Teatro" part of "Artes de 30 Dias" section, p. 399.

[72]In "Começa a Nascer PA."

[73]"Começa a Nascer PA"; parenthetical comment is my own.

[74]Enéas de Souza, "Teatro Não É Palanque: JA," pp. 69-70.

[75]Jafa, "Encontro de Outono: JA."

[76]Enéas de Souza, "Teatro Não É Palanque: JA," p. 70.

[77]Rangel, "JA, Fazendeiro do Ar," p. 55; partially repeated by Gonçalves, "Drama do Café," p. 23, "JA Perfil," "Introdução" MAR 15.

[78]Photographs appear, e.g., with the following, in chronological order:
José Geraldo Vieira, "Literatura da Vida no Teatro," Folha da Manhã (SP), May 15, 1955, 1st. ed., p. 2 (as "Jorge Franco");
Monsen, "Plantation Playwright: JA," p. 9 (in group in U.S.);
[Ratto], Notes on JA;
Enéas de Souza, "Teatro Não É Palanque: JA," pp. 68-69 (full-body talking 1 in group discussing costume of M);
"JA," in program for OB;
"OB TBC Volta";
Gonçalves, "Drama do Café," p. 20;
Fonseca, "JA Passo Atrás";
Rela, Teatro Brasileño, "Lamina 7" bet. pp. 64-65;
Rosenfeld, "JA," p. 48;
JA, MAR 9;
[JA?], "Inconfidente," p. 159 (at typewriter);
[Magaldi], "Libertação de JA";
Iglésias, ESPSL, March 14, 1971, p. 5 (at work desk);
Magaldi, "Adeus de JA" (enlargement of part of above photo);
Moser, "Ciclo Paulista de JA" (close-up of part of above photo).

[79]Rangel, "JA, Fazendeiro do Ar," p. 55.

[80]Jafa, "Encontro de Outono: JA."

[81]Enéas de Souza, "Teatro Não É Palanque: JA," pp. 68-69.

[82]Composite from information and repetitions in: Rangel, "JA, Fazendeiro do Ar," p. 55; Magaldi, "Incorporação das Fontes Rurais," p. 218; Gonçalves, "Drama do Café," pp. 20-21, & "Prefácio" RA viii; Jafa, "Encontro de Outono: JA"; Jafa, "Lançamento E"; Mazzara, "Theatre of JA," p. 17, n.2.

[83]Magaldi, "Incorporação das Fontes Rurais," pp. 218-19; Gonçalves, "Drama do Café," p. 20.

[84]JA quoted by Rocha, "Conversa com JA," pp. 43-44; repeated by Schoenbach, "Miller e Andrade," pp. 877-78; & Fonseca, "JA Passo Atrás," col. 5; planned plays and story will be discussed below in "INTRODUCTION IV. PLANNED PLAYS AND CYCLES."

[85]Fonseca, "JA Passo Atrás," col. 2.

[86]Rocha, "Conversa com JA," p. 43; Fonseca, "JA Passo Atrás," cols. 2-3.

[87]JA quoted by Rocha, "Conversa com JA," p. 45.

[88]JA quoted by Rocha, "Conversa com JA," p. 43.

[89]Details of these productions, and sources of information on them, will be given below in "INTRODUCTION III. MAJOR PRODUCTIONS."

[90]Discussed by: JA quoted by Rocha, "Conversa com JA," p. 50; repeated by Fonseca, "JA Passo Atrás"; Magaldi, "Revisão de Vereda," p. xxviii & MAR 644; Schoenbach, "JA's Dramatic Epic of SP," pp. 104, 109-12; for discussion of this change of governments and censorship, see: Ross E. Butler, Jr., "Social Themes in Selected Contemporary Brazilian Dramas," Romance Notes (U. of N.C.), 15 (1973), pp. 52-54; & Oscar Fernández, "Censorship and the Brazilian Theatre," Educational Theatre Journal, Vol. 25, No. 3 (Oct, 1973), pp. 285-86; also see political and economic discussion in Werner Baer, Industrialization and Economic Development in Brazil, A Publication of the Economic Growth Center, Yale U. (Homewood, Illinois: Richard D. Irwin, Inc., 1965), pp. 199-201.

[91]Magaldi, "Procura RA," pp. 44-45; repeated by Mazzara, "Two New Plays," p. 50.

[92]Rocha, "Conversa com JA," p. 43; Fonseca, "JA Passo Atrás," cols. 2 & 5.

[93]Magaldi, "Procura RA," p. 45.

[94]Magaldi, "Procura RA," pp. 44-45; repeated in summary form by Mazzara, "Two New Plays," p. 50.

[95]JA quoted by Rocha, "Conversa com JA," p. 43.

[96]"Homenagem a Jorge Andrade," Jornal de Letras e Artes (Lisbon), Ano 5, No. 217 (Nov. 24, 1965), p. 4, in "Literatura . Teatro . Música" col.

[97]In chronological order on "O Incêndio": Gonçalves, "Drama do Café," p. 21, "Prefácio" RA ix; JA quoted by Rocha, "Conversa com JA," pp. 43-44; [Yan Michalski], "Saiu o Primeiro Prêmio"; Jafa, "Lançamento RA"; JA quoted by Michalski, "RA e Suas Raízes"; Rocha, "RA," col. 2.

[98]"Um Autor Faz Crítica," Revista de Teatro, No. 357 (May-June, 1967), pp. 5-6; Osman Lins, "Significação de Rasto Atrás," ESPSL, Jan. 27, 1968, p. 1, reprinted MAR 653-54; Magaldi, "Procura RA," pp. 44-45; see in RA, e.g., MAR 487-89, 506-07.

[99]In chronological order on RA prize: [Michalski], "Saiu o Primeiro Prêmio"; JA quoted by [Décio de Almeida Prado], "Rasto Atrás, Fim de um Ciclo e Novo Início," ESP, Aug. 24, 1966, p. 10; Fonseca, "JA Passo Atrás"; [Yan Michalski], "Três Peças no Conservatório," JdB, Dec. 6, 1966, caderno B, p. 3, in "Panorama: do Teatro" col.; "Uma Grande Peça com uma Notável Interpretação: Senhora na Boca do Lixo de Jorge Andrade, Diário da Manhã (Lisbon), Jan. 15, 1967, p. 4, "No Avenida" col.; [Yan Michalski], "Jorge Andrade Acompanha Ensaios," JdB, Jan. 20, 1967, caderno B, p. 3, in "Panorama: do Teatro" col.; Michalski, "RA Estreia da Semana"; Rocha, "RA," col. 2; Yan Michalski, "A Caça de um Dramaturgo," JdB, March 5, 1967, caderno B, p. 4, "Teatro" p., in "Dez que Estão em Cartaz."

[100]Any attempt to indicate this figure, accumulated over a period of years, in dollars would not only be difficult but pointless, since inflation rates reached such a point in Brazil that in early 1967 the cruzeiro was devalued 1,000 to 1.

[101][Yan Michalski], "Jorge Andrade Não Pode Votar," JdB, Dec. 1, 1966, caderno B, p. 7, in "Panorama: do Teatro" col.; Michalski, "Voto dos Autores."

[102]JA quoted in "Confio em SBL."

[103]JA quoted by Michalski, "RA e Suas Raízes," col. 1.

[104]Magaldi, "Procura RA," pp. 44-45; [Décio de Almeida Prado], "'O Sapato no Living'," ESP, Feb. 22, 1968, p. 9, col. 3, in "Nova Peça de Autor Paulista"; JA quoted by Yan Michalski, interviewer, "Senhora na Boca do Autor," JdB, March 10-11, 1968, caderno B, p. 4, col. 1; Gonçalves, "JA Perfil" & "Introdução" MAR 15.

[105]JA quoted by Michalski, "Senhora na Boca do Autor," col. 1.

[106]Fernández, "Censorship," re SBL & censorship, p. 287, reaction to censorship, pp. 288-89.

[107]Jorge Andrade, A Receita, in 1ª Feira Paulista de Opinião (show by various São Paulo dramatists: Lauro César Muniz, Braulio Pedroso, Gianfrancesco Guarnieri, Sérgio Ricardo, Plínio Marcos, Augusto Boal, etc.), ditto copy, [1968], pp. 45-51.

[108]Fernández, "Censorship," p. 289.

[109]See detailed discussion and sources below in "INTRODUCTION III. MAJOR PRODUCTIONS."

[110]JA's name is not mentioned among participants in numerous encounters, nor was he with the other dramatists who spoke to assemblymen June 11, 1968, according to [Décio de Almeida Prado?], "Artistas Levam Peça Proibida a S. André," ESP, June 12, 1968, p. 8.

[111]Van Jafa, "Lançamento: 1ª Feira Paulista de Opinião, CdM, Sept. 12, 1968, 2.º caderno, p. 2, "Teatro" col.; Jafa, "Uma Feira em Forma de Espetáculo," CdM, Sept. 13, 1968, 2.º caderno, p. 4; Tato Taborda, "Arena Conta O Teatro Brasileiro," Última Hora (Rio), Sept. 16, 1968, "UH Mundo Moderno" section, p. 5, "Zoom" col.

[112][Décio de Almeida Prado], "Feira Retorna," ESP, Sept. 27, 1968, p. 9, in "Peça Nacional Estreia Dia 9."

[113]Gonçalves, "JA Perfil" & "Introdução" MAR 15; JA's name first appears in list of "Redatores e Repórteres" in the latter part of 1969.

[114]Paulo Francis, "Censura e Cultura," CdM, Jan. 8, 1967, 4.º caderno, p. 5, col. 1.

[115]JA, interviewer, "No Fundo Ela É Família," Realidade, Ano 4, No. 43 (Oct. 1969), pp. 84-88, 90, 92, 95.

[116]JA, interviewer, "Preso até o Fim da Vida," Realidade, Ano 4, No. 44 (Nov, 1969), pp. 164-69, 173, 175, 177-78.

[117]JA, interviewer, "A Liberdade Será Sempre a Minha Causa," Realidade, Ano 6, No. 71 (Feb, 1972), pp. 66-76.

[118]JA, interviewer, "42 Anos A.C.," Realidade, Ano 7, No. 75 (June, 1972), pp. 70-80.

[119]Schoenbach, "JA's Dramatic Epic of SP," p. 53 (probably based on his Dec. 10, 1970, interview with JA and June 2, 1971, letter from JA).

[120]See detailed discussion below in "INTRODUCTION IV. PLANNED PLAYS AND CYCLES."

[121]Magaldi, "Adeus de JA"; JA also disavows end of the theater in "Inconfidente," p. 161.

[122]Moser, "JA's SP Cycle," p. 24, n. 14, & "Ciclo Paulista," col. 5, n. 9.

[123]Iglésias, MGSL, Jan. 16, 1971, p. 8, cols. 3-4, & ESPSL, March 7, 1971, p. 5, col. 2.

[124]Iglésias, MGSL, Jan. 23, 1971, p. 9, col. 3, & ESPSL, March 14, 1971, p. 5, col. 5.

[125]Iglésias, MGSL, Jan. 16, 1971, p. 9, col. 5, & ESPSL, March 7, 1971, p. 5, col. 5.

[126]Butler, "Social Themes," p. 52; Fernández, "Censorship," p. 297; see Fernando Peixoto, "Teatro no Brasil: Como Transmitir Sinais de Dentro das Chamas," Latin American Theatre Review, 7, No. 1 (1973), pp. 91-98; also Barbara Heliodora, "Theatre in Rio de Janeiro, 1968," Latin American

Theatre Review, 3, No. 1 (Fall, 1969), pp. 50-56.

[127]Luís Falleiro, interviewer, "Guilherme Figueiredo Volta ao Romance," Jornal de Letras (Rio), Ano 22, No. 243 (Oct, 1970), p. 8; lists his novels and reports that he was writing another.

[128]Ariano Suassuna, Romance d'A PEDRA DO REINA: e o Príncipe do Sangue do Vai e Volta: romance armorial-popular brasileiro, 2nd ed. (Rio de Janeiro: Livraria José Olympio Editora, 1972), page opposite title page announces a planned trilogy, of which this is the first novel.

[129]Magaldi, "Procura RA," p. 44; "Da Rivalidade à Convivência," Visão, Vol. 43, No. 10 (Oct. 29, 1973), p. 124, "Teatro/TV" p.; also Fernández, "Censorship," p. 297.

[130]"Rivalidade."

[131]"A Televisão Vai Dar a Jorge Andrade o Público que o Teatro Lhe Negou," Jornal da Tarde (SP), Sept. 25, 1973, p. 21.

[132]"Televisão Vai Dar."

[133]"Rivalidade."

[134]"Televisão Vai Dar."

[135]"Rivalidade."

[136]"Rivalidade" & "Televisão Vai Dar."

[137]"Televisão Vai Dar."

[138]"A Promessa de uma Boa Novela, Como Guarantia, o Autor," Jornal da Tarde (SP), Oct. 13, 1973, p. 18.

[139]"Rivalidade" & "Televisão Vai Dar."

[140]"Televisão Vai Dar."

[141]"Um Exercício de Teatro, Cinema e TV"; Valério Andrade, "Fora de Circulação"; Yan Michalski, "Na Selva dos Bancos," all: JdB, Aug. 23, 1974, caderno B, p. 4; for plot of early play, see Monsen, "Plantation Playwright: JA," p. 12.

INTRODUCTION III

MAJOR PRODUCTIONS

Eight of JA's ten published plays which this study will analyze have been produced.[1] They are: A Moratória, O Telescópio, Pedreira das Almas, A Escada, Os Ossos do Barão, Vereda da Salvação, Rasto Atrás, and Senhora na Boca do Lixo. Published but not produced are O Sumidouro and As Confrarias. This section will give basic information on the productions of JA's plays. But first, for the convenience of the reader, concise thematic plot summaries of his produced and published plays will now be given.

A Moratória deals with the financial and emotional effects of the 1929 depression and coffee crisis on a plantation owner and his family, deeply attached to the land but forced to leave it for the city. The action takes place on two stage planes representing 1929 and 1932, used in counterpoint rather than chronologically. The action of the 1929 plane shows the loss of the plantation, whereas the action on the 1932 plane shows the loss of the suit to regain it.

O Telescópio shows an old plantation owner and his wife and family. The citified children argue about the division of the land which they have not yet inherited. Meanwhile, the old folks talk of the past and look through a telescope to the faraway world of the stars.

Pedreira das Almas is set against a historical background of political revolution. The focus of the play is

on the "land" conflict between a young woman and her mother. The latter wants the daughter to remain in the exhausted town of Pedreira das Almas with their dead ancestors. The young woman is torn between obedience to her mother and her own wish to leave with her fiancé and the other townspeople for a new life in a new fertile land. At a crucial moment, the mother protects the fiancé from political arrest and death. At the end, the daughter keeps her promise to her mother and remains in the town as her fiancé and the others depart.

A Escada, a comedy, deals with an extended family. The aging, senile parents, who live in a world of the past, reside alternately with each of their four children and their respective spouses and children. Each month the old parents move from the apartment of one child to that of another, via the staircase which links the apartments. Gradually it is realized that the parents can no longer be kept at home and they must be sent to an institution.

Os Ossos do Barão, also a comedy, focuses on two different types of São Paulo families and shows how they become related. The Italian immigrant, who has become rich through hard work, wants the prestige of aristocratic Brazilian ancestry. The aristocratic Brazilian family, now poor, wants wealth. Both find their solution through a business partnership and marriage of their offspring.

Vereda da Salvação shows a group of poor sharecroppers who have led a wretched existence all their lives and are

now carried away by religious fanaticism. They kill four children who are, supposedly, possessed by the devil. They relive the Biblical Passion. As they prepare to ascend to heaven, the police, called by the landowner, put a bloody end to their hallucination.

Rasto Atrás is a combination of social and autobiographic revelation. On the one hand the life of a small town, both past and present, is shown. On the other, the life of Vicente as a child and adult, especially his relationship with his father, is shown. Their reconciliation concludes the play.

Senhora na Boca do Lixo deals with an upper-class woman who sells smuggled goods in order to maintain her way of life and travels. She cannot understand that her social world no longer exists, that it has been democratized. What was once a private mansion is now the headquarters of the police. The play also reveals inequitable police justice. The rich and upper-class offenders are freed, whereas the poor and wretched are punished. The man who tries to administer justice equitably is the one who suffers and loses.

As Confrarias, the first play in Marta, a Árvore e o Relógio, shows a mother going from one religious brotherhood to another in colonial times in search of burial for her dead son. Burial is refused him for various reasons: non-membership, profession, or race. Gradually, the evils of the brotherhoods are exposed. Finally, she achieves her goal: the burial of her son by the brotherhoods. As she

wishes, it is out of doors, not in one of their churches.

O Sumidouro, the last play in MAR, is a social and political interpretation of Fernão Dias, a historic and heroic Brazilian figure. The play focuses on the disagreement between him and his mulatto son as to whether it is to the benefit or to the detriment of the colony to discover gold and precious stones for the mother country. In the play the fictional, twentieth-century author has discussions in the present with his historical character and shows him scenes of the past to convince the latter of the reality of the situation through perspectives other than his own.

Since drama is not merely a literary genre but one meant to be acted on the stage, and since this study will consider JA's plays as meant for the stage and as experienced by spectators, it seems appropriate to give information on the productions of JA's plays. Some were staged in both JA's native São Paulo and Rio de Janeiro. Others were staged in both cities as well as other locations. The various plays and productions had different degrees of success with both critics and the public. In order to give the reader a general idea of the stage history of JA's plays, the basic facts of the major productions, as well as indications of other productions, will now be given.

A Moratória, São Paulo, 1955

The first play by JA to be staged professionally was M. It was produced by the Maria Della Costa Company in São

Paulo. The director was Gianni Ratto. He went to the locality in which the play was set, surveyed the locale for the scenography, met and interviewed the people who had inspired the characters of the play, and spoke with dozens of people who knew the author and the coffee "drama," the subject of the play. Back in São Paulo, he rehearsed the actors exhaustively. After more than three months of rehearsals, which JA attended, the play was an exact transmission of the ideas of the author.[2] Prior to the opening, there was expectation of a great production. Word-of-mouth news, the opinion of critics who had already read the play, and the enthusiasm of the actors themselves had given M a kind of beforehand fame.[3]

M opened May 6, 1955, at the Maria Della Costa Theater of São Paulo. The cast of characters was as follows: Joaquim, Elísio de Albuquerque; Helena, Monã Delacy; Lucília, Fernanda Montenegro; Marcelo, Milton Morais; Olímpio, Sérgio Brito; Elvira, Wanda Kosmos.[4] The producer was Sandro [Polônio]. Costumes were by Luciana Petruccelli. Scenery was by Gianni Ratto himself, aided by Fernando Torres.[5] Photographs of this production of M appeared in various newspapers and magazines.[6]

The play was well received by the public on the opening night. After the curtain the commotion continued in enthusiastic demonstrations, conversations, applause, and compliments to the actors.[7] Program notes by Gianni Ratto on the universality of M were printed the next day in O Estado

de São Paulo.[8] The critics gave the director and actors praise[9] as well as criticism.[10] They praised the play.[11]

M won several prizes. Two days after the opening, it won the first prize, Best Play of the Year, in the contest of the Radio Jornal do Brasil, one of Rio's leading newspapers. M had been selected, from among seventy entries and seven finalists, for its excellent qualities of theme, dialogue, situation, and language.[12] The prize was given in São Paulo with a special showing of M for theater people and a celebration in honor of JA.[13] O Estado de São Paulo later gave its "Saci" awards of the Best Brazilian Play of the Year to M and Best Directing of the Year to Ratto for M.[14] The magazine Teatro Brasileiro named M Best in 1955 in São Paulo.[15] Mattos Pacheco, the drama critic of São Paulo's Diário da Noite, considered M the best play production of 1955. In addition, M earned JA a study trip to the United States[16] (already discussed). M became a classic of the Brazilian theater in its own time,[17] and launched JA on his career as a professional dramatist (already discussed). Although M was an artistic and critical success, it was not very successful at the box office[18] and closed on July 3, 1955.[19]

M, United States, 1958

M was also produced in the United States, in an English translation by Donald C. Robinson, at Western Reserve University of Cleveland, Ohio.[20] A few days prior to the opening, Décio de Almeida Prado answered student questions on

the play and attended rehearsal on a bare stage.[21] M, with the English title Time of the Harvest, was staged at Eldred Theatre of the University on March 11, 12, 13, 14, and 15, 1958. The program and photographs of this production are available in the files of the Department of Theatre.[22]

M, Porto Alegre, 1958 & 1960

M was produced in Porto Alegre later in 1958 by the Nosso Teatro group.[23] It was put on again in Porto Alegre in 1960 by the Teatro de Equipe.[24]

M in Spanish

In March, 1963, just prior to the staging of OB, it was announced that plans were underway for the translation and production of M in Spanish. A request was received from Spain for authorization to translate M, which was to be published by Editora Aguilar. The young dramatist Jorge Blanco reported that three companies in Uruguay were considering the production of M. Based on the information received, JA preferred the "El Galpon" group, with the play to be directed by Ataualpa del Cioppo. JA requested that the Spanish text be reviewed by Walter Wey, the director of the Uruguayan-Brazilian Cultural Institute in Montevideo.[25] A Spanish translation of M, entitled La Moratória, by Eugenio Dittborn, is listed on MAR 596.

M, Rio de Janeiro, 1964

The production of M in Rio de Janeiro had been considered by various companies and then announced, but not

carried out, by the Teatro dos Sete.[26] After both T and E had already been staged in Rio, M was finally produced there by the Teatro Jovem. It opened both its 1964 season and its fourth year of activities with M on August 4, 1964. Direction, scenography, and costumes were by Kleber Santos.[27] He was assisted by Nélson Luna and Zenalder Rios. The cast of characters was as follows: Helena, Vanda Lacerda; Joaquim, Paulo Padilha; Marcelo, Ginaldo de Souza; Elvira, Virginia Valli; Olímpio, Luiz Parreiras; Lucília, Isabel Ribeiro.[28] Photographs of Vanda Lacerda and actors in this production appeared in the press.[29] An introduction to the play for the program was written by Francisco Pereira da Silva and reprinted in the press.[30]

Critics both praised and criticized the production and actors.[31] Ayala, of the Jornal de Letras, praised the group work of the actors.[32] Jafa, of the Correio da Manhã, was adversely critical of the directing, especially for its elimination of some scenes and details.[33] M was considered one of the high points of the stage year 1964 in Rio.[34] The Círculo Independente de Críticos Teatrais, at a luncheon at the Leme Palace Hotel in Rio, gave its Padre Ventura award to JA, for M, as the best author, and to Vanda Lacerda, in M, as the best supporting actress.[35] This production of M was successful with the public[36] and was still running at the end of the year.[37]

M, Other Places

M was staged in 1965 in Moscow, according to JA as

quoted by Rubem Rocha Filho.[38] Early in 1967 it was announced that the Serviço Nacional de Teatro would send the director Roberto de Cleto to Aracaju, Sergipe, to direct M.[39]

O Telescópio, Rio de Janeiro, 1957

After M, JA's next play to be staged was T. It had already received a prize and had been staged while JA was still in Drama School (already discussed). In mid-1956 it was announced that T had been selected by Paulo Francis to be included in the repertory of the Teatro Nacional de Comédia, a part of the Serviço Nacional de Teatro, of the Ministry of Education and Culture. At that time, JA, who returned to Barretos to re-examine the text of T there, invited Francis, who was to direct T, to his plantation to become better acquainted with the environment and characters portrayed in the play.[40]

T was staged September 10, 1957, at the Teatro República, as part of the opening production of the official 1957 season, September-December, of the Teatro Nacional de Comédia. (The other two plays in the show were João Bethencourt's Jogo de Crianças and Antônio Callado's Pedro Mico.) T was directed by Paulo Francis, and the setting was by Ratto. The cast of characters was headed by Paulo Padilha as Francisco and Adile Araújo as Rita. Photographs of the production appeared in the press. JA discussed his works in "As Raízes da Terra" in the program.[41]

A staging of the three-play show for the critics was scheduled for September 13.[42] It was reported that the show was well received and that the critics praised its quality.[43] A staging for theater people was planned for September 30, a Monday night when theaters are usually closed.[44] The show closed at the beginning of October.[45]

T, Porto Alegre, 1960

Later, in October, 1960, T was staged in Porto Alegre by the Drama Course of the University of Rio Grande do Sul, which invited JA to Porto Alegre. He went and attended that production.[46]

Pedreira das Almas, São Paulo, 1958

After great expense for five months of rehearsals, a cast of forty actors, and construction of the setting, PA was produced November 20, 1958, by the Teatro Brasileiro de Comédia in commemoration of its tenth anniversary.[47] PA was the play which represented the Brazilian theater in this commemoration, while Shakespeare's Macbeth was the play selected from universal classic theater, and Arthur Miller's View from the Bridge was the play representing modern theater.[48] PA was directed by Alberto d'Aversa, whom JA praised and from whom he learned. Music was by Diogo Pacheco. Scenery was by Mauro Francini, and costumes by Darcy Penteado. Maria José de Carvalho was in charge of the chorus. The principal roles and their actors were as follows: Urbana, Dina Lisboa; Gabriel, Leonardo Vilar;

Mariana, Fernanda Montenegro; Vasconcelos, Italo Rossi; Father Gonçalo, Sérgio Brito; and Martiniano, Oscar Felipe. The chorus of women was composed of Nathalia Timberg, Carminha Brandão, Berta Zemel, Cecília Carneiro, Mylene C. Pacheco, Léa C. Barnett, Vera Barbosa Ferraz, and Gledy Marise. Other roles were acted by Fernando Torres, Francisco Cuoco, Raul Cortez, Vinicius Salvatore, Alberto Nuzzo, and Altamiro Martins.[49] O Estado de São Paulo published several photographs of the setting, actors, and production,[50] as well as a sketch of the costumes.[51]

Although PA was written in three acts, the Teatro Brasileiro de Comédia produced it in two time periods with the authorization of JA (who made this change in later editions of the play). The producer, Franco Zampari, introduced and praised the play in the program.[52] Antônio Cândido's article for the program, "De A Moratória a Pedreira das Almas," was printed the day after the opening in O Estado de São Paulo.[53] Anhembi, which had already published PA in its magazine,[54] also published the play in book form, with an introduction by its critic Paulo Mendonça. Anhembi also set up a small booth opening night at the theater to sell the volume.[55]

On the opening night, a full-house audience lengthily applauded the author, director, and actors, especially Fernanda Montenegro and Dina Lisboa.[56] The text, actors, and production of PA received mixed reviews.[57] Prado and Mendonça criticized the setting on the small stage of the

Teatro Brasileiro de Comédia. Mendonça also criticized the colored clothing, which he felt should have been only black, white, and grey for a tragedy.[58] This change was made in stage directions in later editions of PA.

A public discussion of PA, promised by the Associação Paulista de Críticos Teatrais (Association of Drama Critics of São Paulo), was announced. Participants were to be Lourival Gomes Machado, Paulo Mendonça, Flávio Rangel, Alberto d'Aversa, and Jorge Andrade himself.[59] Unfortunately, this discussion was postponed and PA was to close because of a planned closing of the theater for vacation.[60] However, the latter was canceled, and PA continued on stage in December.[61] Even so, because of inadequate staging, this production of PA was a failure.[62] The play itself won the prize of the Association of Drama Critics of São Paulo.[63] PA was later staged by the Teatro Universitário of Santa Catarina.[64]

A Escada, São Paulo, 1961

JA's next play to be produced after PA was E.[65] It opened October 5, 1961, at the Teatro Brasileiro de Comédia of São Paulo. Direction was by Flávio Rangel, with scenery by Cyro del Nero. (A photograph of the setting appeared in O Estado de São Paulo.[66]) The cast of main characters was as follows: Antenor, Luiz Linhares; Amélia, Carmen Silva; Maria Clara, Cleyde Yaconis; Zilda, Miriam Mahler; Lourdes, Nilda Maria; Francisco, Elísio de Albuquerque; Noêmia, Maria Celia Camargo; Ricardo, Gianfrancesco Guarnieri;

Helena Fausta, Nathalia Timberg; Sérgio, Laércio Laurelli; Vicente, Juca de Oliveira; Isabel, Ruthinea de Morais; Omar, Stenio Garcia; Juca, Flávio Migiliacco.[67]

E was well received by the audience and critics.[68] It won almost all the prizes of the State Theater Commission and of the Association of Drama Critics of São Paulo:[69] best performance, best Brazilian play, best direction, best actress, best actor, and best scenographer.[70] E gave JA both his first success with a large public and his first commercial success. The play ran five months and was seen by 30,000 spectators.[71] Nevertheless, there was some adverse criticism of the text. Magaldi considered E a residual utilization of M.[72] Rela considered it a retrogression in both theme and form.[73]

E, Planned for Uruguay

In 1962 JA gave the text of E to the Teatro del Pueblo, an independent group directed by Ruben Yáñez of Uruguay. However, because of the distribution of roles, this group could not include E in its repertory that year. The following year, Yáñez was named director of the Comedia Nacional of Uruguay for the 1963 season. He planned to propose the production of E in the second part of the year to the commission of municipal theaters, the organization which decided the repertory of the Comedia Nacional. In March, 1963, he confirmed the staging of E for August. Although JA authorized the production, he preferred the

replacement of E by VS or PA, and gave these two texts to Yáñez.[74] A Spanish version of E, entitled La Escalera, by Susana de Monlevade, is listed on MAR 596.

E, Rio de Janeiro, 1963

E was produced in Rio on August 13, 1963, by the Teatro do Rio. The premiere was a benefit for CELPI, a charity founded and directed by students of the Colégio Jacobina. Subsequent showings of the play were for critics and the general public. Direction was by Ivan de Albuquerque, with scenery and costumes by Belá País Leme. The cast of characters was as follows: Antenor, Rubens Correa; Amélia, Isabel Teresa; Francisco, Carlos Alberto; Noêmia, Jurema Magalhães; Ricardo, Emiliano Ribeiro; Vicente, Nildo Parente; Isabel, Lelia Ribeiro; Helena Fausta, Maria Pompeu; Sérgio, Paulo Carvalho; Maria Clara, Vanda Lacerda; Lourdes, Maria Esmeralda; Zilda, Zeni Pamplona; and Omar, Gracindo Filho.[75] Photographs of actors and this production of E appeared in the press in the course of the run.[76]

The directing was praised by the critics. The actors received praise with some minor criticism. The setting and costumes were praised.[77] Michalski considered the characters of the play unilateral and stereotyped but praised the play itself because it proved that JA was not limited regionally.[78] Another critic considered the characters authentic but criticized the play for its hackneyed language reminiscent of soap operas.[79] Ayala of the Jornal de Letras

considered E a well-constructed play and outstanding in the 1963 theater year of Rio.[80] E won the Molière prize of Air France.[81] The Independent Circle of Drama Critics gave its Padre Ventura award for the best actor of 1963 to Rubens Correa in E,[82] as Antenor, one of the great roles of his career.[83] E was JA's first play to have a long run in Rio,[84] lasting until December 8.[85]

E, Lisbon, 1965

E opened festively in Lisbon, Portugal, on October 28, 1965. It was produced and acted by the Rey Colaço--Robles Monteiro company of the Teatro Nacional D. Maria II at the Teatro Avenida. It was staged by Henriette Morineau. Scenery was by Lucien Donnat. (Photographs of scenes of this production were published.[86]) E was well received by the public, with tears, laughter, and applause. JA had been sent an official invitation to visit Portugal for the opening.[87] While on his visit there for E, he was honored at a gathering of Portuguese theater people[88] (already discussed). The play and production received mixed reviews.[89] E ran almost two months, until just prior to Christmas.[90]

Os Ossos do Barão, São Paulo, 1963

OB was produced March 8, 1963, by and at the Teatro Brasileiro de Comédia in São Paulo. Direction was by Maurice Vaneau; scenery and costumes were by the prize-winner Marie-Claire Vaneau. The valuable antique furnish-

ings of the realistic setting were selected in collaboration with Fernando Milan. It was acted realistically in order to avoid possible caricature. The cast of characters was as follows: Egisto Ghirotto, Otelo Zeloni; Bianca, Lélia Abramo; Martino, Sylvio Zilber; Miguel Camargo, Rubens de Falco; Verônica, Cleyde Yaconis; Isabel, Aracy Balabanian; Elisa, Aurea Campos; Copeira, Hedy Toledo; Ismália, Dina Lisboa; Clélia, Carmen Silva; Lucrécia, Lea Surian; and Alfredo, Sylvio Rocha.[91] Photographs of actors in roles were published in the press and magazines.[92] In the play program JA announced the division of his completed and projected work into groups of rural and urban plays (to be discussed below).[93] Because of the coffee theme of OB, the National Institute of Coffee decided to distribute packets of 150 grams of coffee to the spectators.[94]

OB was well applauded by the public even before the showing for the critics.[95] The excellent actor Zeloni in the leading role is considered to have contributed greatly to the success of the play.[96] OB financially rehabilitated the Teatro Brasileiro de Comédia, which had closed. OB surpassed the previous biggest hits of that theater, The Teahouse of the August Moon (by John Patrick Goggan) and Santa Marta Fabril S.A. (by Abílio Pereira de Almeida). OB broke all box-office records with a seventeen-month run in São Paulo, over 600 showings, and 160,000 spectators.[97] For this production of OB, the Association of Drama Critics of São Paulo awarded prizes to JA as best author, to Lélia

Abramo as best supporting actress, to Aracy Balabanian as best new actress, and to Marie-Claire Vaneau as best scenographer; and the State government awarded its best actor prize to Zeloni.[98]

OB, Rio de Janeiro, 1965

OB opened at the Teatro Ginástico of Rio de Janeiro on April 2, 1965. It was produced and acted by the Teatro Brasileiro de Comédia of São Paulo, and was presented by the Teatro dos 7 for a planned four-week run. Direction was by Maurice Vaneau, with scenography and costumes by Marie-Claire Vaneau. The cast of characters, somewhat different from that of the opening production in São Paulo, was as follows: Egisto Ghirotto, Otelo Zeloni; Bianca, Lélia Abramo; Martino, Ademir Rocha; Miguel Camargo, Sílvio Rocha; Verônica, Léa Surian; Isabel, Maria Helena Dias; Elisa, Aurea Campos; Ismália, Dina Lisboa; Clélia, Carmen Silva; Lucrécia, Monah Delacy; and Alfredo, Francisco Curcio.[99]

In this production Zeloni was again praised. He was, however, criticized for interpolating lines of his own, which was considered disrespectful of the author of the play, by Jafa of the Correio da Manhã. This same critic was also uncomplimentary to the director, scenographer, and other actors. In addition, he was critical of the text for the condensation of events into a very short time for motivation and accomplisment.[100] The planned four-week run of

OB in Rio was extended another week, and the play closed on May 9, 1965.[101]

Vereda da Salvação, Prior to Professional Opening

In 1960 it was reported that several companies were considering the production of VS.[102] It was finally agreed upon by the Teatro Brasileiro de Comédia of São Paulo and announced for its 1963 season. However, the production of VS was delayed because of the large cast, the difficult setting, and the cost.[103] Meanwhile, VS was first made public elsewhere. The Teatro dos 7 gave a public dramatic reading of VS in Rio.[104] The first production of VS was in 1963 in Recife by the Teatro Universitário of Pernambuco, under the direction of Milton Baccarelli, professor of acting of the Theater School of the University of Recife. This production of VS was a success both with the critics and the public. The Associação dos Cronistas Teatrais de Pernambuco voted it the best production of the year. However, the directors of the group publicly refused the prize and accused the newspapermen of having been dishonest in the voting of the other awards. Thus, this theater group created a minor scandal and showed its importance in the artistic life of Recife in the Northeast of Brazil.[105]

VS, Poland, 1964

VS opened in Warsaw, Poland, on March 19, 1964, at the Contemporary (Współczesny) Theater, with the Polish title Scieska Zbawienia. Translation and direction were by

Ziembinski. Gonçalves, in his article "Drama do Café Encontrou Seu Autor," in Visão, June, 1964, reported on this production, with information apparently from Ziembinski. The cast of characters was as follows: Dolor, Zofia Mrozowska; Artuliana, Halina Mikolaissa; Durvalina, Irena Horecka; Joaquim, Josef Konieczny; Manoel, Janusz Bylczynski; and Geraldo, Zbigniew Zapasiewicz. A photograph of this production appeared with the Gonçalves article. The play aroused the deep interest of the critics because of its social concern, its strong plot, and the problem of religious fanaticism. The critics considered Andrade an important and mature writer.

VS was supposedly being presented three times a week in an alternate repertory. While Ziembinski was in Poland, VS always had a full house. The director calculated that VS would still be running at the middle, or even the end, of the following year, 1965.[106] However, a check of the theater announcements in the Warsaw newspaper Głos Pracy reveals a different situation. Performances of Scieska Zbawienia were scheduled only for the following dates: March 19, 20, 21, 22, 24, 25; April 22, 23, 24, 25, 26; and May 12, 13, 14. In other words, there were three series of several showings each, not once a week but once a month, for a total of fourteen announced showings. Whereas other plays in the repertory of the Współczesny Theater continued through the year, the last showing scheduled for VS was in the middle of May, 1964.[107]

VS, São Paulo, 1964

When VS had almost sunk to the fame of an unstageable masterpiece, it was finally produced professionally in Brazil,[108] on July 9, 1964, by and at the Teatro Brasileiro de Comédia in São Paulo. Directing was by Antunes Filho, assisted by Stênio Garcia. Scenery and costumes were by Normam Westwater, and music was by Damiano Cozzella. The cast of major characters was as follows: Joaquim, Raul Cortez; Dolor, Cleyde Yaconis; Manoel, Renato Restier; Ana, Aracy Balabanian; Geraldo, Stênio Garcia; Onofre, Sylvio Rocha; Artuliana, Esther Mellinger; Durvalina, Lélia Abramo; Conceição, Anita Sbano; Germana, Ruth de Sousa; Pedro, José Antônio Sbano; Daluz, Yola Maia; Jovina, Martha Helena Araújo Ferreira; and Eva, Florella. Others in the cast were Roberto Azevedo, Potyguar Lopes, Eugênio do Nascimento, José Pereira; also Leilah de Almeida Assumpção, Carmen Pascal, Therezinha de Mello, Regina Célia Rodriguez, and Nair Araújo.[109] Photographs of Cortez and Yaconis in their roles in VS appeared with Michalski's review "Vereda da Salvação" in Jornal do Brasil.[110]

VS was a failure with the public, while critics were divided in their opinions about the play. There were only a few spectators every night; some of them left at the end of the first act, but most remained and applauded.[111] Among the critics, Cândido praised the text for its simple style and its use of rustic language;[112] and Michalski considered VS one of the most perfect and impressive plays in

contemporary Brazilian dramaturgy.[113]

The failure of VS was attributed to various causes. Some blamed it on the production, especially Antunes Filho's over-done directing, based on the Stanislavski acting method, which provoked controversy. (Prado's review of the show in ESP describes the direction and production in detail.) Magaldi stated that the insufficiencies of the early versions of the text, which were discussed by theater people before JA wrote the final version, were perhaps responsible for a certain saturation which prejudiced the premiere. According to Magaldi, there was a "certain subjective conspiracy" against the play, whose content at first glance seemed similar to revindicatory pamphlets repudiated by the new political situation in Brazil at that time. Before the public reaction to the play could even be judged, the directors of the theater, in a communiqué, recognized the inviability of the show. The public perhaps avoided VS because of word-of-mouth propaganda and the implications of the play. It portrays rural workers in subhuman misery, a situation perhaps repugnant to the theater-going public of São Paulo which is still attached to the rural aristocracy.[114]

The staging of VS a few months after a change of Brazilian governments brought JA political difficulties. Even though the content of the play was based on events which had actually occurred, there was adverse criticism from both the left and the right. The dogmatic left

criticized the fanatical messianism as an escape in the play. The right criticized the presentation of rural misery at that point in the nation's history.[115]

VS only ran for a month in São Paulo, and was the end of JA's career on the São Paulo stage.[116] This production was filmed. In 1970 JA stated that he did not like the film and considered it a negative experience. He stated that his expression is theatrical, not cinematographic, and that the adaption should be done by a technician, not by him.[117]

Rasto Atrás, Rio de Janeiro, 1967

In August, 1966, RA won the first prize of the National Theater Service Contest, the first time in the three years of the contest that this prize was actually awarded. That same organization, recognizing the importance of the play and the difficulties of staging it, assumed responsibility for its production. However, bureaucratic problems related to the budgeting of money delayed until November the beginning of rehearsals. The latter were directed by Gianni Ratto and attended by JA. RA opened on January 25, 1967, produced by the Teatro Nacional de Comédia, the official company of the Serviço Nacional de Teatro, in the Sala Machado de Assis. The showing that night was a benefit for the Sociedade de Auxílios Psicoterápicos. The January 26 showing was for the critics, invited guests, and the public.[118]

Not only the directing but also the scenography was by Ratto. Costumes were by Belá Pais Leme. The cast of major

characters was as follows: Vicente, in descending order of age, by Leonardo Vilar, Renato Machado, Carlos Prieto, Jorge Carlo Júnior; Lavínia, Thais Moniz Portinho; João José, Rodolfo Arena; Elisaura, Isabel Tereza; Mariana, Iracema de Alencar; Etelvina, Selma Coronezzi; Jesuina, Maria Esmeralda; Isolina, Isabel Ribeiro; Pacheco, Osvaldo Lousada; Vaqueiro, Adalberto Silva; and Maria, Carla Nell.[119] There were changes in the cast in the course of the run. Isabel Ribeiro was substituted by Vanda Lacerda. Other substitutions were made in minor roles.[120] Photographs of this production appeared in the press.[121]

The critics generally praised Ratto's directing and scenography, but with some reservations. They praised Belá Pais Leme's costumes, and both praised and criticized individual actors in their roles.[122] There was favorable as well as adverse criticism of the text.[123] When the play was still in rehearsal, JA realized that there was no need for two scenes because their content was understood in other dialogues. However, signed contracts required him to maintain these scenes in the production. The critics observed that they were redundant. They were eliminated in the published version through enrichment of the dialogue between Vicente and Lavínia.[124]

RA, with prices appropriate to student budgets, attracted a predominantly student audience, with an average of 62 students each session.[125] RA was even seen by a group of North American students who passed through Rio.

They accompanied the text through simultaneous translation, which thus made its premiereon the Brazilian stage.[126]

RA, which was originally planned to run until March 15, was so successful that its run was extended, first for at least a month.[127] It finally closed May 14.[128] In spite of the success of RA in Rio, the 1966 Theater Service prize which it won, and JA being responsible for some of the greatest financial successes of the São Paulo stage, RA was not staged in São Paulo.[129]

Senhora na Boca do Lixo, Lisbon, 1967

After RA had won the National Theater Service prize but before it actually opened in Rio de Janeiro late in January, 1967, SBL had its world premiere in Lisbon. SBL was produced by the Rey Colaço--Robles Monteiro Company of the Teatro D. Maria II, the official Portuguese theater, at the Teatro Avenida. (The production of SBL had previously been considered by the Cacilda Becker Company of Brazil.) Although the Lisbon opening of SBL was announced for sometime in December, 1966, it actually took place on January 3, 1967. The showing that night, or the pre-premiere as it was called, was a benefit for the Movimento Nacional Feminino. It was a gala event attended by members of the government and the diplomatic corps, including the Brazilian Ambassador and the President of Portugal, Américo Tomás (photograph in O Século[130]). The January 4, 1967, performance was the premiere for the public.[131]

The lead role of Noêmia was played by Amélia Rey Colaço, with the following actors heading the cast: Mariana Rey Monteiro, Cecília Guimarães, Sinde Felipe, Luis Felipe, Ruy Furtado, Josefina Silva, Maria Schultz, Varela Silva, Henrique Santos, and Paiva Raposo. Direction was by Varela Silva, and stage direction by Pedro Lemos. Scenery was by Pedro Leitão.[132] Photographs of the scenographer and actors of this production appeared in the Lisbon press.[133] It was reported that JA, to whom Amélia Rey Colaço sent photographs of the settings, was pleased by them.[134] JA was unable to go to Portugal for SBL but was represented at the opening by a delegation, consisting of the directress and four teachers, from the high school where he was teaching.[135]

The audience at the pre-premiere applauded lengthily and sent many flowers to the stage. Because SBL was discussed, an unusual occurrence in Portugal, the play was considered a success by Manuela de Azevedo in her review of the play in the Diário de Notícias. She as well as the critics of the Jornal do Comércio and A Voz pointed out the social criticism in SBL. The play, the production, the setting, and the acting were generally praised, with some adverse criticism of certain actors. Items in the theater columns of the daily newspapers referred to SBL as a success.[136] The run of SBL was interrupted January 11 through January 14 by the illness of Amélia Rey Colaço.[137] SBL closed Saturday afternoon, February 18.[138]

SBL, Rio de Janeiro, 1968

Although SBL had already been staged without censorship problems in Portugal, a country known for its rigorous censorship under Salazar, it was reported on February 10, 1968, in O Estado de São Paulo that Brazilian censorship had prohibited the presentation of SBL throughout Brazil. The censors felt that the author tried to create incompatibility between the people and the police by implying that the police only act against the least-favored part of society. The censors also indicated that the play contained insinuations against the clergy and implied that an individual can progress only with the aid of the military.[139]

JA was surprised by the censors' disapproval of his play because it had already been shown in Lisbon, Portugal, in the presence of that country's president. JA defended his play from the specific criticism of the censors. He indicated that he and the Eva Todor Company, which was producing SBL, would do everything possible so that the play would be staged as planned at the Glaucio Gil Theater of Rio de Janeiro and the injustice of the censorship would not be carried out.[140]

Around this time Brazilian censorship increased in strictness; and also resistance by theater people against censorship manifested itself, in part because of this prohibition against SBL.[141] JA belonged to the Redação and Divulgação section of the Commission of Theater and Culture

against Censorship, elected by São Paulo theater people, to attempt to persuade the government to change its censorship practices.[142] Later in February it was announced that the censors, after further examination of the text of SBL and the intervention of the Minister of Justice, had released SBL for presentation to adults only.[143]

SBL was produced by the Eva Todor Company at the Glaucio Gil Theater on March 5, 1968. That night's showing, the "avant-premiere," was a benefit for social assistance organizations, patronized by the Decorators' Club and D. Ema Negrão de Lima.[144] Directing was by Dulcina de Morais, and scenery was by Pernambuco de Oliveira. Costumes were by Antônio Murilo and Nicole de la Riviere. The cast of characters was headed by Eva Todor as Noêmia, with Alzira Cunha as her daughter. Others were as follows: the poor mother, Elsa Gomes; Carmem, Ivone Hoffmann; Hélio, Carlos Eduardo Dolabela; Garcia, Alberto Perez; the elegant lawyer, Álvaro Aguiar. Others in the cast included Lúcia Delor, Susi Arruda, Cirene Tostes, Paulo Navarro (in two roles), Átila Almeida, Enrique Amoedo, Antônio Miranda, José Caldas Neto, J. Dinis, Paulo Jorge, Teresinha Sousa, Míriam Lídia, Helena Kropf, Sebastião Apolônio, Antônio Murilo, all in short roles, and Miguel Carrano as the jailer, the vagrant, and the priest. (Photographs of actors, scenes, and stage setting appeared in the Rio de Janeiro press.[145]) Critics were mixed in their opinions of the acting. However, they apparently agreed that both the production and the play were

poor.[146] Naturally, some critics discussed the social meaning of the play.[147]

It had been predicted that the success of SBL was guaranteed by the censors.[148] JA was even accused of having spread news of the prohibition of SBL by the censors so as to promote the play. He explained that he had read of the censors' prohibition of SBL in O Estado de São Paulo and had granted an interview requested by that paper. JA felt that these actions were certainly far from using the press to promote himself or his play.[149]

Advertising for SBL capitalized on the censorship problem which the play had had. The first series of advertisements prior to the opening contained the line "Finalmente Liberada"(finally freed [by censorship]). The second series, which ran for approximately a month after the opening, used the line "Liberada pela Censura" (released by censorship). Later advertisements stressed the leading actress, Eva [Todor].[150]

As it turned out, SBL was apparently a success with the Rio public. The play ran until the very end of June. It was the longest-running show on stage in Rio at that time and one of the best box-office successes of the first half of 1968. SBL was scheduled to open July 5 in Porto Alegre.[151]

A Receita (Primeira Feira Paulista de Opinião), 1968

JA's one-act play A Receita was written for inclusion

in Primeira Feira Paulista de Opinião, the culmination of the theater people's protest against censorship. This show, produced by the Arena, consisted of short works dealing with different aspects of the contemporary Brazilian situation by São Paulo dramatists, composers, artists, and literary figures, gathered together by Augusto Boal. The dramatists whose works were included were Boal himself and Lauro César Muniz, Gianfrancesco Guarnieri, Braúlio Pedroso, Plínio Marcos, and Jorge Andrade.[152]

The premiere of Primeira Feira Paulista de Opinião was scheduled for June 5, 1968, at the Teatro Galpão of São Paulo. Direction was by Augusto Boal. The actors in the six one-act plays were Renato Consorte, Araci Balabanian, Míriam Muniz, Cecília Thumim, Rolando Boldrin, Luís Carlos Arutin, Luís Serra, Zanoni Ferrite, Edson Soler, Antônio Fagundes, and Ana Mauri. Music was by Ari Toledo, Caetano Veloso, Chico Buarque de Holanda, Edu Lobo, Gilberto Gil, and Sérgio Ricardo.[153] The show ran at the Ruth Escobar Theater in São Paulo until September 8, 1968. It then went to Rio de Janeiro. It returned to São Paulo September 27 and ran through to November 9, 1968.[154]

Primeira Feira Paulista de Opinião had censorship troubles of its own, which lead to the temporary closing of the show. Because actors chose this show to make their protest against centralized censorship from Brasília, the censorship disputes centered on this show went beyond it to the general theatrical situation in Brazil. The other

authors and actors of Primeira Feira took an active part in this dispute, but JA did not. Centralized censorship in Brasília had made 71 cuts in the show. The copy of the script containing these cuts arrived only the night before the opening. However, the law, which required that texts be submitted to censorship two weeks prior to the opening, stipulated a five-day period for a decision on a play. Because of the late arrival of the script with the cuts when complete release of the script had been expected, the show was put on without observance of the cuts. The police, therefore, prohibited the show entirely. There ensued a complicated series of negotiations between censors and theater people, permission for staging of Primeira Feira, staging without all the required cuts, prohibition of the play, staging of the show in São André, and further censorship study of the show.[155]

The advertising campaign for Primeira Feira was creative and intensive. There were two distinct groups of advertisements. The first group capitalized on the show's censorship problems and stressed that the show was going on. These advertisements mentioned authors and actors and addressed the reader directly ("você"). Included were cartoon figures and coupons, to send in, soliciting the opinion of readers. The second group of advertisements, beginning in July, included photographs and hand-lettered captions with geometric outlines. Some of these advertisements again addressed the reader directly. In addition, advertisements

announced selective discounts, especially toward the end of the São Paulo runs, to students, teachers, and union workers. This was obviously an attempt to bring these groups, not only regular theatergoers, to the show.

Generally at least two advertisements appeared daily in O Estado de São Paulo, with as many as four to five advertisements a day. During the interim when the play was in Rio de Janeiro, the São Paulo advertising continued, but not daily, and offered discourt tickets (for the second São Paulo run) for anyone who would come to get them. Free tickets were offered for the re-opening night in São Paulo. Reduced general admission was advertised for the last three days of the show.[156] This saturation advertising campaign and these reduced-price offers were successful, to judge by the long run of the show.

Primeira Feira Paulista de Opinião ran in Rio de Janeiro at the João Caetano Theater from September 12 to 22, 1968, produced by the Arena of São Paulo.[157] News of the show's censorship problems in São Paulo had preceded it to Rio de Janeiro.[158] Announcements and reviews of the show in Rio listed plays by only five dramatists (instead of six dramatists)--Lauro César Muniz, Braúlio Pedroso, Gianfrancesco Guarnieri, Plínio Marcos, and Augusto Boal--and omitted Jorge Andrade.[159] When Primeira Feira returned to São Paulo, it was similarly indicated as consisting of five plays, with the names of the other authors mentioned but JA omitted.[160] Thus JA's name disappeared from the stage of

São Paulo.

Non-Staging of JA's Plays

Various reasons have been given for the non-staging of JA's plays in recent years. His works frequently have many characters and require complicated directing, both of which make their production not only difficult but also expensive. The content of JA's plays has generally been about the past and not about the recent present. JA, faithful to himself, has not made concessions to the fashion of the moment.[161] As an explanation for the lack of staging of his plays in recent years, JA himself points out the current tendency to devalue the text of a play [and accentuate the stage show], which is related to the avoidance of focus on Brazilian society and its problems [because of strict censorship]. He also points out that directors have said they were not staging his plays because they feared being considered rightist. At the same time others accused him of being leftist. JA stressed that he is non-partisan, although he has a political view.[162]

The present strict censorship in Brazil makes it unlikely that C and S will be staged in the near future. These plays criticize the social and political situations of the time in which they are set and show struggles for political and ideological change and freedom. Attempts to produce them would probably result in censorship problems. The latter would cause financial difficulties for the

producer who, therefore, would prefer to avoid such works.

Os Ossos do Barão, Television, 1973-74

JA's television serial Os Ossos do Barão, based on his plays OB and E, was his premiere work for that medium. The serial had a schedule of 120 chapters in 24 weeks, Monday through Friday, at 10 p.m. for a half hour on TV Globo, Channel 5, São Paulo, starting late in 1973 and running into 1974. It replaced and filled the time-slot of O Bem-Amado, a successful serial by Dias Gomes and an adaption of his Odorico, o Bem-Amado. Both O Bem-Amado and Os Ossos do Barão were directed by Régis Cardoso. The cast of characters of Os Ossos do Barão was as follows: Egisto Ghirotto, Lima Duarte; Antenor, Paulo Gracindo; Miguel, Leonardo Vilar; Vicente, Edneu Giovenazzi; Lavínia, Bibi Vogel; Isabel, Dina Sfat; Martino, José Wilker; Bianca, Lélia Abramo; Zilda, Sandra Brea; Lourdes, Renata Sorrah; and Ismália, Elza Gomes. Photographs of Leonardo Vilar, Dina Sfat, and Paulo Gracindo in their roles appeared in Visão.[163]

The excellent quality and the competent acting of the first chapters promised a successful serial. The production, however, was considered bad because it followed standard techniques for television serials. For example, there was adverse criticism of the use of the sound track at emotional moments and at the beginning and ending of scenes and chapters. There was also criticism of the regular alternation of interior and exterior views and camera focus

on speakers but not on those addressed to record their reactions. The characters of the serial were considered neutral, but JA was praised.[164]

Exercício Findo, Television, 1974

JA's first [one-hour] television special for the Globo network was Exercício Findo. It was based on his earlier unproduced play "As Colunas do Templo," which has already been discussed. Exercício Findo appeared on television in August, 1974. The director was Paulo Afonso Grisolli. The director of images was Blota Gonzaga, and the supervisor was Daniel Filho. The sound track was composed by Edu Lobo. The production was by Moacir Deriquem, and the final edition was by Beto Mariano. Paulo Gracindo played the leading character Gomes, and Otávio Augusto played his young co-worker Ivan. Other actors were Míriam Pires, Edson Silva, Tamara Taxman, Ivan de Almeida, Sérgio de Oliveira, Mário Lago, Leila Cravo, Dinah Menon, and Vinicius Salvatori. In addition to these eleven actors, fifty other figures helped create the functioning of a real bank and an ordinary afternoon in the heart of the city. Most of the interior scenes were filmed at a bank in Rio de Janeiro, and outdoor scenes were shot on Avenida Rio Branco and the Passeio Público of Rio de Janeiro.[165]

Michalski, who felt that Exercício Findo continued JA's preoccupation with old age, praised Paulo Afonso Grisolli's directing for its use of cinematographic techniques but

criticized it for the acting. Exercício Findo, which flowed with tension, was constructed with incisive images. Occasional flashes to the future implied the resolution of the plot but did not break the suspense. The result was a pulsating and agile rhythm. However, in some cases the acting was over-done and slightly old fashioned in style. Paulo Gracindo, the greatest Brazilian television actor of the time, created an excellent and detailed Gomes although his acting was a bit sentimental. Therefore, his young antagonist Otávio Augusto, whose acting was colder and more contained, did a better job as an actor.[166] In contrast, Valério Andrade felt that Paulo Gracindo, who was intensely human and communicated the melancholic figure of Gomes, saved the visualization of Exercício Findo, which was not up to the level of JA's text.[167]

It is hoped that more items soon can be added to this listing of the major productions of JA's works.

NOTES TO INTRODUCTION III.

MAJOR PRODUCTIONS

[1]Plays and production dates listed by: Gonçalves, "Drama do Café," pp. 20-21, "Prefácio" RA vi-ix; Van Jafa, "Lançamento: A Moratória," CdM, Aug. 4, 1964, 2.º caderno, p. 2, "Teatro" col.; Jafa, "Lançamento SBL," CdM, March 5, 1968, 2.º caderno, p. 2, "Teatro" col.; Magaldi, "Adeus de JA."

A Moratória, São Paulo, 1955

[2]Rangel, "JA, Fazendeiro do Ar," p. 54, col. 1; JA quoted by Michalski, "RA e Suas Raízes."

[3][Décio de Almeida Prado], "A Moratória," ESP, May 6, 1955, p. 6, "Palcos e Circos" col.; see also his announcements of opening of M in ESP, "Teatro" cols., April 17, p. 9; April 24, p. 8; April 28, p. 6.

[4]JA, A Moratória, Teatro Brasileiro, No. 9 (Aug-Sept, 1956), p. 16; repeated 1st Agir ed., p. 17; 2nd Agir ed., p. 19.

[5][Borba], "Autor Nacional Obtém Sucesso: M."

[6][Prado], "A Moratória no TMDC," ESP, May 11, 1955, p. 6, "Teatro" col.; Gilda de Mello e Sousa, "Teatro ao Sul," Teatro Brasileiro, No. 3 (Jan, 1956), pp. 8-9; Monsen, "Plantation Playwright: JA," cover & p. 10; JA, M, Teatro Brasileiro, p. 35; Gonçalves, "Drama do Café," p. 21; "Teatro e Realidade Brasileira," bet. pp. 128-29.

[7]Rangel, "JA, Fazendeiro do Ar," p. 53.

[8]As most of [Prado], "M," ESP, May 6, 1955.

[9][Borba], "Autor Nacional Obtém Sucesso: M."

[10][Paulo Mendonça], "A Moratória," Anhembi, Ano 5, Vol. 19, No. 55 (June, 1955), pp. 139-41.

[11]See, e.g., excerpts quoted by [Ratto], "M e a Crítica"; see also Yan Michalski, A Moratória reviewed in "Teatro: Resenha do Mês" section, Leitura (Rio), Ano 23, No. 85/86

(Aug-Sept, 1964), p. 60; [Mendonça], "M," p. 141; Mendonça, "Contrastes e Confrontos."

[12]Rangel, "JA, Fazendeiro do Ar," p. 54, col. 2; Monsen, "Plantation Playwright: JA," p. 8; Tomás Santa Rosa, "Voto do Concurso Enviado ao Autor em 9/5/55" (May 5, 1955), quoted by [Ratto], "M e a Crítica," p. 14.

[13][Décio de Almeida Prado], "A Moratória Premiada no Rio," ESP, May 12, 1955, p. 8, "Teatro" col.

[14]"Prêmios 'Saci' do Teatro Paulista, Distribuídos pelo Estado de São Paulo," Revista de Teatro (Rio), Ano 36, No. 295 (Jan-Feb, 1957), p. 11; "Noticiário," Jornal do Commércio (Rio), Sept. 27, 1957, 1.º caderno, p. 6; Gonçalves, "Drama do Café," p. 20, "Prefácio" RA v.

[15]"Os Melhores de 1955," Teatro Brasileiro, No. 3 (Jan, 1956), p. 4.

[16][Ratto], "M e a Crítica," p. 14.

[17]See, e.g., Mendonça, "Eles Não Usam Black-Tie," p. 399; "Duas Instituições," p. 401; Gonçalves, "Drama do Café," pp. 20-21, "Prefácio," RA vii; Yan Michalski, "A Moratória em 1955 e Hoje," JdB, Aug. 6, 1964, caderno B, p. 2, "Teatro" col.; cited by Schoenbach, "JA's Dramatic Epic of SP," p. 54; Michalski, M reviewed in Leitura; Magaldi, "Adeus de JA."

[18]"O Ano Teatral: Resenha dos Principais Acontecimentos: 1955," Jornal de Letras (Rio), Ano 8, No. 79 (Jan, 1956), p. 10; Magaldi, "Incorporação das Fontes Rurais," p. 218; Geraldo Queiroz, "Jorge Andrade e o Rio," O Globo (Rio), April 2, 1965, 2.º caderno, p. 8, "Teatro" col.; Mazzara, "Theatre of JA," p. 4.

[19]Advertisements for M, in ESP, May 1--July 3, 1955, "Vamos ao Teatro" section, pp. diverse.

M, United States, 1958

[20]Martins & Menton, "JA: M," p. 123; and JA quoted by Rocha, "Conversa com JA," p. 43.

[21]Décio de Almeida Prado, "Prefácio," in JA, M, Agir 1st ed., pp. 14-15; 2nd ed., pp. 16-17; & as "A Moratória," MAR 629.

[22]Details of staging information from the program,

kindly supplied by Theodore Herstand, Chairman, Dept. of Theatre, with letter of Oct. 30, 1973; five photographs of production--four of the whole setting and one of two characters--lent at the same time from Dept. files.

M, Porto Alegre, 1958 & 1960

[23][Décio de Almeida Prado], "A Moratória em Porto Alegre," ESP, Nov. 22, 1958, p. 7, in "Teatro" col. 8.

[24]Enéas de Souza, "Teatro Não É Palanque: JA," p. 68.

[25][Décio de Almeida Prado], "Peças Brasileiras Serão Levadas por Elencos Uruguaios," ESP, March 3, 1963, p. 7.

M, Rio, 1964

[26]G. Queiroz, "JA e o Rio."

[27]Jafa, "Lançamento M" (contains background information on Teatro Jovem Group and Kleber Santos).

[28]Yan Jafa, "A Moratória," CdM, Aug. 8, 1964, 2.º caderno, p. 4, "Teatro" col.

[29]Thereza Cesário Alvim, "A Moratória Tem Duplo Significado," Última Hora (Rio), Aug. 4, 1964, UH Revista, p. 3, "TV: Show.Teatro" col.; Thereza Cesário Alvim, "A Moratória: São Paulo em Transição," Última Hora, Aug. 6, 1964, UH Revista, p. 3, "TV: Show.Teatro" col.; Jafa, "Lançamento M"; L[uiza] B[arreto] L[eite], "A Moratória no Teatro Jovem," Jornal do Commércio, Aug. 8, 1964, 1.º caderno, p. 6, "Teatro" col.; Michalski, M reviewed in Leitura; Yan Michalski, "Teatro: No Fim do Ano," Leitura, Ano 23, No. 89 (Dec, 1964), p. 61.

[30]Alvim, "M Tem Duplo Significado"; L[eite], "M no Teatro Jovem"; also quoted in Michalski, M reviewed in Leitura.

[31]Alvim, "M: SP em Transição"; Jafa, "M"; L[uiza] B[arreto] L[eite], "A Moratória e os Jovens," Jornal do Commércio, Aug. 13, 1964, 1.º caderno, p. 6, "Teatro" col.; Michalski, M reviewed in Leitura; Ayala, "M."

[32]Ayala, "M" & "Teatro 64."

[33]Jafa, "M."

[34]Michalski, M reviewed in Leitura; Ayala, "Teatro 64."

[35]Michalski, "Teatro: No Fim do Ano"; Ayala, "Teatro 64."

[36]Michalski, M reviewed in Leitura.

[37]Announcements for M in Jornal do Commércio (Rio), Dec, 1964.

[38]JA quoted by Rocha, "Conversa com JA," p. 43.

[39][Yan Michalski], "A Moratória em Aracaju," JdB, Jan. 18, 1967, caderno B, p. 3, in "Panorama: do Teatro" col. O Telescópio, Rio de Janeiro, 1957.

[40][Prado], "Peça T pelo TNC"; [Ratto], Notes on JA.

[41]Information from the following sources:
Milton de Moraes Emery, "Primeiro Espetáculo do T.N.C.," Imprensa Popular (Rio), Sept. 14, 1957, p. 4, "Teatro: Caleidoscópio" col.;
Paulo Francis, "Entrevista com Brutus Pedreira," Diário Carioca (Rio), Sept. 11, 1957, p. 6, "Teatro" col.;
[Pascoal Carlos Magno?], "A Estreia de Ontem no República," CdM, Sept. 11, 1957, 1.º caderno, p. 15;
[_____?], "Inaugura-se Hoje, no República, a Temporada de 1957, do Teatro de Comédia," CdM, Sept. 10, 1957, 1.º caderno, p. 17 (including photo);
[_____?], "Primeiro Espetáculo do T.N.C.," CdM, Sept. 7, 1957, 1.º caderno, p. 19, in "Teatro" col.; also "T";
Program for Temporada Oficial 1957 (Sept-Dec, 1957), of Teatro Nacional de Comédia, Serviço Nacional de Teatro, Ministério da Educação e Cultura [Rio].
"S.N.T. 1958, Ano Chave para o Teatro Brasileiro," Jornal de Letras, Ano 10, No. 107 (June, 1958), p. 12 (with photo of T production);
"O Teatro Nacional de Comédia Estreia Hoje," A Noite (Rio), Sept. 10, 1957, 2nd caderno, p. 4, "Teatro" col.

[42]Paulo Francis, "Teatro" col., Diário Carioca, Sept. 13, 1957, p. 6, promised review by Francisco Pereira da Silva, which I could not locate; see note 41 for other reviews; I could not locate any in Jornal do Commércio or A Noite.

[43]According to Milton de Moraes Emery, "Teatro:

Calidoscópio" col., Imprensa Popular, Sept. 22, 1957, p. 6; see esp. P. C. M[agno], "T."

[44]"Noticiário," Jornal do Commércio, Sept. 25, 1957, 1.º caderno, p. 6, in "Teatro" col.

[45]Listings of Teatro Nacional de Comédia, CdM, "Cartaz de Hoje" cols., Sept. 10--Oct. 6, 1957; Jornal do Commércio, Oct. 6--14, 1957; advertisements for Teatro Nacional de Comédia, A Noite, Sept. 8, 9, 10, Oct. 1, 1957, 2.º cadernos, pp. 6.

T, Porto Alegre, 1960

[46]Enéas de Souza, "Teatro Não É Palanque: JA," p. 68.

Pedreira das Almas, São Paulo, 1958

[47][Décio de Almeida Prado]: "Ensaios de Pedreira das Almas," ESP, Nov. 12, 1958, p. 7, in "Teatro" col.; "Pedreira das Almas no TBC," ESP, Nov. 20, 1958, p. 10, "Teatro" col.; "De A Moratória a Pedreira," ESP, Nov. 21, 1958, p. 8, "Palcos e Circos" col.; "Pedreira das Almas," ESP, Nov. 23, 1958, p. 16, "Palcos e Circos" col. & reprinted in his Teatro em Progresso: Crítica Teatral (1955-1964) (São Paulo: Martins, 1964), pp. 113-14; also JA, PA (São Paulo: Editora Anhambi, Nov. 1958), p. 11.

[48]"Escola de Arte Dramática: Dez Anos," Anhembi.

[49][Prado], "PA no TBC," & "PA," Teatro em Progresso, pp. 113-14; JA quoted in "Começa a Nascer PA"; JA, PA (Anhambi), p. 11.

[50]With the following articles: [Décio de Almeida Prado], "Significado de Pedreira das Almas," ESP, April 27, 1958, p. 13, "Teatro" col. (setting); [Décio de Almeida Prado], "Com Pedreira das Almas o TBC Comemorará Seu 10.º Aniversário," ESP, Oct. 12, 1958, p. 10, "Teatro" col. (Fernanda Montenegro); Magaldi, "Itinerário de JA," ESPSL, No. 106 (Nov. 8, 1958), p. 5 (Montenegro & Vilar in rehearsal); [Prado], "PA no TBC," ESP, Nov. 20, 1958, p. 10, "Teatro" col. (Montenegro & Brito in rehearsal); [Prado], "PA," ESP, Nov. 23, 1958, p. 16, "Palcos e Circos" col. (scene); "Teatro" cols. 3-4, ESP, Nov. 29, 1958, p. 7 (scene); ESP, Dec. 9, 1958, p. 7, cols. 2-3 (actors); also Gonçalves, "Drama do Café," p. 22.

[51]With Magaldi, "Dramaturgia de JA," ESPSL, No. 107 (Nov.

15, 1958), p. 5, "Teatro" col., & Iglésias, "Teatro de JA," ESPSL, March 7, 1971, p. 5.

[52]B.B., "Dez Anos de Verdadeiro Teatro."

[53]In [Prado], "De M a PA."

[54]JA, PA, in three-act form in Anhembi (SP), as follows: Ano 8, Vol. 31, No. 92 (July, 1958), pp. 404-24; Vol. 32, No. 94 (Sept, 1958), pp. 160-90; Vol. 32, No. 95 (Oct, 1958), pp. 398-408.

[55][Décio de Almeida Prado], "Pedreira das Almas em Livro, ESP, Nov. 22, 1958, p. 7, in "Teatro" cols. 7-8.

[56][Décio de Almeida Prado], "A Estreia do TBC," ESP, Nov. 22, 1958, p. 7, in "Teatro" col. 7.

[57]Paulo Mendonça, "Imagem e Semblança," Anhembi, Ano 9, Vol. 33, No. 98 (Jan, 1959), pp. 284-86; "Pedreira das Almas," Anhembi, pp. 397-98; B.B., "Pedreira das Almas," Anhembi, Ano 9, Vol. 33, No. 99 (Feb, 1959), in "Teatro" part of "Artes de 30 Dias" section, pp. 610-11; Lourival Gomes Machado, "PA Dialética e Estrutura," reprinted as "PA," MAR 623; [Prado], "PA," Teatro em Progresso, pp. 113-14; Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 9, col. 2, & ESPSL, March 7, 1971, p. 5, col. 4.

[58][Prado], "PA," Teatro em Progresso, p. 114; Mendonça, "Imagem e Semblança," p. 286.

[59][Décio de Almeida Prado], "Debate sobre Pedreira das Almas," ESP, Nov. 28, 1958, & Dec. 3, 1958, pp. 7, in "Teatro" cols.

[60][Décio de Almeida Prado], "Adiado o Debate sobre Pedreira das Almas," ESP, Dec. 13, 1958, p. 7, in "Teatro" cols. 6-7, & "Despede-se Pedreira das Almas," same place, col. 5.

[61][Décio de Almeida Prado], "Evitada a Suspensão Temporária das Atividades do TBC: Pedreira das Almas Continuará," ESP, Dec. 14, 1958, p. 13.

[62]Magaldi, "Incorporação das Fontes Rurais," p. 218.

[63]Martins & Menton, "JA: M," p. 124.

[64]"Teatro Universitário," in "A Jovem Cultura de Santa Catarina" p. of "Caderno Paulista," ed. Lourdes Bernardes, Jornal de Letras (Rio), No. 214 (Feb-Mar, 1968), p. 13.

A Escada, São Paulo, 1961

[65]Martins & Menton, "JA: M," p. 124.

[66]ESP, Oct. 15, 1961, p. 17, cols. 4-5.

[67][Prado], "TBC Apresenta E"; E-OB p. 3.

[68][Décio de Almeida Prado], "Boa Peça de Autor Nacional no TBC: (A Escada)," ESP, Oct. 7, 1961, p. 7, "Teatro" col. (reprint of "A Escada no T.B.C.," ESP, Oct. 6, 1961, 2.º cliché, "Teatro--Estreia de Ontem" col.); Décio de Almeida Prado, "A Tradição como Obstáculo à Vida: (A Escada no TBC)," ESP, Oct. 25, 1961, p. 9, "Teatro" col., reprinted as "A Tradição como Obstáculo à Vida," E-OB, pp. vii-xi, & "A Escada," Teatro em Progresso, pp. 221-25; [Pacheco?], "E."

[69]Martins & Menton, "JA: M," p. 124.

[70]"Prêmios aos 'Melhores' do Teatro Paulista em 1961," Cadernos de Teatro (Rio, O Tablado), No. 18 (June, 1962), p. 38.

[71]Gonçalves, "Drama do Café," pp. 20-22; Magaldi, "Incorporação das Fontes Rurais," pp. 218-19.

[72]Magaldi, "Incorporação das Fontes Rurais," pp. 218-19; also Mazzara, "Theatre of JA," p. 5.

[73]Rela, Teatro Brasileño, p. 60.

E, Planned for Uruguay

[74][Prado], "Peças Brasileiras . . . Uruguaios."

E, Rio, 1963

[75]Geraldo Queiroz, "A Estreia de Hoje A Escada," O Globo (Rio), Aug. 13, 1963, p. 10, in "Coluna de Teatro"; Jafa, "Lançamento E"; Van Jafa, "A Escada," CdM, Aug. 18, 1963, 2.º caderno, p. 3, "Teatro" col.

[76]Queiroz, "Coluna de Teatro," O Globo, Aug. 6, 1963,

p. 12; Thereza Cesário Alvim, "A Escada (II), Última Hora, Aug. 19, 1963, 2.º caderno, p. 4, "Espetáculos" col.; "Teatro" col., Jornal do Commércio, Sept. 18, 1963, 1.º caderno, p. 6; Michalski, E reviewed in Leitura, p. 96.

[77]Alvim, "E (II)"; "E de JA (I)"; Jafa, "E"; Yan Michalski, "A Escada de Jorge Andrade (II)," JdB, Aug. 21, 1963, caderno B, p. 2, "Teatro" col.; Michalski, E reviewed in Leitura; Geraldo Queiroz, "A Escada," O Globo, Aug. 16, 1963, second section, p. 6, in "Coluna de Teatro"; Walmir Ayala, "Escada," Jornal de Letras, Ano 15, No. 170 (Oct, 1963), p. 8, "Teatro" p.

[78]Yan Michalski, "A Escada de Jorge Andrade (I), JdB, Aug. 20, 1963, caderno B, p. 2, "Teatro" col.; Michalski, E reviewed in Leitura; Yan Michalski, "Teatro: Balanço--1963," Leitura, No. 78 (Jan, 1964), p. 60.

[79]"E de JA (I)."

[80]Walmir Ayala, "O Teatro em 1963," Jornal de Letras, Ano 16, No. 174 (Feb-Mar. 1964), p. 9.

[81]G. Queiroz, "JA e o Rio"; Jafa, "Lançamento RA."

[82]Michalski, "Teatro: Balanço--1963."

[83]"Teatro Brasileiro: 1963."

[84]"Teatro Brasileiro: 1963."

[85]Advertisement for E, CdM, Dec. 8, 1963, 4th caderno, p. 8, "Vamos ao Teatro" section.

E, Lisbon, 1965

[86]Rodrigues, "Teatro Avenida--E"; Manuela de Azevedo, "A Escada Assinalou: com Grande Êxito: a Reabertura do Nacional no Teatro Avenida," Diário de Notícias (Lisbon), Oct. 29, 1965, p. 5, "Últimas Notícias" col.; [Magaldi?], "Libertação de JA."

[87]Composite of information from: C.A., "A Escada: De Jorge Andrade, no Nacional," A Voz, Nov. 2, 1965, p. 2, "Teatros: Primeiras Representações" col., & p. 6, col. 1; Azevedo, "E . . . ."; & Announcements and notices for opening of E in theater cols. of Lisbon newspapers: [Goulart Nogueira], "A Escada em Estreia da Companhia do D. Maria II"

Diário da Manhã, Oct. 26, 1965, p. 4, "Crítica de Teatro" col.; Diário de Notícias, Oct. 27 & 30, 1965, pp. 6; O Século, Oct. 27, 28, 30, & 31, 1965, pp. 4; "Teatro Nacional D. Maria," Jornal de Letras e Artes (Lisbon), Ano 5, No. 214 (Nov. 3, 1965), p. 10, "Noticiário Teatral" of "Teatro" p.; "A Escada," Jornal de Letras e Artes, Ano 5, Nos. 214--16 (Nov. 3, 10, 17, 1965), pp. 10, "Resumo Teatral" cols. of "Teatro" pp.

[88]"Homenagem a JA."

[89]C.A., "E . . . . ."; Azevedo, "E . . . . ."; "A Escada," Jornal de Letras e Artes, Ano 5, Nos. 217–22 (Nov. 24, Dec. 1, 8, 15, 22, & 29, 1965), pp. 10, "Guia do Espectador" cols. on "Teatro" pp.; Goulart Nogueira, "A Escada pela Companhia do Teatro Nacional," Diário da Manhã, Oct. 30, 1965, p. 4, "Crítica de Teatro" col.; Rodrigues, "Teatro Avenida--E."

[90]Announcements for run & closing of E in theater cols. of Lisbon newspapers: Diário de Notícias, Dec. 19-23, 1965; A Voz, Oct. 28--Dec. 22, 1965; Diário da Manhã, Oct. 29--Dec. 23, 1965.

Os Ossos do Barão, São Paulo, 1963

[91]Maurice Vaneau (director of OB) quoted by [Décio de Almeida Prado], "O Novo Espetáculo do TBC Concebido na Linha Realista," ESP, March 8, 1963, p. 8; "Os Ossos do Barão no Teatro Brasileiro de Comédia," Atualidades Teatrais, Ano 1, No. 12 (March, 1963), p. 5; "OB TBC Volta"; E-OB, p. 105.

[92]Magaldi, "Dos Bens ao Sangue," ESPSL, Feb. 23, 1963, p. 2, "Teatro" col.; "Nova Fase," ESP, March 5, 1963, p. 13; "OB no Teatro Brasileiro de Comédia"; Gonçalves, "Drama do Café," p. 23; and photo of coffee pan with [Prado], "Novo Espetáculo."

[93]Pre-printed in [Prado], "OB Fixa"; JA, "OB" in program; and repeated by many others (see below in "INTRODUCTION IV. PLANNED PLAYS AND CYCLES").

[94][Décio de Almeida Prado], "Distribuição do Café," ESP, March 10, 1963, p. 15, col. 3.

[95][Décio de Almeida Prado], "Os Ossos do Barão," ESP, March 12, 1963, p. 12, col. 6; see his review "Os Ossos do Barão pelo Elenco do TBC," ESP, March 15, 1963, p. 8, "Teatro" col., reprinted as "Os Ossos do Barão" in his

Teatro em Progresso, pp. 257-60.

[96]Predicted by Prado, "OB pelo Elenco," & "OB," Teatro em Progresso, p. 260; and reported by: Geraldo Queiroz, "Zeloni," O Globo (Rio), April 1, 1965, second section, p. 7, in "Teatro" col.; G. Queiroz, "JA e o Rio"; Geraldo Queiroz, "Os Ossos do Barão," O Globo, April 9, 1965, second section, p. 8, "Teatro" col.; L[uiza] B[arreto] L[eite], "Os Ossos do Barão," Jornal do Commércio, April 15, 1965, 1.º caderno, p. 6, "Teatro" col.

[97]Van Jafa, "Com Vaneau no TBC," CdM, Dec. 14, 1963, 2.º caderno, p. 5; H. Viana, "OB"; Gonçalves, "Drama do Café," pp. 20-21, "Prefácio" RA viii; G. Queiroz, "Zeloni"; [Geraldo Queiroz], "A Estreia de Amanhã: No Teatro Ginástico," O Globo, April 1, 1965, second section, p. 7; L[uiza] B[arreto] L[eite], "Os Ossos do Barão," Jornal do Commércio, April 9, 1965, 1.º caderno, p. 6, "Teatro" col.; parenthetical additions are my own.

[98]L[eite], "OB," April 9, 1965.

OB, Rio, 1965

[99]Jafa, "Lançamento OB"; Van Jafa, "Os Ossos do Barão," CdM, April 11, 1965, 2.º caderno, p. 2, "Teatro" col.; L[eite], "OB," April 9, 1965 (with photo); [Décio de Almeida Prado], "O Elenco do TBC Estreia Hoje no Ginástico do Rio," ESP, April 2, 1965, p. 7.

[100]Jafa, "OB."

[101]Advertisements for OB in theater sections of O Globo, May 2-10, 1965, and CdM, May 7-9, 1965.

Vereda da Salvação, Prior to Professional Opening

[102]Jafa, "Encontro de Outono: JA"; Enéas de Souza, "Teatro Não É Palanque: JA," p. 68.

[103]"JA," in program for OB; Magaldi, "Incorporação das Fontes Rurais," p. 218, & "Revisão de Vereda," VS xii-xiii & MAR 635.

[104]Jafa, "Lançamento E" & "Lançamento OB."

[105][Prado], "Peças Brasileiras . . . Uruguaios"; VS, p. 100; Gonçalves, "Drama do Café," p. 23; Pontes, Teatro Moderno em Pernambuco, pp. 5 & 61.

VS, Poland, 1964

[106]Gonçalves, "Drama do Café," p. 23; this Polish production of VS is mentioned: VS, p. 100; MAR 596; JA quoted by Rocha, "Conversa com JA," p. 43 (the latter article quotes JA discussing the reaction of the public of Berlin to this play, p. 54).

[107]"Współczesny" items in "Teatr" col. of Głos Pracy (Warsaw, Poland), March 19--Dec. 31, 1964.

VS, São Paulo, 1964

[108]Magaldi, "Revisão de Vereda," VS xii-xiii & MAR 635; also his "Incorporação das Fontes Rurais," p. 218.

[109]VS, pp. 99-100; [Décio de Almeida Prado], "Vereda da Salvação," ESP, July 10, 1964, p. 9, "Teatro" col. (reprint of July 9 article), implies July 8 opening.

[110]Yan Michalski, "Vereda da Salvação," JdB, July 29, 1964, caderno B, p. 2, "Teatro" col.

[111]Fialho, "Teatro no Brasil 1964," p. 218; Yan Michalski, "Obra Prima de Jorge Andrade Encenada em São Paulo," Leitura (Rio), Ano 22, No. 83/84 (June/July, 1964), p. 63; Magaldi, "Revisão de Vereda," VS xiii & MAR 635.

[112]Antônio Cândido, "Prefácio," in JA, VS, p. x, & as "VS," MAR 633.

[113]Michalski, "VS."

[114]Fialho, "Teatro no Brasil 1964," p. 219; Gonçalves, "Drama do Café," p. 23; Magaldi, "Revisão de Vereda," VS xiii-xiv & MAR 635-36; Michalski, "VS"; Michalski, "Obra Prima"; [Décio de Almeida Prado], "Sobre o Espetáculo de Vereda da Salvação," ESP, July 16, 1964, p. 15, "Teatro" col., reprinted as second part of "VS" in his Teatro em Progresso, pp. 294-96.

[115]JA quoted by Rocha, "Conversa com JA," p. 50; repeated by Fonseca, "JA Passo Atrás"; Magaldi, "Revisão de Vereda," VS xxviii & MAR 644; Magaldi, "Fertilidade do Caos," p. 200; Schoenbach, "JA's Dramatic Epic of SP," pp. 104, 109-12; see discussion of political, social, and economic meaning of VS by [Décio de Almeida Prado], "Sobre o Texto de Vereda da Salvação," ESP, July 15, 1964, p. 10,

"Teatro" col., reprinted in "VS," in his Teatro em Progresso, p. 294.

[116]"Televisão Vai Dar."

[117]Jafa, "Lançamento RA"; Magaldi, "Adeus de JA."

Rasto Atrás, Rio de Janeiro, 1967

[118]Jafa, "Lançamento RA"; [Michalski], "JA Acompanha Ensaios"; Michalski, "RA Estreia da Semana"; [Yan Michalski], "A Estreia Hoje," JdB, Jan. 25, 1967, caderno B, p. 3, in "Panorama: do Teatro" col.; Michalski, "RA e Suas Raízes"; Rocha, "RA"; Luiz Alberto Sanz, "Rasto Atrás: Hoje, no TNC," Última Hora, Jan. 26, 1967, p. 3, "Teatro" col.

[119]Jafa, "Lançamento RA"; Van Jafa, "Rasto Atrás," CdM, Feb. 19, 1967, 5.º caderno, p. 2, "Teatro" col.; [Michalski], "JA Acompanha Ensaios"; Michalski, "RA Estreia da Semana."

[120][Yan Michalski], "Rasto Atrás com Modificações," JdB, March 28, 1967, caderno B, p. 7, in "Panorama: do Teatro" col.

[121]In Martin Gonçalves, "Novidades" in "Teatro" col., O Globo, Feb. 4, 1967, second section, p. 4; [Michalski], "Estreia Hoje."

[122]Van Jafa, "Rasto Atrás (2)," CdM, Feb. 21, 1967, 2.º caderno, p. 2, "Teatro" col.; Luiza Barreto Leite, "Rasto Atrás (II)," Jornal do Commércio, Feb. 16, 1967, p. 9, "Teatro" col.; Yan Michalski, "Rasto Atrás," JdB, Jan. 26, 1967, 1.º caderno, p. 10, "Primeira Crítica" col.; Yan Michalski, "Rasto Atrás (II)," JdB, Feb. 1, 1967, caderno B, p. 2, "Teatro" col.; Michalski, "Caça de Dramaturgo"; Luiz Alberto Sanz, "A Direção de Gianni Ratto," Última Hora, Jan. 31, 1967, second section, p. 3, "Teatro" col.

[123]Jafa, "RA"; Michalski, "RA"; Yan Michalski, "Rasto Atrás (I)," JdB, Jan. 31, 1967, caderno B, p. 2, "Teatro" col.; Luiz Alberto Sanz, "O Lamento de Rasto Atrás, Última Hora, Jan. 28, 1967, second section, p. 3, "Teatro" col.; and later, Gonçalves, "Prefácio" RA xvi-xvii.

[124]Magaldi, "Procura RA"; see eliminated scenes in "Autor Faz Crítica."

[125]Michalski, "Caça de Dramaturgo"; [Yan Michalski],

"Estudantes Vêem Rasto Atrás," JdB, April 27, 1967, caderno B, p. 7, in "Panorama: do Teatro" col.

[126][Michalski], "RA com Modificações."

[127]Michalski, "Caça de Dramaturgo."

[128]Advertisements for RA in theater col. of JdB, May 1-14, 1967.

[129]Lins, "Significação de RA"; Rosenfeld, "JA."

Senhora na Boca do Lixo, Lisbon, 1967

[130]With Urbano Tavares Rodrigues, "Senhora na Boca do Lixo, no Teatro Avenida," O Século (Lisbon), Jan. 4, 1967, p. 9, "Últimas Notícias: Estreias" col.

[131]Composite of information from: JA quoted by [Décio de Almeida Prado?], "Autor de Senhora Contesta a Censura," ESP, Feb. 11, 1968, p. 14; Jafa, "Lançamento SBL"; Announcements for opening of SBL in "Avenida" items in "Teatro" part of "Vida Artística" cols. of Diário de Notícias (Lisbon), Dec. 1, 1966--Jan. 4, 1967, usually pp. 6 or 19, & "No Avenida" items in "Teatros" cols. of O Século, Dec. 16, 1966--Jan. 4, 1967, pp. 4, esp. "'Confio em Senhora na Boca do Lixo: como um Espetáculo que Vai Interessar Lisboa' Afirma Jorge Andrade numa Entrevista Telefónica," Diário de Notícias & O Século, Dec. 31, 1966; "Uma Estreia Mundial: no Teatro Avenida: A Favor da Obra do M.N.F.," Diário da Manhã (Lisbon), Jan. 3, 1967, p. 8 (last page); "Ante-Estreia a Favor do Movimento Nacional Feminino," A Voz (Lisbon), Jan. 1, 1967, "Notícias: Teatro" item in "Espetáculos: Teatros" col.

[132]Advertisement for SBL, Diário de Notícias, Jan. 9, 1967, p. 2, upper left.

[133]With: "Esta Noite: No Avenida: Estreia Mundial de Senhora na Boca do Lixo, do Dramaturgo Brasileiro Jorge Andrade," Diário de Notícias, Jan. 4, 1967, p. 6, "Avenida" item in "Teatro" part of "Vida Artística" col., & O Século, Jan. 4, 1967, p. 4, "No Avenida" item in "Teatros" col.; Manuela de Azevedo, "No Avenida, em Ante-Estreia: Senhora na Boca do Lixo: de Jorge Andrade," Diário de Notícias, Jan. 4, 1967, p. 5, "Últimas Notícias" col.

[134]Varela Silva quoted in "Esta Noite . . . SBL," Diário de Notícias; JA quoted in "Confio em SBL," O Século.

[135]Varela Silva quoted in "Esta Noite . . . SBL," Diário de Notícias.

[136]Azevedo, "No Avenida . . . SBL"; A[rmando] F[erreira?], "Senhora na Boca do Lixo," Jornal do Comércio (Lisbon), Jan. 9, 1967, p. 2, "Teatro Avenida" item in "Teatros & Cinemas" col.; P. L., "Teatro Avenida--Senhora na Boca do Lixo," A Voz, Jan. 17, 1967, p. 2, in "Teatros . . . Primeiras Representações" col.; Rodrigues, "SBL," reprinted as "Jorge Andrade: Peça em Lisboa," ESP, Feb. 1, 1967, p. 9; "Esta Noite . . . SBL," Diário de Notícias, and subsequent "Avenida" items in "Teatros" part of "Vida Artística" col. of Diário de Notícias, pp. 6, Jan. 5, 1967-- & "No Avenida" items in "Teatros" col. of O Século, pp. 4, Jan. 4, 1967--Feb. 10, 1967; not so favorable to SBL & this production was Artur Ramos, "Uma Peça Brasileira Estreada em Lisboa," Seara Nova, Ano 45, No. 1456 (Feb, 1967), "Teatro" col., pp. 59-60; also see Luiza Barreto Leite, "Jorge de [sic] Andrade em Portugal e Cursos no Brasil," Jornal do Commércio (Rio), Jan. 15, 1967, p. 10, with excerpts of reviews of SBL from Lisbon newspapers: Armando Ferreira--Diário Popular, Luís de Oliveira Nunes--Diário de Lisboa, Urbano Tavares Rodrigues--Século, Henrique Rodrigues--Novidades, Manuela de Azevedo--Diário de Notícias.

[137]Announcements & notices for SBL & As Profecias do Bandarra in theater cols. of Lisbon newspapers: Diário de Notícias, esp. Feb. 11-15, 1967 (& ad Feb. 11, p. 2); O Século, esp. Feb. 11 & 15, 1967; A Voz, esp. Feb. 11-16, 1967.

[138]Announcements of last showing of SBL in theater cols. of Lisbon newspapers: Diário de Notícias, Feb. 18, 1967; O Século, Feb. 16, 1967 (& ad Feb. 18, p. 3); A Voz, Feb. 18, 1967.

SBL, Rio, 1968

[139]Composite of information from [Décio de Almeida Prado?], "J. Andrade Foi Proibido," ESP, Feb. 10, 1968, p. 7; Marli Berg, "Teatro Amordaçado País Atrasado," CdM, Feb. 18, 1968, "Feminino" section, p. 3; Stanislaw Ponte Preta, "Uma Derrota Fragorosa," Última Hora, Feb. 14, 1968, reprinted in "O Teatro e a Luta pela Liberdade," part II of section 17 of "Teatro e Realidade Brasileira," p. 271, [Yan Michalski], "Boca do Lixo," JdB, Feb. 21, 1968, caderno B, p. 6, in "Panorama: do Teatro" col.

[140]JA quoted by [Prado?], "Autor de Senhora Contesta a Censura."

[141]See, e.g., numerous articles on theater censorship & resistance to it in daily press, e.g., ESP, Feb. 10, 1968--; JdB, Feb. 6, 1968--April 20, 1968; Última Hora, Jan. 24, 1968--March 19, 1968; and selected items from the press

reprinted in "O Teatro e a Luta pela Liberdade," pp. 253-71, esp. pp. 265-66, 269, & 271; also see following section, "Censura: Princípios e Recomendações," in "Teatro e Realidade Brasileira."

[142] [Décio de Almeida Prado?], "Em São Paulo," in "Gama Leva a Costa o Decreto da Censura," ESP, Feb. 20, 1968, p. 14.

[143] [Décio de Almeida Prado?], "Senhora," in "Teatros Estão Fechados Hoje," ESP, Feb. 13, 1968, p. 16; V[an] J[afa], "Cartazes," CdM, Feb. 18, 1968, 2.º caderno, p. 3, "Teatro" col.; [Décio de Almeida Prado?], "Senhora Liberada," in "Censura: Novidades Hoje," ESP, Feb. 22, 1968, p. 9; [Luiz Alberto Sanz?], "Boca do Lixo Estreia Livre da Censura," Última Hora, March 5, 1968, p. 3.

[144] [Yan Michalski], "Boca do Lixo"; [Sanz?], "Boca do Lixo Estreia Livre da Censura."

[145] With: Jafa, "Lançamento SBL"; V[an] J[afa], "Teatro" col., CdM, March 17, 1968, 2.º caderno, p. 4; Van Jafa, "Senhora na Boca do Lixo," CdM, March 20, 1968, 2.º caderno, p. 2, "Teatro" col.; [Michalski], "Boca do Lixo"; Michalski, "Senhora na Boca do Autor"; Luiza Barreto Leite, "O Teatro É Maior que Todas as Crises," Jornal do Commércio, April 7, 1968, Suplemento Dominical, p. 5; Luiz Alberto Sanz, "Teatro" col., Última Hora, Feb. 24, 1968, second section, p. 4; & SBL, cover & an introductory p.

[146] Jafa, "Lançamento SBL" & "SBL"; [Yan Michalski], "A Estreia de Hoje," JdB, March 5, 1968, caderno B, p. 2, in "Panorama: do Teatro" col.; Yan Michalski, "Senhora na Boca do Lixo," JdB, March 6, 1968, 1.º caderno, p. 10, in "Primeira Crítica" col.; Yan Michalski, "Um Contrabando que Não Compensa," JdB, March 14, 1968, caderno B, p. 2, "Teatro" col.

[147] E.g., Hermilo Borba Filho, "Lixo no Mundo," SBL front & back cover flaps; Luiza Barreto Leite, "O&A * Dulcina, Eva e Jorge * Bethania & Paulo," Jornal do Commércio, March 10, 1968, Suplemento Dominical, p. 5; Mazzara, "Two New Plays," pp. 51-52.

[148] Tônia Carrero to Eva Todor of SBL, quoted by Luiz Alberto Sanz, "Os Combates na Trincheira," Última Hora, Feb. 17, 1968, UH Mundo Moderno section, p. 4, "Teatro" col.

[149] JA quoted by Michalski, "Senhora na Boca do Autor";

ESP items mentioned are probably [Prado?], "J. Andrade Foi Proibido," Feb. 10, 1968, & "Autor de Senhora Contesta a Censura," Feb. 11, 1968.

[150]Advertisements for SBL, JdB, "Vamos ao Teatro" cols., if there is a caderno B, near end of it, e.g., p. 6: "Finalmente Liberada," Feb. 15--March 5, 1968; "Liberada pela Censura," March 6--April 9, 1968; "EVA em SBL," April 10--June 29, 1968.

[151]Ad for last day of SBL, JdB, June 29, 1968, caderno B, p. 6; [Yan Michalski], "Da Boca do Lixo para Porto Alegre," JdB, June 28, 1968, caderno B, p. 3, in "Panorama: do Teatro" col.

A Receita (Primeira Feira Paulista de Opinião), 1968

[152]Magaldi, "Fertilidade do Caos," p. 200; Moser, "JA's SP Cycle," p. 23, n. 1.

[153][Décio de Almeida Prado], "Novas Peças Esta Semana," ESP, June 2, 1968, p. 26.

[154]Advertisements for Primeira Feira Paulista de Opinião, ESP, June 1--Nov. 10, 1968, "Vamos ao Teatro" pp.

[155]Composite of information from articles by [Décio de Almeida Prado?], in ESP: "Peças Levadas sem os Cortes," June 8, 1968, p. 7; "A Polícia Federal Proíbe Espetáculo," June 9, p. 18 (w/photo); "Feira Outra Vez Proibida," June, 11, p. 10; "Artistas Levam Peça Proibida a S. André," June 12, p. 8; "Justiça Libera Textos Teatrais," June 13, p. 12; "Gama Não Estudará a Feira," June 21, p. 7; & "Feira," in "Censura Proíbe Peça," June 22, p. 8; see also ESP editorials on theater censorship: "A Censura e o Teatro," June 11, 1968, & "Ainda a Censura e o Teatro," June 15, 1968, pp. 3, "Notas e Informações" cols.; as well as numerous ESP articles on censorship at time of Primeira Feira: June 11, 1968, p. 10; June 18, p. 9; June 19, p. 7; June 20, p. 15; June 21, p. 7; June 22, p. 8.

[156]Based on examination of advertisements for Primeira Feira Paulista de Opinião, ESP, June 1--Nov. 9, 1968, "Vamos ao Teatro" pp.

[157]Advertisements for Primeira Feira Paulista de Opinião, O Globo (Rio), Sept. 11-21, 1968, second section, "Cartaz Teatral" section, generally pp. 6.

[158]Yan Michalski, "Uma Rebeldia Legítima," JdB, June 11, 1968, caderno B, p. 2, "Teatro" col.

[159]Jafa, "Lançamento: 1.ª Feira"; Jafa, "Uma Feira em Forma de Espetáculo"; Taborda, "Arena Conta o Teatro Brasileiro."

[160][Prado], "Feira Retorna."

Non-Staging of JA's Plays

[161]C. Queiroz, "E"; JA quoted by Rocha, "Conversa com JA," p. 43; Magaldi, "Adeus de JA"; Rosenfeld, "JA"; "Rivalidade"; also see previous discussion of postponement of production of VS because of staging difficulties.

[162]JA quoted in "Televisão Vai Dar"; additional explanations in brackets are my own; also see previous discussion of problems which production of VS encountered and caused JA.

Os Ossos do Barão, Television, 1973-74

[163]Composite of information from: "Televisão Vai Dar"; "Promessa de Boa Novela"; "Rivalidade" (with photo); letter to Elizabeth R. Suter from Francisco Cândido Neto of SP, March 3, 1975.

[164]"Promessa de Boa Novela."

Exercício Findo, Television, 1974

[165]"Exercício de Teatro, Cinema e TV"; Valério Andrade, "Fora de Circulação."

[166]Michalski, "Na Selva dos Bancos."

[167]Valério Andrade, "Fora de Circulação."

INTRODUCTION IV

PLANNED PLAYS AND CYCLES

In addition to JA's plays which have been produced and/or published, he has many other plays which have not been made public yet.[1] Since early in his career as a playwright, there have been periodic reports of his working on plays and groups or cycles of plays. As time went on, these plays and cycles increased in number, size, and complexity of interrelation. Some of these plays were subsequently produced or published with the same or different titles. Other plays remained in limbo. To give an idea of these planned plays and cycles, their interrelations, and JA's play writing through the years, a chronological review of reports of planned plays and cycles will now be given.

Early Individual Plays and "As Raízes da Terra" Tetralogy

In mid-1956 JA was reportedly planning to revise T for staging[2] and working on two plays, "Rainha do Rio Pardo" and "As Moças da Rua 14."[3] These two plays were also listed, along with VS, as "in preparation" in the Agir editions of M.[4] The title "Rainha do Rio Pardo" disappeared from lists of completed or projected plays. In 1957 JA completed the first draft of "As Moças da Rua 14," or "Lua Minguante na Rua 14," which was to become RA.[5]

In an article in the program for T late in 1957, JA announced that T was part of a group or cycle of plays

entitled "As Raízes da Terra." It was to portray the origins, rise, and fall of the coffee planter families of São Paulo. It was to be composed of four plays: PA, the origin; "Sesmarias do Rosário," the development; and M and T, the decline.[6]

In April, 1958, JA mentioned the same tetralogy and discussed "Sesmarias do Rosário," whose outline he had already completed. The focus of the planned play had apparently changed from development to culmination, with conflict between past glory and new values which would pave the way for decline.[7] "Sesmarias do Rosário" was never written.[8]

In 1956-57 JA also worked on PA.[9] At the time of the staging of PA late in 1958, JA's completed plays were listed, in order, as: T, "As Colunas do Templo," M, PA, and also VS and a play in collaboration with Clô Prado, "Os Crimes Permitidos." He planned to complete "As Moças da Rua 14" and then write a comedy, his first work in that genre, which was to be called "Adão e as Três Serpentes."[10]

Coffee Cycle

A bit later Rangel reported in his early 1959 article that JA had taken up the coffee-cycle theme again. JA planned to conclude it through four plays showing the chronological movement which occasioned the formation of the plantations: PA, M, T, and the nostalgia of the past ("As Moças da Rua 14," indicated as "to be written"). JA considered his plays written up to that time--T, PA, M--as

preparation for his more ambitious plays--E, "Os Ausentes," and VS.[11]

In response to an interviewer's question in 1960 about the conflict between a new reality and the past in his plays, JA presented his view of man as living and obeying cycles. In any cycle there is a beginning part of conquest, a second part of accomplishment, and a third part of decadence. When such a cycle no longer has meaning for man, he idealizes new cycles which follow the same eternal pattern of everything which evolves and changes.[12]

Comedy and Os Ossos do Barão Trilogy

As already mentioned, JA wrote "Os Vínculos" in collaboration with Clô Prado in 1960 and obtained stage success with E in 1961. This popularity may have been based on the fact that the content of E differed from that of JA's earlier produced plays in several respects. E was not a serious drama but rather a comedy, albeit a tragi-comedy with serious meaning below the humorous surface. It did not take place in the past but rather in the present. It was set not in the country but rather in the city where theaters are located, theatergoers live, and JA himself had been living. At the time of the staging of E, it was announced that JA had begun work on "O Incêndio,"[13] a play again mentioned at the time of the staging of OB.[14]

In 1963 Maurice Vaneau, the director of OB, JA's second contemporary comedy in a city setting, announced that OB was the center of a trilogy. E was the beginning. A third play

would show the subsequent development of the families of these two plays. The content of this last play was still being written in the real history of Brazil.[15] At that time JA identified the play which would be a continuation of OB by the title "Allegro Ma Non Troppo,"[16] and later in early 1968 by the title "O Sapato no Living."[17] Other mentions of this last title in reports of planned plays do not indicate any direct relation with OB. It is quite possible that the third play of this planned trilogy centered upon OB had its fruition in JA's 1973-74 television serial Os Ossos do Barão, which, as discussed, was based on OB and E.

Rural and Urban Lines of Plays

In the program for OB in 1963, several years after Rangel's interpretation of JA as a two-sided man of both country and city, JA first announced the division of his plays, both completed and planned ones, into rural and urban, two master lines which reflect the cycles of man's history.[18] He stated that his original plan of work had been elaborated when he was in Drama School. Not all his plays had been planned; some had been substituted; others had appeared; and two or three had resulted from other work. Subsequently he had divided his work plan into rural plays and urban plays, always trying to show both sides of the same problem: that of the planter and the worker in the country and that of the traditionalist and the new classes in the city. JA tried not to take sides but merely to

register a phase of a process. He further explained that because he had written E in which the protagonist accuses the immigrant as the cause of his troubles, he wrote OB to show who the immigrant is, his value, and his rights. Similarly, VS presents the opposite view of M. Just as PA attempts to clarify the roots of the rural world of M, T, and "Os Coronéis," S would describe the roots of the urban world of E, OB, and "Allegro Ma Non Troppo."

As a whole, the rural and urban plays were to deal with the decadence of a society and the birth of another. JA explained that PA and M both contain the end as well as the beginning of a process and that the same thing was to occur in the urban plays. The line of rural plays begins with PA, which is determined by the end of the gold cycle. PA, in turn, leads to M, which announces the end of the coffee cycle and the beginning of the machine or industrial cycle. JA also included T, "Os Coronéis," and VS in his line of rural plays.

In the urban plays he included "As Colunas do Templo," "As Moças da Rua 14," "O Incêndio," E, OB, and "Allegro Ma Non Troppo." The urban line begins with S, the beginning of the formation of the Paulist elite which would lead to E. S already contains the germs of decadence which appear in E and OB. The latter plays show the ends of a process and also the beginnings of another process. E announces the ascent of the immigrant. OB announces the beginning of a formation of new, essentially industrial elite because the

rise of the immigrant coincides with that of the machine. This process was to have its completion in "Allegro Ma Non Troppo." The whole would have a concluding play.[19]

Interrelations of Plays in Work as a Whole

These apparently separate lines of plays would be interrelated in some dialogues throughout the work or in family recollections, citations of facts, and especially in the constant mention of three important events: the 1929 depression, the revolution of 1930, and the rise of the immigrant. JA stated that of the thirteen plays which he had programmed, only eight form an expression of the whole. They are thus transformed into a search for "bases for the problematic positioning of Brazilian reality." All his work had been and would continue to be based on this idea.[20] Some details of the plots of "O Incêndio," SBL, and S were reported by Gonçalves in 1964.[21]

JA discussed aspects of his plays and their interrelations in a 1965 interview with Rubem Rocha Filho, "Conversa com Jorge Andrade." He spoke not of rural and urban lines, but of men of the earth, hunters, and of urban tradition, aristocratic, with education abroad. He discussed "Os Coronéis" as an intermediary play between PA and M, making a whole of the three plays. JA also mentioned that the writer who appeared in E would become a major element in "As Moças da Rua 14." This play was to also contain other aspects of the history of Barretos as do M and "O Incêndio."

He repeated that the social problems and attitudes which he portrays have a meaning and unity in the whole of his work and not merely in specific plays. As examples, he cited various themes in T, M, PA, VS, "Os Coronéis," T, "As Moças da Rua 14," "O Incêndio," S, SBL, and C. He lengthily discussed plot details of the unstaged and unpublished "O Incêndio." JA believed that with C he would be able to summarize all that had been troubling him for a long time.[22]

Story Panel of JA's Society

At the time of receiving the prize for RA in 1966, JA affirmed that he intended to make a story panel of the world to which he belonged. He also stated that for him RA was the end of a cycle and also a synthesis: a synthesis of the cycle of memory, of his other plays which contained evident traces of his life.[23] A while later when RA was staged early in 1967, JA not only repeated that RA was a synthesis of the cycle of the past but also mentioned other plays which would be written: S, "Os Coronéis," and C.[24]

JA's completed and planned plays were listed again, by Magaldi in his article "A Procura de RA." RA was then put in the group of plays beginning with PA and including the planned "Os Coronéis," M, T, and VS. (In other words, RA was then included with the rural plays, whereas its earlier version "As Moças da Rua 14" had been listed with the urban plays.) The other line of plays began with S and Fernão Dias, whose descendants disappear in E, SBL, and OB. "Os

Coronéis" would fuse the characters of that world with the descendents of PA (whereas earlier it had been referred to as an intermediary play between PA and M). VS would show the reverse of that world. That line would have its synthesis in the planned "Usufruto." The general synthesis of the two lines would be "A Barragem."

JA's plays not included in this synopsis would continue the historical panel in order to face contemporary social reality, as follows: "O Incêndio," was to be revised, proliferation of political parties; "Sapato no Living," the problems of adolescence; "Os Avaliados," new educational ideas vs. the established ones; "O Professor Subversivo," the Negro in Brazilian social structure; "As Colunas do Templo," was to be revised, human and economic study of the descendents of characters of both branches of plays; and "O Naufrago," the worker problem. Finally, in C, JA would attempt to present his meditation on man and his destiny, that is, his "philosophy."[25]

Slightly different information on JA's work, his planned plays, and their interrelations was given by Yan Michalski in his interview with JA entitled "Senhora na Boca do Autor" in March, 1968, at the time of the production of SBL in Rio de Janeiro. JA reported that in the year since the opening of RA he had done two versions of S, completed the bibliography on C, and finished A Receita. He stated that his work program consisted of 23 plays, of which he had already written eleven and was writing the twelfth,

"O Sapato no Living." Originally planned six years earlier, it was his first play with only four characters. Since it dealt with the problems of youth, it was part of the world of Vicente after RA. RA and "Usufruto" mark the end of the past; "O Sapato no Living" marks the beginning of the present; and C is the synthesis.

In this Michalski interview, JA stressed that he planned to tell the story of the society in which he was living, making a story panel in which one play is completed and explained in others and lines cross and eventually are completed. These lines begin with PA for the coffee cycle and with S for the traditional Paulist families and cross in "Os Coronéis." Some of the characters resulting from this crossing would in turn cross in OB with the children of the immigrants. The others would disappear in a police station, SBL, or in banks, "As Colunas do Templo." To the first line belong PA, M, "Os Coronéis," T, VS, "A Receita," and others. To the second belong S, E, "Os Coronéis" (crossing with the first), OB, "As Colunas do Templo," SBL, "O Sapato no Living," "Usufruto," and others. In "O Professor Subversivo" characters of the two lines are gathered together in the sense of being responsible for current conditions in Brazil. This society is destroyed in "Os Avaliados," no longer a recollection. The role is completed in C in which JA, synthesizing, hoped to say how things should be, how he hoped they would be.

Since C was to contain what JA called his "philosophy,"

it was being written along with other plays. Since he did not yet know the "truth" in all its integrity, he was not yet prepared to finish C. Although he felt he could write the final play, he said that this did not mean that he would not write the others. He thought not of the evolution of his theater but of the evolution of the story he wanted to tell. Narrating it, he would be telling what happens around him.[26]

Conclusion and MAR

As JA had promised, he finished C, the concluding play of his planned cycles and story panel. The 1970 edition of his plays, MAR, opens with C. It is followed by JA's eight already staged and published plays, arranged according to the previously discussed two main lines but not indicated as such in the volume. First is the rural line: PA, M, T, and VS, in that order. Next is the urban line: SBL, E, and OB, in that order. Then comes RA. MAR concludes with S, mentioned earlier as the beginning of the second or urban line. These plays gathered and published in MAR are called "The Cycle" (MAR 7 & 16). They have been discussed as such by critics.[27] JA has clarified that the cycle of plays in MAR encloses four fundamental [historical] cycles --exploration and possession, gold, coffee, and industrialization--which determined the ascensions and falls through the generations.[28] This statement is in line with JA's view, expressed earlier, that man's history is a succession

of cycles, each with rise, culmination, and decline.

This review of reports of planned plays and cycles during the years shows that these plays in MAR represent only a part of the many plays, cycles, and story panel which JA has planned and worked on during the years. The plays in MAR represent the past. Strikingly absent are the plays and cycle dealing with the present.[29] It is hoped that this large body of material will gradually be completed and made public, much as OB and E have been developed into the television serial Os Ossos do Barão and "As Colunas do Templo" has already been produced as the television special Exercício Findo.

NOTES TO INTRODUCTION IV.

PLANNED PLAYS AND CYCLES

[1]Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 8, col. 1, & ESPSL, March 7, 1971, p. 5, col. 1; Moser, "JA's SP Cycle," p. 23, n. 1, listing only "As Colunas do Templo," "O Incêndio," and A Receita, and citing Woodyard's mention of "Um [sic] Sapato no Living," & "Os Vínculos."

[2][Prado], "Peça T pelo TNC."

[3][Décio de Almeida Prado], "'As Moças da Rua 14'," ESP, June 19, 1956, p. 10; & [Ratto], Notes on JA.

[4]Front cover flap of JA, M, 2nd Agir ed.

[5]Magaldi, "Procura RA," pp. 42-43.

[6]JA, "As Raízes da Terra"; repeated by JA quoted by [Prado], "Significado de PA"; "S.N.T. 1958, Ano Chave"; Moser, "JA's SP Cycle," p. 23, n. 5; Schoenbach, "JA's Dramatic Epic of SP," p. 55, citing JA, "As Raízes da Terra" & letter, June 2, 1971.

[7]JA quoted by [Prado], "Significado de PA."

[8]Moser, "JA's SP Cycle," p. 23, n.5.

[9]Gonçalves, "Drama do Café," p. 21, & "Prefácio" RA vii; repeated by Mazzara, "Theatre of JA," p. 4.

[10]"Começa a Nascer PA."

[11]Rangel, "JA, Fazendeiro do Ar," p. 54, col. 2.

[12]JA quoted by Enéas de Souza, "Teatro Não É Palanque: JA," p. 70.

[13][Prado], "TBC Apresenta E"; however, Jafa, "Lançamento RA," indicates staging of first version of "O Incêndio" in Drama School.

[14]Magaldi, "Dos Bens ao Sangue," E-OB 99 & MAR 648.

[15]Vaneau quoted by [Prado], "Novo Espetáculo."

[16]JA quoted by [Prado], "OB Fixa"; JA, "OB"; repeated by Jafa, "Lançamento OB," and in part in "OB no Teatro Brasileiro de Comédia."

[17][Prado], "'O Sapato no Living'"; Schoenbach, "JA's Dramatic Epic of SP," p. 164.

[18]JA quoted by [Prado], "OB Fixa"; JA, "OB"; repeated, in chronological order, in: "OB no Teatro Brasileiro de Comédia"; Hilton Viana, "OB"; Jafa, "Lançamento OB"; Leite, "TBC, JA e OB"; Jafa,"Lançamento RA" (Summary statement); Lamb, "El Teatro Brasileño Actual," pp. 262-63 (the only one who indicates source: program for OB); rural & urban division of plays implied by Richard M[cGee] Morse, "Mito Urbano e Realidade," in his Formação Histórica de São Paulo: (De Comunidade à Metrópole) (São Paulo: Difusão Européia do Livro, 1970), pp. 412-13 & MAR 645.

[19]JA quoted by [Prado], "OB Fixa"; JA, "OB"; repeated in part in: "OB no Teatro Brasileiro de Comédia"; Hilton Viana, "OB"; Jafa, "Lançamento OB"; Leite, "TBC, JA e OB"; Lamb, "El Teatro Brasileño Actual," pp. 262-63.

[20]JA quoted by [Prado], "OB Fixa"; JA, "OB," second p.; Jafa, "Lançamento OB."

[21]Gonçalves, "Drama do Café" p. 21, & "Prefácio" RA ix-x.

[22]JA quoted by Rocha, "Conversa com JA," pp. 46-48, 50-52, 55-56 (summation of comments is my own); for discussion of "O Incêndio," see pp. 43-44, 48-49, 51, 53-56, repeated by Schoenbach, "JA's Dramatic Epic of SP," pp. 148-50, notes on p. 264 also citing JA, letter, June 2, 1971; "O Incêndio" was listed as "in preparation" in Brasiliense de Bolso, Série Teatro Universal list at end of RA.

[23]JA quoted by [Prado], "RA Fim de Ciclo e Novo Início"; & by Fonseca, "JA Passo Atrás."

[24]JA quoted by Michalski, "RA e Suas Raízes."

[25]Magaldi, "Procura RA," pp. 48-49; parenthetical comments are my own.

[26]JA quoted by Michalski, "Senhora na Boca do Autor."

[27]Iglésias, "Teatro de JA," parts 2 "A Obra" & 4 "Sen-

tido do Ciclo"; Moser, "JA's SP Cycle"; [Prado], "História Narrada"; also Mendes, "MAR."

[28]Rosenfeld, "C"; JA quoted by [Prado], "História Narrada."

[29]See discussion above & JA letter to Schoenbach, June 2, 1971, p. 2.

INTRODUCTION V

INSPIRATION AND INFLUENCES

JA's personal life in his society as well as his literary background and study are sources of inspiration and influence in his play writing. As has already been pointed out, he has frequently recorded aspects of his own life, family, and environment in his plays. His broad reading and study of drama have provided models for his work. The earlier discussion of his drama school and United States trip listed subjects and many specific plays in his dramatic preparation.

To give a fuller idea of JA's sources of inspiration and influences on his play writing, there are other areas which should also be reviewed. JA has several times expressed his views of the theater and literary inspiration as basically environmental. He has studied environments and also historical incidents and characters in order to portray them accurately in his plays. In the course of his career, he has expressed or revealed admiration for certain dramatists and writers. The selective literary and cultural references and excerpts in several of JA's plays offer a glimpse of his broad background not only in drama but also in other literary genres and music, art, and film. Comparisons of thematic and structural characteristics of JA's plays to the works of other authors indicate possible influences on JA in his play writing. These will all be reviewed now to show the inspiration and influences on JA in

the writing of his plays.

Personal, Environmental, and Historical Sources of Inspiration

JA has repeatedly stated that he writes drama to express himself and his environment, and critics have observed that his plays are based on realistic examination of his environment. JA does not write of individuals and their intimate problems, but of people as members of a social group and as affected by the social conditions of their existence. For him, theater is an expression of a people, a society, a milieu; it should be a mirror of society, a place where thoughts and aspirations are reflected. Accordingly, he presents social problems, interprets and analyzes them. In this sense his theater can be considered political. However, it is not partisan. JA has expressed his diapproval of bad theater for political purposes.[1]

At the time of the publication of MAR, JA confessed that he had come to realize that his theater was an act of liberation and an attempt to understand the problems of his reality so as to take part in it. He added that for him theater is a living chronicle in time and space and the live representation of a fact and of man as an agent of the fact. With his work he had tried to register a moment.[2]

Early in his career JA described what is necessary to write about an environment:

Para se escrever sobre um meio, é necessário senti-lo,

> até no sangue, e não poder viver nele. Assim como, para escrever sobre um ser humano, é necessário compreendê-lo, a ponto de amá-lo... e não poder fazer nada por ele--às vezes, nem suportá-lo.[3]

This statement certainly describes JA's relation with his rural environment and its people (the topics of his early plays) which he eventually abandoned.

JA finds it difficult for a literary work not to have a basis in "fatos reais" (real facts), whether of one's own immediate environment or other sources (as in his later plays). He stated:

> Ninguém inventa nada. Tudo se encontra à nossa volta, vivendo e se impondo nas formas mais variadas. O mundo que trazemos em nós é só o que conseguimos ver. Quanto maior a capacidade de ver e sentir, maior e mais válida a memória, maior e mais justa a visão, mais humanos e mais eternos os símbolos, mais vasta e mais universal a mensagem. Só a capacidade de ver e de sentir é que é pessoal e intransferível. O resto é um bem ou um mal comum. A transposição, os símbolos criados é que irão determinar o valor da temática e a visão do autor. Os fatos reais podem ser imediatos ou remotos, ou até mesmo pertencer à memória anterior ao escritor. Podem ser individuais, grupais ou coletivos. Podem ser cômicos, dramáticos ou trágicos.[4]

This statement aptly reflects JA's sources of inspiration and his writing method. Before writing, he reads practically everything on the topic he will develop. Only when an idea is sufficiently matured does he begin to write, only at the typewriter. He re-writes scenes various times and discusses them with critics and friends. He does not complete one play before starting work on another.[5]

Specific Sources

JA's identifiable sources of inspiration range from his early family and rural social-class background, through his broadened experience of life in the city, to research and study about contemporary and historical situations and incidents in Brazil.

Naturally, JA's first works draw on his own personal life. In M JA recorded the rural, social-class experience of his family and childhood.[6] That same rural milieu also inspired T, as indicated earlier in "INTRODUCTION III. MAJOR PRODUCTIONS." Also already mentioned, JA's short period of work in a São Paulo bank probably inspired "As Colunas do Templo."

Pedreira das Almas

PA is the result of purposeful immersion in an environment and also study. JA had an idea in the back of his mind: a story of deep attachment to the native land. A friend told him of a little ghost town high on a four-thousand foot cliff in the southern part of Minas Gerais state. The town had flourished in the prosperity and activity of the late eighteenth century, but the rocky site had become so crowded that there was not even soil for burial of the dead. This location seemed the perfect setting for what JA had in mind. He left his job and other activities and went to the place, called São Tomé das Letras. He remained there two weeks, observing the milieu. After further

enrichment by reading and the advice of Antônio Cândido de Melo e Sousa, JA began to develop the theme of PA. He worked on it for three years.

This study gave him the character of Urbana, inspired by D. Josefa Carneiro de Mendonça, the great figure of the nineteenth-century liberal revolution in Brazil. Faced with the alternative of denouncing the liberal forces or having her son and son-in-law shot, she chose the latter course, thus defending her ideals. According to Andrade, she is an example of the strength of Brazilian women, who, when called upon to fight, reveal great inner strength and dignity. Her attitude rather than the same situation are the basis for Urbana of PA.[7]

At the time of the staging of PA, and perhaps as a reflection of that play, Andrade stated that Brazilian theater should be folkloristic. PA included the folkloric encomendação das almas procession, a Lenten or November (souls' month) nocturnal procession through the streets in intercession for the souls in purgatory. Information on this popular penitential manifestation was gathered by the Comisão Paulista de Folclore. Its appearance on the stage is owing in great part to the work of Rossini Tavares de Lima.[8] The stage version of PA (Anhembi & Anhambi eds.) includes the harsh musical instruments and lugubrious chants of male voices of the traditionally unseen procession.[9] The later revised version (PA-T & MAR) contains a reference to the encomendadores das almas, but the sounds of the musical

instruments and male voices are eliminated and the words of the chants appear as dialogue of the townswomen on stage. Added to this version were the women's movements, which bring to mind what can also be considered an element of Brazilian folklore, Afro-Brazilian religious ritual. The similarities between that ritual and PA will be discussed later in this study with the structural and dramatic aspects of the action and dialogue of this scene. PA also reveals the influence of Greek tragedy, as will be indicated later.

Vereda da Salvação and Related Plays

Somewhat similarly to PA, JA was inspired to write VS by an incident which actually occurred in Brazil and by an idea, that man is alone before heaven and hell. JA's study of this incident provided the plot, and his personal experience in a similar environment provided the basis for the creation of characters.

The incident occurred at the time of the construction of the Rio-Bahia highway and the related increase in value of land close to the road bed. It involved members of an Adventist sect and took place on the São João da Mata plantation in Catulé, Malacacheta, in the state of Minas Gerais. Sharecroppers, exalted by religious ardor, killed four children supposedly possessed by the devil. The police, called by the plantation owner, shot the sharecroppers. This incident reached newspapers with the name "Malacacheta Case."

JA documented himself in Estudos de Sociologia e História ([São Paulo]: Anhembi, 1957), a volume which contains studies by Carlo Castaldi, Eunice T. Ribeiro, and Carolina Martuscelli on the incident in Catulé. JA's adaption of this incident in VS is discussed by Magaldi in "Revisão de Vereda."

Castaldi's essay and JA's ten years of daily contact with the rural workers on his father's plantation helped him create the poverty-stricken rural sharecroppers led to mysticism in VS. In spite of this first-hand experience, JA also consulted a large bibliography, especially Os Parceiros do Rio Bonito by Antonio Cândido.[10] JA's later playlet A Receita shows an early phase of the family of Dolor of VS.[11]

"O Incêndio" is also inspired by an incident which actually occurred. Although it took place in Paraná, in the play it is totally transferred to JA's home city, Barretos. In a small town two strangers set fire to a church. One of the inhabitants who was badly regarded by townspeople and the authorities because of his bohemian life is accused of the crime, imprisoned, and condemned as an agitator. Later the truth is discovered, but it is too late to make amends to the innocent man since the death penalty had already been carried out in an attempt to hide the truth.[12]

Broadened Experience in Later Plays

JA's broadened experience of city residence and work

as a dramatist and teacher influenced his later plays. JA's own family life as well as residence in the city of São Paulo and contact with its diversified and democratic society are reflected in E,[13] OB,[14] and SBL.[15] JA has been inspired by the problems of other guests at social gatherings and also by a newspaper account of an elegant lady who engages in smuggling.[16] As already discussed, JA's teaching has been an inspiration for his play writing, specifically a scene in RA and "O Sapato no Living."[17] JA's experience of growing up in the narrow and limiting family and social environment of a rural area, breaking away from it to become a dramatist, returning to it, and finally departing from it are all aptly recorded in RA.[18] His problems as a working dramatist in Brazil appear in parts of E, RA, S, and perhaps also C. Although nowhere stated, much of the thematic content of VS, SBL, S, and C is probably inspired by what can only be considered JA's growing social and political consciousness.

To write S based on the historical figure Fernão Dias, JA read approximately 180 books. In this type of research he does not use the work of historians, since he feels they are biased. Rather, he prefers to use documents and original sources.[19] Excerpts from such documents and sources are included in S. C also contains excerpts, from literary works. The works cited in these two plays will be listed in "Literary and Cultural References and Excerpts" of this chapter. The ideological and structural uses of these cita-

tions will be discussed in detail in the body of this study.

JA's later plays have also been influenced by his own experience of writing earlier plays and attending their rehearsals. JA stated that the rehearsals of M with the director Ratto and the actress Fernanda Montenegro were a valuable learning experience.[20] PA, originally written in three acts, was presented in two time periods for technical reasons by the Teatro Brasileiro de Comédia,[21] a change which JA maintained in published versions of the play. The imperfect production of PA revealed flaws in its text and indicated the path for JA to follow in VS.[22] JA also revised PA for subsequent editions (PA-T & MAR). As with PA, he changed VS from three acts to two.[23]

JA stated in 1960 that he enjoyed attending rehearsals of his plays, discussing them with the director, feeling the needs of the actors, and, if possible, attending to those needs. He also stated that he did not insist that his directions be followed to the letter, since he realized that they were not always correct.[24]

In 1967 JA again stated that he enjoyed attending rehearsals and learned much during them. Having directors such as Gianni Ratto, Flávio Rangel, or Antunes Filho was an opportunity for enrichment. But this enrichment could only be acquired by seeing them work on something of his own. While he had watched Rangel work on E, he had thought of VS. Similarly, seeing Antunes direct VS, he had thought

of RA; and seeing Ratto work on RA, he had thought of S.[25] JA confessed that only after he had understood VS could RA have been written. And only after having written RA and attending its rehearsals, thinking of the problems of Fernão Dias, had S become clear.[26]

Writers Admired

In interviews, articles, and plays in the course of his career, JA has expressed or revealed his admiration for and familiarity with several dramatists and writers, both Brazilian and foreign. Because these writers and their works have served JA as inspiration and models for his own play writing, mentions of them will now be reviewed.

Brazilian Writers

JA's expressed admiration for Brazilian writers is limited to Nelson Rodrigues, especially his Vestido de Noiva, and other contemporaries, especially dramatists. At the time of his United States trip, JA mentioned his admiration for Nelson Rodrigues and his 1943 success, Vestido de Noiva. At that time he also mentioned João Bethencourt, who had studied at Yale and was a capable director and drama critic.[27] In 1963 when speaking of Brazilian authors integrated with their environment, JA again mentioned Nelson Rodrigues, as representing the carioca (Rio de Janeiro) environment. He also mentioned Gianfrancesco Guarnieri, as the dramatist who depicts the problems of an industrial environment in

his plays.[28] A few years later at the time of the staging of RA when speaking on the Brazilian theater, JA said that it was born well, healthy, and strong with Vestido de Noiva.[29] At the time of the publication of MAR in 1970, JA mentioned that he admired (the dramatists) Ariano Suassuna, Gianfrancesco Guarnieri, Dias Gomes, and Osman Lins, especially because of their concern with Brazilian man and his situation, which needs to be changed.[30] When speaking earlier of the basis of a literary work in real facts, JA cited as an example the marvelous poetry of Carlos Drummond de Andrade, especially the poems "Dos Bens ao Sangue"[sic] and "A Mesa."[31]

Foreign Writers

JA's confessed or revealed admiration for foreign writers is for certain key figures of nineteenth- and twentieth-century literature. Frequently mentioned and already discussed is JA's admiration for Arthur Miller, whose influence he recognizes.[32] The other outstanding names are Ibsen, Dostoevsky, Chekhov, Brecht, Balzac, Claudel, and O'Neill.

Two of JA's articles for Anhembi mentioned and discussed other theater figures and seem to indicate the direction which JA's own work was to follow. In his first article, "As Feiticeiras de Miller," in December, 1957 (about a year before the staging of PA), JA used the witches in Miller's The Crucible, who try to destroy what

they consider to be the devil, and Proctor, who suffers because of them, as points of reference and departure to mention comparable types of people and activity in other times and places, leading to and ending with the censors of plays in modern Brazil.

In his last article, "Revolução Anti-Naturalista na Encenação Teatral," in March, 1958, JA wrote of the rejection of rigid naturalism in favor of freer and more modern stage techniques. As a point of departure he discussed André Antoine and the "Théâtre Livre" of extreme naturalism. He then cited its critics Valério Briúsob and Evreinov. JA lengthily discussed Appia, who assimilated Nietzsche, especially Appia's views on music and light. JA concluded by mentioning Paul Fort's "Théâtre d'Art," Jacques Copeau at the "Vieux-Colombier," and the work of Louis Jouvet and Charles Dullin. For the next number JA promised a discussion of the theoretical reaction and its great "apostle" Gordon Craig, but this article never appeared.

In 1961 in E JA implied certain admiration for Ibsen, Dostoevsky, and Chekhov. Stage directions indicate photographs of these writers in the home work area of the dramatist Vicente. (It should be recalled that Vicente is also the name of JA's autobiographic dramatist in RA.) The type of content of JA's plays up to and including E bears similarities to the writings of these authors, although, as will be seen, critics have only compared JA's plays to the works of Chekhov.

JA spoke of Brecht in 1963 and again in 1965, revealing familiarity with Brecht's work and admiration of it to a certain degree but not complete acceptance of his attitudes. In 1963 JA mentioned the Pope in Brecht's Galileu Galilei as a representative of his environment.[33] In the 1965 interview by Rubem Rocha Filho, JA stated that he could admire Brecht, but it is not necessary to be Brechtian to be epic, nor was Brecht epic in the manner of Büchner. JA stated that an author of the importance of Brecht could be helpful to a dramatist, but only when the dramatist has the capacity to recognize the merits of the Brechtian visions for his own time and place, not Brecht's time and place. JA added that all great dramatists have been similarly attached to their own time and place: Ibsen, Chekhov, Shakespeare, and many others. JA commented that even though it is known that Shaw or Arthur Miller were influenced by Ibsen, they are, above all, authors conditioned by their own environment.[34]

The example of Balzac's work and the criticism of it by Lukács has been important to JA. In 1960, Jafa, after meeting JA one evening in Rio de Janeiro, stated in his article "Encontro de Outono: JA na Noite Carioca" that JA had the manner of a character from Balzac. Somewhat similarly, Noêmia of SBL, who frequently refers to Balzac and other French authors, says, after her night in the police headquarters with indigents and vagrants: "Pelo menos, fiquei sabendo onde Balzac encontrou certas personagens."

(SBL 143). In 1965 JA mentioned not only Balzac but also his critic Lukács.[35] In 1966 JA went into more detail about them. He stated that as a model for his intended story panel of his social world he had taken Balzac, whom he admired above all. Whereas he admired some dramatists because they taught him to write, he admired Balzac for his work and because Balzac furnished him with a goal. And he admired Lukács who taught him to understand that goal. JA confessed that his admiration and his work revolve around these two names.[36]

JA summarized and categorized his literary admirations through S and in an interview at the time of the publication of MAR. In 1965 while discussing the technique of sequence of scenes in S about Fernão Dias, JA cited Claudel's Le Livre de Christophe Colomb.[37] In the published version of S in 1970, stage directions for the office of the autobiographic dramatist Vicente indicate two large pictures of Chekhov and O'Neill and two small ones of Miller and Brecht.[38] At the time of the publication of MAR late in 1970, JA mentioned his admiration for the Catholic Claudel as well as for the Marxist Brecht. However, he stated that the American O'Neill and the Russian Chekhov occupy the outstanding places in the gallery of authors he most admires.[39] JA thus confirmed the significance of his use of the large photographs of these two authors in the stage setting of S.

Literary and Cultural References and Excerpts

JA's familiarity not only with the writers he admires but many others has enabled him to include selective references and excerpts in his later plays. In general, these citations are a symbolic means of rapidly conveying the social and cultural level of characters and environment. In RA, S, and C these references also serve structural purposes and will, therefore, be discussed in more detail in the body of the study. In order to give an idea of the broad scope of JA's background, the references in the various plays will now be listed.

PA, E, and OB

JA's first plays do not contain any such references. They begin to appear gradually in PA, E, and OB. Directions in the stage version of PA (Anhembi and Anhambi eds.) indicate that the townswomen descend the stairs and approach the soldiers as furious Eumenides,[40] thus revealing JA's conscious imitation of Greek tragedy in the creation of this scene. And JA also referred to these women as the "chorus of women" in mourning who conquer the soldiers,[41] indicating relationship with the chorus of Greek tragedy.

Already mentioned have been the photographs of Ibsen, Dostoevsky, and Chekhov in Vicente's home work area in E. At the end of E, there is a contrast of an unnamed contemporary science-fiction film and the (1939) classic Gone with the Wind.

The next play, OB, opens with the background sound of a song in Neapolitan dialect.[42] Two paintings by Almeida Júnior (famed Brazilian regionalist), items of elegant household furnishing, and contrasting items of coffee production are included in the stage setting and mentioned in the text of OB. Aspects of Brazilian peerage are also discussed.

Rasto Atrás

RA, by far the richest in these references, makes use of cinema, literature, and music. The opening employs the hunt scene from the (1963) film Tom Jones. In the course of the play there are references to the sinking of the Titanic, the subject of a (1953) film of that title.[43] In addition, RA utilizes cinematographic techniques in its scene switches and stage effects, as will be discussed later.

RA contains references to a wide range of writers and/or their works of literature, both world-famous and critically esteemed as well as purely local and critically disregarded. These references or quotations appear in the following order of first use: Eça de Queiroz's Correspondência (not in MAR), Coelho Neto, "A Morte da Águia," d'Annunzio, Shakespeare, "Genetlíaco" poem by local poet, poem by Vicente entitled "Pra' que o Menino Nasceu?" (actually by JA for "O Incêndio"[44]), unnamed books by Pitigrilli and Willy Aurelli, Dante's Inferno, the play In the Matter of J. Robert Oppenheimer (by Heinar Kipphardt), and Jacques Thibault (Anatole France).

A wide range of musical compositions and artists are also mentioned or used in RA. They are, in the sequence of first mention or use, as follows: Maria Caniglia singing "Vissi d'arte" from the opera Tosca by Puccini, "O Gondoleiro do Amor," "Se Sono Rose Fioriranno," Violeta Valery singing the aria "Ah, fors' é lui" of La Traviata, unnamed popular modern music, Aida, and Paraguayan folk music.

Senhora na Boca do Lixo

SBL utilizes familiar references by Noêmia to French authors, their characters and fictional places, in the following order of first mention: Proust, Zola, Eugène Sue, Maupassant, Balzac, Victor Hugo, Proust in contrast with Miguel Zevaco, Corneille. All except Proust and Corneille were eliminated in the MAR version. In contrast to Noêmia's familiarity with French authors and also places and merchandise, she is ignorant of anything Latin American except "Retirada da Laguna" (a historical essay originally written in French by the Brazilian Taunay about the Paraguayan war). On a different level, Hélio's attitude is compared to that of Don Quixote.

O Sumidouro

S opens on a stage setting which includes, as already mentioned, large photographs of Chekhov and Eugene O'Neill and small ones of Arthur Miller and Bertolt Brecht. The play itself, based on historical research, includes quotations from historical documents and literature, in the fol-

lowing sequence: "O Caçador de Esmeraldas" by Olavo Bilac, a letter from the King to Fernão Dias, the "Sermão da Primeira Oitava da Páscoa" by Padre Antônio Vieira, historical idealizations of colonial life in Piratininga and of Fernão Dias, a letter from the Prince Regent to Castel Branco, and an announcement from Castel Branco. Details of these excerpts and their thematic and structural uses will be discussed in the body of this study.

As Confrarias

In C excerpts from literary works of the past are integrated into the content and text. Identifiable but not identified, they are from the following works: Catão by Almeida Garrett, The Marriage of Fígaro by Beaumarchais, and Cartas Chilenas by Tomás Antônio Gonzaga. Both the Cartas Chilenas and C contain references to Virgil. Details of these excerpts and their thematic and structural uses will be discussed in the body of this study.

Literary Comparisons

Numerous comparisons have been made of JA's plays and work as a whole to the work of other authors. Some of these comparisons were made by well-trained and esteemed critics and professors of Brazilian drama and literature, such as Almeida Prado, Magaldi, and Cândido. A few were made by students of Brazilian drama, Schoenbach and Mazzara. Many were made by newspaper drama reviewers, such as Almeida

Prado of O Estado de São Paulo, Michalski of the Jornal do Brasil of Rio de Janeiro, Jafa of Correio da Manhã of Rio de Janeiro, and a host of others. The members of these last two groups can vary widely in their literary knowledge and critical ability.

The literary comparisons of newspaper reviewers are frequently made in an attempt to bring to the mind of the reader unfamiliar with the play under discussion an image of something with which he may be familiar so as to aid his perception of the play being reviewed. Since these comparisons were stated in public, they may have influenced the theatergoing public to see or not to see JA's plays. Therefore, all these comparisons found will be listed along with those of students and professional critics of Brazilian drama. This listing is being made, and being placed here before the discussion of the structural techniques of JA's plays, because the authors and works mentioned may possibly have influenced JA in his writing. Further details of comparisons will occasionally be given in the body of this study where relevant to the specific topic under discussion.

A Moratória

Various aspects of the content and structure of M have been compared to other works and authors, Brazilian as well as foreign. It has been mentioned that M contains reminiscences and/or influences of Ibsen, Tennessee Williams, Chekhov, and Arthur Miller as well as Elmer Rice, Thornton

Wilder, Garcia Lorca, and Betti.[45] The plot content of M recalls Chekhov's The Cherry Orchard for Almeida Prado and Michalski.[46] The use of present and past memory in M has been connected to Miller's Death of a Salesman.[47] The view of the past in M was compared to that of Sophocles' Edipus Rex by Almeida Prado. He feels that the two planes in M make it a bit like the novels of Aldous Huxley in which events are out of chronological sequence. Almeida Prado notes that the technique which permits the audience to know more than the characters, and therefore to suffer more than they do, was previously employed by Thornton Wilder in Our Town.[48] For the drama critic Magaldi, the romance in M brings to mind that of Romeo and Juliet,[49] certainly a greatly exaggerated comparison.

M has been compared to several Brazilian works and authors. The technique of different stage planes was considered to be influenced by, and a continuation of, that of Nelson Rodrigues' Vestido de Noiva.[50] In addition Mazzara, a professor of English rather than Brazilian literature, compared the counterpoint of M to that of O Tempo e o Vento by Veríssimo,[51] who is always compared to Huxley. Almeida Prado noted that the background of the action, the passage of Brazil from rural to urban society, has been described in detail by Gilberto Freyre. Also, Almeida Prado stated that JA's sensibility belongs to the type which appears in other forms in other writers, such as José Lins do Rego and Carlos Drummond de Andrade, that of a planter's son attached

to the patriarchal past which is no longer valid.[52] M, with its themes of the coffee planter and decadence, was compared by Gilda de Mello e Sousa to Terra É Sempre Terra and also Paiol Velho and Santa Marta Fabril S.A. by Abílio Pereira de Almeida. Both he and JA write about their traditional São Paulo background reminiscent of the old structure.[53] JA's M on the coffee theme was also compared to the works of the Northeastern novelists, such as Lins do Rego on sugar cane and Jorge Amado on cocoa.[54]

The Brazilian writer, professor, and critic Silviano Santiago in his article "M em Processo" compares aspects of various characters in M to others in literature. For him Lucília's household activity is similar to that of the ants in fables. He cites Taine and the fables of La Fontaine as well as others and states that JA had made use of an archetype much as Miguel Torga had done in his animal stories Bichos. Santiago declares that Joaquim failed as a father because he does not realize that he can no longer maintain distance between himself and his children, a basic concept in the poetry of Carlos Drummond de Andrade. However, Santiago feels that JA is too close to the content of M to accuse the older generation objectively, just as D. H. Lawrence was in Sons and Lovers, as pointed out by Mark Schorer in "Technique and Discovery." According to Santiago, the dramatic tone in M is supplied by the viewpoint of the son Marcelo, but not as a character-narrator as in Tennessee Williams' The Glass Menagerie. Santiago feels that the

content of M is comparable to that of Oswald de Andrade's João Miramar, the fall of the aristocratic family and the rise of the middle class. The final scene of M brings to Santiago's mind that of Michelangelo Antonioni's film L'Avventura.[55]

O Telescópio

Somewhat like M, T has been compared to works by Miller, Chekhov, and others. Almeida Prado considered T to be influenced by Arthur Miller.[56] Others considered the tone of T to be Chekhovian.[57] For the student Schoenbach, the mention of the constellation of the three Marys and the bickering of the three sisters in T bring to mind Chekhov's The Three Sisters. Schoenbach also felt that the sisters' struggle over their father's estate while he is still alive and well in T leads to consideration of Shakespeare's King Lear as a literary precedent.[58]

Pedreira das Almas

PA has been compared to and considered influenced by Greek tragedy as well as modern works. Rosenfeld considered PA to be classic because of its style, use of chorus, and hieratic movement.[59] Almeida Prado pointed out Greek reminiscences in the chorus, the characters without psychological variety, the strong contrasts, the atmosphere, and certain themes.[60]

Several critics mentioned that the theme of the unburied body in PA brings to mind Sophocles' Antigone, which

had played in São Paulo.[61] In both Antigone[62] and PA the unburied body is that of the young feminine protagonist's brother, killed for political reasons. However, in PA the situation is reversed. Whereas Antigone does everything possible to bury Polyneices, Mariana insists upon leaving Martiniano unburied. In their actions both heroines defy civil or military authority, and there is a confrontation scene between the young woman (Antigone, Mariana) and the male leader (Creon, Vasconcelos). In both plays there is also a confrontation scene between the town ruler (Creon, Urbana) and the sweetheart (Haemon, Gabriel) whom the heroine is not able to marry because of her ideals. The theme of the unburied body in PA also brings to mind Sophocles' Ajax.[63] Somewhat as in PA, the first part of Ajax leads to the death of Ajax (Martiniano), and the second part is a debate over whether or not he will be buried.

PA uses more than one chorus. Near the opening there is the obvious chorus of townspeople presenting opposite viewpoints. The soldiers who speak individually but express the feelings of the group can be considered a type of chorus. And there is the chorus of townswomen, expanded in the PA-T and MAR version. It should be recalled that a chorus of townswomen appeared in Sophocles' Women of Trachis,[64] whose opening is similar to PA. In Sophocles' play Deianeira is talking to the nurse and is worriedly awaiting the long-overdue return of her husband Heracles from war. In JA's play, Mariana is talking to Clara and worriedly awaiting

the long-overdue return of her husband-to-be Gabriel from war.

In spite of these thematic and structural similarities of PA to Greek tragedy and other structural similarities which will be pointed out later in this study, critics differed in their opinions about the amount of Greek influence in PA. L. G. Machado stated that although Vasconcelos and the chorus contain echoes of Greek tragedy, neither they nor the structure of PA fall into rigid classic molds.[65] Mendonça, the drama reviewer of Anhembi, felt there is much influence of Greek tragedy and a bit of Arthur Miller in PA.[66] Almeida Prado declared that JA, just as Eugene O'Neill and Arthur Miller, had tried to rewrite classic tragedy in current terms with modern characters and ideas.[67] Magaldi indicated the thematic and structural relation of the chorus in PA with that in Miller's The Crucible.[68] Mazzara pointed out that experimentation with ancient tragedy and adaption to Brazilian subjects had already been practiced in Pernambuco by Hermilo Borba Filho and Ariano Suassuna, whose works were perhaps familiar to JA.[69] However, the works of these authors are quite distinct.

Aspects of PA have also been compared to other works. Mendonça felt that the guards of Hamlet relive in the nocturnal conversation of Vasconcelos' soldiers in PA.[70] Magaldi stated that the text of PA is epic, representative of the continuous adventure which has led men to desire unknown lands.[71] (In contrast, Schoenbach felt PA is a

failure as epic tragedy.[72]) Lourival Gomes Machado pointed out the rigid, binary dialectic of PA and considered it to be like that of Proudhon. However, Machado stated that in spite of the profoundly human paradoxicalness of JA's dramatic vision, JA probably did not know Proudhon or his best commentators. Machado added that even if JA had known them, he would not have paid much attention to them, absorbed as he was in the story he went to find in São Tomé das Letras. As an example of the contradictions in PA, Machado cited the final actions of the two lovers, Mariana and Gabriel. He considered Mariana's action of remaining in Pedreira das Almas to be a development of the plot and the human theme in the play. In contrast, he compared Gabriel's apparently pure deed of taking all of the people of Pedreira with him in order to flee Pedreira to that of creating another Leviathan further away in order to flee Leviathan. In support of this comparison, Machado pointed out that Gabriel, before departing, even confesses himself by saying that he will return.[73] With a different view, the esteemed Brazilian literary critic Antônio Cândido compared the hope of constructing a new world in a new land in PA to the Guarani myth expressed in the poetry of Mário de Andrade.[74] Already mentioned is the relationship of PA to the penitential encomendação das almas procession and perhaps also to the Afro-Brazilian religious ritual, as will be discussed further in the body of this study.

Vereda da Salvação

Several critics have made comparisons between VS and other works, especially as regards content. Almeida Prado stated that although Joaquim of VS is a visionary, he has more immediate goods to offer the poor sharecroppers than Manoel and Artuliana, in the defective and inadequate material world in which they live, in the same way in which Antônio Conselheiro represented, for the fanatical revolutionaries of Canudos, a more alive and active ideal than the remote and deceptive promises of justice which the official church and government offered. Almeida Prado stated that in this preference for the illusion of heaven rather than the closed doors of earth, the position of JA is similar to that of Euclides da Cunha (the author of Os Sertões, which narrates the story of Canudos), that is, respect for fanaticism and what it means socially as an expression of a suffering and primitive people.[75]

Magaldi made several comparative statements about VS. He indicated the obvious relationship in both content and structure between VS and Miller's The Crucible, recognized by JA himself.[76] Magaldi commented that VS, based on an incident which actually occurred, is in the tradition of Madame Bovary and The Red and the Black: another news item transfigured into a work of art. Magaldi added that in VS the spectator passes from horror of the story revealed on stage to deep sympathy for the characters, and thus the

scheme is related to that of classic tragedy.[77] Magaldi also stated that JA's characters from T to VS are all prototypes along the sculptured lines of Aeschylus rather than those of the contradictory humanity of Euripides.[78]

Antônio Cândido pointed out in the preface to VS that whereas JA's earlier plays portray the world of the dominant rural groups at their height and decline, somewhat as José Lins do Rego's novels do, VS represents a variation of angle within JA's fictional universe, showing it from the viewpoint of the dominated and not the dominators, in a world without time. Thus in VS JA completed, just as José Lins do Rego did with O Moleque Ricardo, the drama of the world in which he was raised.[79]

A Escada

As with M, aspects of E have been compared to Chekhov and other authors. Michalski compared JA's E to Chekhov, especially The Cherry Orchard, because of its general view, the older characters who live in the past, and the younger ones who struggle to free themselves of ties to the past and its traditions. In addition, as in Chekhov's work, each of the characters is treated with love by the author and possesses a touch of pathetic poetry.[80] JA defined the characters of the older couple and Francisco best, which approximates him to the fabulous evocations of Chekhov in the past and perhaps also of Miller in the present.[81]

Aspects of E have also been compared to American and

Brazilian authors and works. Goulart Nogueira of the Diário da Manhã of Lisbon considered the use of different stage areas for the action which is interrupted and returns intermittently to be a process from Arthur Miller.[82] Thereza Cesário Alvim of Última Hora of Rio de Janeiro felt that the play had North American influences, which she regarded as good in the organization but bad in the creation of characters.[83] In contrast, Manuela de Azevedo of the Diário de Notícias of Lisbon felt that E is distant from North American theater and does not reflect the comparisons which had been made between JA and Tennessee Williams and Arthur Miller. She felt that the scenes of ordinary daily life in E bring to mind the novels of Jorge Amado.[84] Mazzara mentioned Veríssimo's Caminhos Cruzados in connection with E because of the emphasis on many characters and places.[85] The reviewer of Diário da Noite of São Paulo thought that E was not only entirely Brazilian but was without sources in other authors or techniques.[86]

Senhora na Boca do Lixo

For several commentators SBL is similar to E. Both Antenor of E and Noêmia of SBL live in the past and bring to Rocha's mind the line of Arquibaldo of Jean Genet's play The Blacks: "S'ils n'ont que leur nostalgie, qu' ils s'en enchantent!"[87] After seeing E and SBL, the critic Luís de Oliveira Nunes of Diário de Lisboa remarked--absurdly--that if JA had been born in Portugal, he would have been a Júlio

Dantas because in JA's work there are a nostalgia for Europe, a voluptuousness for gilded salons, poetic turns of phrase, and sweetness of language.[88] For Mazzara the mixture of comic and serious in SBL is not unlike Corneille's basic concept of tragedy or tragi-comedy.[89] It should also be pointed out that the corruption at the police headquarters in SBL brings to mind Ugo Betti's Corruzione al Palazzo di Giustizia (Corrupção no Palácio de Justiça), which had played in São Paulo.[90]

Os Ossos do Barão

JA's OB has been and can be compared to a variety of other works. Magaldi considered OB to be a continuation of the family story of M. He also pointed out that OB ends, as do some comedies of the Latin theater, after the birth of Egisto Ghirotto Netto.[91]

Almeida Prado felt JA needed to restrain the dramatist in him in order to give his comedy all its apparent inconsequence. As an example Prado cited O'Neill and his Ah, Wilderness! Prado stated that the dialogues between the young man and woman in OB were acted too seriously, like a duel of offended dignities, which was not far removed from the novels of what he called the "Great Industrialist" type for young girls. In these works the young aristocratic girl without money and the young millionaire of humble origins express anger while their hearts pound.[92]

Because of several themes in OB, it is comparable to

other works. It was remarked in O Estado de São Paulo that OB, although not specifically related to the coffee theme, was part of that cycle in JA's work, similar to the sugar cane cycle in the novels of José Lins do Rego.[93] It should also be pointed out that the contrast of the native and the hard-working immigrant, specifically the aristocrat and the Italian in OB, had appeared in earlier works of Latin American theater. Roberto J. Payró's Sobre las Ruinas and Florencio Sánchez's works, especially La Gringa, show the opposition between the native and the immigrant, specifically the gaucho and Italian, and their fusion through love and marriage.[94]

The contrast of natives and foreigners appeared on the Brazilian stage even earlier, in the nineteenth century. Martins Pena's Bolyngbrock e Cia. ou As Casadas Solteiras, O Caixeiro da Taverna, Os Dous ou O Inglês Maquinista, and O Namorador ou A Noite de S. João, Macedo's A Torre em Concurso, and França Júnior's As Doutoras and Caiu o Ministério showed or discussed Brazilians who had squandered their wealth, were uninterested in working, were failures in business, and/or unskilled in technical matters. In these farces, foreigners, especially Englishmen, worked hard, were successful in business ventures, and made money. They even proposed outlandish mechanical projects in attempts to make money in Brazil.[95] Closest to OB, Pena's comedy As Casadas Solteiras[96] (1845) specifically contrasted English and Brazilian habits and customs and showed

merger through marriage and business partnership attached to it. When the formerly wealthy Brazilian who had squandered his money helps bring about another Brazilian's acceptance of the successful and hard-working Englishmen as husbands for his daughters, these Englishmen reward the bankrupt Brazilian by making him a partner in their company.

Rasto Atrás

Just as RA is JA's play with the most literary and cultural references, it similarly is his play which has been most compared to other works in content and techniques. Because of its personal content and non-chronological sequence of scenes of past and present, both real and recalled, characteristic of expressionism, RA has been especially compared to modern dramatists and works which are expressionistic or influenced by expressionism.[97] The most frequently cited names in these comparisons are O'Neill, Brecht, and Arthur Miller. Several critics indicated similarities between RA and the autobiographic, confessionary works of O'Neill, Long Day's Journey into Night, and Miller, After the Fall.[98]

Magaldi was careful to point out that the first versions of RA were prior to After the Fall (1964), although Miller's play suggested the re-elaboration of the technique of RA. Magaldi stated that the scenic technique of RA had already been used not only in Miller's After the Fall but also his Death of a Salesman and Peter Ustinov's Photo

Finish. The protagonist in Photo Finish appears at various ages--20, 40, 60, and 80, while the protagonist of RA appears at 5, 15, 23, and 43 years of age. Magaldi, however, stressed that in RA the liberty of composition is worked out in a personal manner for indisputable efficiency.[99]

Somewhat similarly but disapprovingly, Jafa stated that RA is a mixture of the technical aspects of Miller's After the Fall, aspects of the plot of Ustinov's Photo Finish, and JA's personal elements. Jafa said that JA's construction of a period showing the family's final downfall is Brechtian. Jafa called the "flashback" of the main character an "O'Neillian flight," but stated that the protagonist of RA is not an O'Neill or a Tennessee Williams. Jafa compared the use of many characters but only a few main ones in RA to Shakespeare.[100]

It should also be recalled that the themes in RA of father-son misunderstanding and the search for meaning in life and for self dignity had also appeared earlier in several of Miller's other plays: The Man Who Had All the Luck (1944), All My Sons (1947), and Death of a Salesman.[101]

RA also bears similarities to films, which have adopted from expressionistic drama the technique of unconnected scenes. Magaldi felt that parts of the structure of RA are cinematographic. He added that cinematographic techniques are the only way in which certain effects of RA could be attained. He suggested that this ductility in RA may have been facilitated by the play's nearness to the theme of

Ingmar Bergman's film Wild Strawberries.[102] Others stated that RA bears similarities to Fellini's film 8 1/2.[103] It should also be noted that the wildly moving hunt scene of Tom Jones included in the opening of RA prepares both for the rapid scene switches and the themes of hunting and father-son (mis)understanding in RA.

Aspects of the themes and characters of RA have also been compared to other works of literature. Michalski compared Vicente of RA to Jan, the son in Le Malentendu by Camus.[104] RA was considered an episode of JA's (Proust's) Remembrance of Things Past.[105] According to Gonçalves, Vicente, going to dig up his past, like the gravediggers in Hamlet, knew he would find a skull which would reveal his own secret.[106] Rosenfeld stated that Vicente's home town Jaborandi (named only in MAR), a stagnant rural city, is transfigured by JA's imagination much as the city of Jefferson is by William Faulkner.[107] Whereas Jafa unfavorably compared the three aunts in RA to the aunts in Gide,[108] Magaldi favorably compared these three sisters in RA to the three sisters of Chekhov, especially in their language.[109]

Aspects of RA have also brought to mind the works of several Brazilians. Magaldi felt that there is a Machadian refinement in the dialogue of all the characters of RA.[110] Gonçalves pointed out that the simultaneity technique had been used previously in unconnected sketches by Paulo Gonçalves in A Comédia do Coração and by Odulvaldo Viana in Amor, and had been revolutionized by Nelson Rodrigues in

Vestido de Noiva.[111] Michalski stated that Vestido de Noiva had utilized different planes of reality, memory, and imagination in an expressionistic manner whereas RA used them for demonstrative purposes.[112] Jafa remarked that the director Ratto had previously used the technique of hanging screens in the unsuccessful Cristo Proclamado by Fereira da Silva.[113]

Since comparisons between JA's works and Érico Veríssimo's works have already been made, it seems appropriate to point out similarities between Vicente of RA and two characters in Veríssimo's O Tempo e o Vento. Much as Vicente (and also JA himself) rejects his father's name in his career, the nobleman Carl von Koseritz in Volume I, O Continente, has apparently rejected his family's name and help in his career.[114] And much as the dramatist Vicente complains of critics' unfavorable reaction to his plays which record life, the novelist Rodrigo Cambará in Volume II, O Retrato, mentions critics' disapproval of his works which show humanity.[115] And in the section "Caderno de Pauta Simples" at the end of the first book of Volume III, O Arquipélago, the novelist comments on the novel as a metaphor of life and on his writing about the people and society of his region.[116]

O Sumidouro

Critics have compared aspects of S both to modern works and to those of the past. Rosenfeld considered S to

to be a brilliant example of epic theater in the Brechtian sense.[117] Urbano Tavares Rodrigues commented that in S JA made use of Brechtian experience as well as the research of Peter Weiss.[118] Schoenbach felt that S bears a structural resemblance to M. He also remarked that the confrontation of the fictional author Vicente with his characters is reminiscent of Pirandello and Unamuno. Schoenbach added that the showing of Fernão Dias's love for his wife and daughters is comparable to certain scenes in El Cid.[119] Rosenfeld stated that the projection of Vicente to the past to become a narrator and guide for his character makes him a kind of Dantesque Virgil.[120] Iglésias compared Vicente's creative torture and desire to find the proper form for his work, placing himself in the center of S, to Federico Fellini in his film 8 1/2.[121]

As Confrarias

As with S, aspects of C are comparable to other works. Rosenfeld stated that Marta is made of the popular and universal substance of Pelagea Vlassova, the Russian mother whom Brecht recreated (in Die Mutter) based on the work of Maxim Gorky.[122] Marta's slightly different and progressive narration at each brotherhood of how her son lived and died, gradually approaching the truth, brings to mind the technique of repetition of a story with a different version each time, used, for example, in Brazil by Nelson Rodrigues in Boca de Ouro.[123]

Exercício Findo

Even JA's television special Exercício Findo has not escaped a literary comparison. According to Michalski, the main character, placed in a situation which suffocates him, is a Gogolian character.[124]

Plays by Others

Whereas JA's plays have been compared to works prior to them, recent plays by other authors reveal similarities with JA's plays. Rosenfeld stated that the tragic figures of the son Marcelo in M and the dissolute children in T anticipate and include the desperate youth of the Brazilian dramatic wave around 1970, such as Leilah Assunção, Consuelo de Castro, and Antônio Bivar.[125]

Gianfrancesco Guarnieri's play on Castro Alves bears similarities to JA's RA, S, and C and may have been influenced by them. Much as the subject of JA's S is a play on Fernão Dias who is brought back to life, the subject of Guarnieri's work is a TV program on Castro Alves who is brought back to life. The story he tells, much as the story Marta of C tells, contains various episodes dealing with the stage and the theater since both Castro Alves and José were public men involved in being on stage. Two related scenes in the Castro Alves work are quite similar to two related scenes in RA. In JA's play João José leaves a lecture which he does not like; and, chronologically later but sequentially earlier, his son Vicente interrupts and leaves

a movie which he does not like. In Guarnieri's play the resuscitated child Castro Alves sees his uncle João José interrupt a play which he does not like. Later the actors of the TV show on Castro Alves interrupt the production and insist on presenting the true life of Castro Alves. This incident, of course, also brings to mind Pirandello's Six Characters in Search of an Author as well as Vicente's attempt in S to show the true story of Fernão Dias. Somewhat as in RA, the adult Castro Alves and the child Castro Alves meet on stage.[126]

Literary Relation in JA's Works as a Whole

Both thematic and structural aspects of JA's plays as a whole have been compared to those of other writers, works, and literary movements. JA's nostalgic recollection of the past was compared to Chekhov, especially The Three Sisters and The Cherry Orchard.[127] Kühner felt that JA's position in the literature of modern Brazil will be like that of Chekhov, that is, at the threshold of a social change which becomes more and more accentuated.[128] In contrast, Rosenfelt stated that JA's stress is on the declines and decadence, bringing to mind not only Chekhov but also the work of Thomas Mann, especially Buddenbrooks.[129] For Rosenfeld, JA's emphasis on memory and the past bring to mind Proust.[130]

JA's cycle of ten plays in MAR, the largest historical panel of Brazilian man on the stage,[131] is almost the largest cycle of plays in the history of the theater.[132] JA's

cycle of plays has been compared to cycles of works of other genres dealing with aspects of Brazilian society. As already indicated, JA's focus in his plays on the coffee area in the South was frequently compared to that of the Northeastern novelists José Lins do Rego on sugar cane and Jorge Amado on cocoa, and in addition, Graciliano Ramos and Rachel de Queiroz.[133] JA's regional work was also compared to that of the Southern (Rio Grande do Sul) novelist Érico Veríssimo.[134] Iglésias extended the comparison of JA's work to the Northeastern poets Jorge de Lima and João Cabral de Melo Neto as well as to the Northeastern dramatist Ariano Suassuna. In his discussion Iglésias also mentioned Carlos Drummond de Andrade, more a poet of the present than of the past, of Minas Gerais, and the universalist fiction of Guimarães Rosa. Iglésias also compared JA's work in its social and historical content to that of Otávio Tarquínio de Sousa on Brazilian history, <u>História dos Fundadores do Império</u>.[135] Morse feels that in a sense JA's plays recapture the dominant tone in the work of Gilberto Freyre.[136]

<u>Conclusion</u>

In his works JA employs a range of techniques. Early plays use those of naturalism and the intimacy of Chekhov. In RA he used the rawness and force of the expressionistic theater of Strindberg, later adopted by Arthur Miller and Nelson Rodrigues. JA's latest plays use Brechtian epic and the best structure of the last plays of O'Neill.[137] JA has

stated that he is more concerned with the evolution of the story he tells than with the evolution of his dramatic techniques. He does not follow any movement, but uses techniques from different literary movements according to their appropriateness to the needs of the material to be expressed in his plays.[138] Similarly, Rosenfeld stated that JA's techniques, ranging from realism to daring innovation, are not formal exercises but exactly correspond to the dramatic problems proposed by the themes and material to be communicated. Rosenfeld added that the free manipulation of time, impossible in traditional theater, is a fundamental technique in JA's dramatic work.[139]

This study will analyze the specific techniques used in JA's published plays. It will also show the appropriateness of techniques to the themes and content conveyed through them. First, however, a survey of what is meant by structural techniques will be given.

NOTES TO INTRODUCTION V.

INSPIRATION AND INFLUENCES

[1]Composite of information from the following, in chronological order: JA, "Impressões de Viagem"; JA, "As Raízes da Terra"; "S.N.T. 1958, Ano Chave"; Cândido quoted by [Prado], "De M a PA"; Enéas de Souza, "Teatro Não É Palanque: JA," pp. 68-70; Magaldi, "Dos Bens ao Sangue," E-OB 99-100 & MAR 648-49; JA, "OB," first page, repeated by others, e.g., Jafa, "Lançamento OB," Leite, "TBC, JA e OB," & Lamb, "El Teatro Brasileño Actual," p. 263; JA, "Teatro Panfletário . . . "; JA quoted by Rocha, "Conversa com JA," pp. 44, 49-51, 55; JA quoted by Michalski, "RA e Suas Raízes"; Magaldi, "Adeus de JA"; Rosenfeld, "Visão do Ciclo," MAR 600; J. Guinsberg, "À Guisa de Post-Scriptum," MAR 657-58; Iglésias, "Teatro de JA," MGSL, Jan. 23, 1971, p. 9, & ESPSL, March 14, 1971, p. 5; & JA quoted in "Televisão Vai Dar"; also see Lavínia's comment about Vicente's theater in RA 80 & MAR 499.

[2][Magaldi], "Libertação de JA."

[3]JA quoted by, in chronological order: Front jacket flap of PA-T eds.; Rangel, "JA, Fazendeiro do Ar," p. 53; Gonçalves, "Drama do Café," p. 23, "Prefácio" RA xiii-xiv, "JA Perfil," & "Introdução" MAR 14; Mazzara, "Theatre of JA," p. 3.

[4]Gonçalves, "Drama do Café," pp. 21-22, "Prefácio" RA x-xi, "JA Perfil," & "Introdução" MAR 12-13.

[5]Magaldi, "Adeus de JA."

[6][Prado], "M," May 6, 1955; & Prado, "Prefácio," M, Agir 1st ed., p. 8, 2nd ed., p. 10.

[7]These two paragraphs are a composite of information from, in chronological order: Monsen, "Plantation Playwright: JA," p. 12; JA quoted by [Prado], "Significado de PA"; [Prado], "PA," Teatro em Progresso, p. 113; JA quoted in "Começa a Nascer PA"; L. G. Machado, "PA Dialética e Estrutura;" & PA," MAR 619-20, 622; & Schoenbach, "JA's Dramatic Epic of SP," p. 99, citing Prado, "Significado de PA."

[8]JA quoted in "Começa a Nascer PA"; [Prado], "PA," Teatro em Progresso, p. 113; W. R. de Moraes, "Folclore e Teatro."

[9]For information on this practice and basis of comparison to PA, see: Luís da Câmara Cascudo, "Encomendação das Almas," in his Dicionário do Folclore Brasileiro, 2nd ed. rev. & aumentada, Enciclopédia Brasileira, Biblioteca de Obras Subsidiárias, Série A Assuntos Brasileiros, 6 Ciências Históricas e Sociais, 1 (Rio de Janeiro: Instituto Nacional do Livro, Ministério da Educação e Cultura, 1962), Vol. A-I, pp. 292-93; & Melo Morais Filho, "As Encomendações das Almas," Festas e Tradições Populares do Brasil, 3rd ed., rev. & notas L. da Câmara Cascudo (Rio de Janeiro: F. Briguiet & Cia., Editores, 1946), pp. 249-55, esp. 253-54.

[10]Composite of references and information from, in chronological order: Rangel, "JA, Fazendeiro do Ar," pp. 54-55; "Novos Caminhos do Teatro Brasileiro--III," Novos Rumos (Rio), Ano 5, No. 223 (May 31--June 6, 1963), p. 5; Gonçalves, "Drama do Café," pp. 21-22, "Prefácio" RA viii & xi-xiii, "JA Perfil," & "Introdução" MAR 12-13; [Prado], "Sobre o Texto de VS," & "VS," Teatro em Progresso, pp. 293 & 295; Cândido, "Prefácio," VS vi, & "VS," MAR 631; Magaldi, "Revisão de Vereda," xi-xii, xv-xvi, xviii-xix, xxiv-xxvii, & MAR 634-39, 642-43; Michalski, "VS"; Mazzara, "Theatre of JA," p. 5; Magaldi, "Adeus de JA"; [Magaldi], "Libertação de JA"; & Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 8, col. 5, & ESPSL, March 7, 1971, p. 5, col. 3.

[11]JA letter to Schoenbach, p. 2; JA quoted by Gonçalves, "Drama do Café," p. 22, "JA Perfil," & "Introdução" MAR 13; also JA, A Receita.

[12]Gonçalves, "Drama do Café," p. 21, "Prefácio" RA ix; JA quoted by Rocha, "Conversa com JA," p. 46; JA quoted by Michalski, "RA e Suas Raízes"; Mazzara, "Theatre of JA," p. 17.

[13]See Gonçalves, "Drama do Café," p. 21, "Prefácio" RA viii; & Rangel, "JA, Fazendeiro do Ar," p. 55.

[14]For indications of items in JA's life which appear in OB, see: Gonçalves, "Drama do Café," p. 22, "Prefácio" RA xii, "JA Perfil," & "Introdução" MAR 13; Rocha, "Conversa com JA," p. 43; also note gradual reduction in size of JA's family plantation mentioned above in "INTRODUCTION II. JA: LIFE, WORK, AND CAREER."

[15]JA quoted by Rocha, "Conversa com JA," p. 47.

[16]JA quoted by Rocha, "Conversa com JA," p. 49; also pp. 47, 50, 52.

[17]See "INTRODUCTION II. JA: LIFE, WORK, AND CAREER" above, based on: [Prado], "'O Sapato no Living'"; JA quoted by Michalski, "Senhora na Boca do Autor."

[18]Details of JA's life which are recognizable in RA were discussed and cited above in "INTRODUCTION II. JA: LIFE, WORK, AND CAREER"; see, e.g.: Monsen, "Plantation Playwright: JA," p. 10; Prado, "Prefácio," M, Agir 1st ed., pp. 7-8, 2nd ed., pp. 9-10, & "M," MAR 625-26; Gonçalves, "Drama do Café," pp. 22-23, "Prefácio" RA xiii-xv, "JA Perfil," & "Introdução" MAR 14; JA quoted by Rocha, "Conversa com JA," pp. 46 & 54; Michalski, "RA Estreia da Semana"; Magaldi, "Procura RA," pp. 43, 45-47, 49-50; JA quoted by Michalski, "Senhora na Boca do Autor"; & Mazzara, "Two New Plays," pp. 49-51.

[19]Magaldi, "Adeus de JA."

[20]JA quoted by Michalski, "RA e Suas Raízes."

[21]B.B., "Dez Anos de Verdadeiro Teatro."

[22]Rangel, "JA, Fazendeiro do Ar," p. 55.

[23]Magaldi, "Revisão de Vereda," xvii-xviii & MAR 638-39.

[24]Jafa, "Encontro de Outono: JA."

[25]JA quoted by Michalski, "RA e Suas Raízes."

[26]JA quoted by: [Prado], "RA Fim de Ciclo e Novo Início"; Michalski, "RA e Suas Raízes."

[27]Monsen, "Plantation Playwright: JA," p. 12.

[28]JA, "Teatro Panfletário . . ."

[29]JA quoted by Michalski, "RA e Suas Raízes."

[30]JA quoted by [Prado], "História Narrada."

[31]JA quoted by Gonçalves, "Drama do Café," p. 21, "Prefácio" RA x, "JA Perfil," & "Introdução" MAR 12, see discussion in "CHAPTER XII. CONCLUSION & MAR, Connective Links."

[32]See above discussion and notes in "Miller's Advice" in "INTRODUCTION II. JA: LIFE, WORK, AND CAREER"; also,

e.g.: Monsen, "Plantation Playwright: JA," p. 10; Hecker, "O Teatro Brasileiro," pp. 216-17; Nogueira, "E pela Companhia . . ."; & Magaldi, "Procura RA," p. 42.

[33]JA, "Teatro Panfletário . . . "

[34]JA quoted by Rocha, "Conversa com JA," p. 55.

[35]JA quoted by Rocha,"Conversa com JA," p. 51.

[36]JA quoted by [Prado], "RA Fim de Ciclo e Novo Início."

[37]JA quoted by Rocha, "Conversa com JA," p. 55.

[38]Moser, "JA's SP Cycle," p. 22, states that the use of these photographs reveals JA's preferences and high standards.

[39]JA quoted by [Prado], "História Narrada."

[40]JA, PA, in IIii, Anhembi, Ano 8, Vol. 32, No. 94 (Sept, 1958), p. 183; and Anhambi, p. 56.

[41]JA quoted by [Prado], "Significado de PA."

[42]Dialectical analysis by Maureen Sheehy, Italian Dept., Rutgers College, New Brunswick, N.J.

[43]There was also a 1941 German film entitled Titanic, which focused on the crew and management of the shipping company (See The International Encyclopedia of Film, ed. Dr. Roger Manvell, et al. [New York: Crown Publishers, Inc., 1972], pp. 230 & 561); however, the 1953 American Twentieth-Century Fox film focused on the passengers aboard ship (See A. [H.] W[eiler], review of Titanic, in The New York Times, May 28, 1953, p. 27, col. 5, reprinted in The New York Times Film Reviews: 1913-1968, Vol. 4/1949-1958 [New York: The New York Times & Arno Press, 1970], p. 2699) is closer in time and theme to the references in RA.

[44]Poem recited by Vicente in RA 61 MAR 489-90 is only slightly different from song recited by JA as from "O Incêndio," as quoted by Rocha, "Conversa com JA," p. 54.

[45][Prado], "M," May 8, 1955, & Apresentação . . ., p. 145; Athos Abramo, O Tempo, May 13-14, 1955, cited by

[Ratto], "M e a Crítica," p. 15; Rela, El Teatro Brasileño, p. 59.

[46]Prado, "Prefácio," M, Agir 1st ed., p. 15, 2nd ed., p. 17, & "M," MAR 629; Michalski, "M em 1955 e Hoje."

[47]In chronological order: Gilda de Mello e Sousa, "Teatro ao Sul," p. 9; Prado, "Dramatic Renaissance," p. 158, reprinted as "Noticia sobre el Teatro Brasileño," p. 117, & "Teatro e Cinema no Brasil," & cited by Monsen, "Plantation Playwright: JA," pp. 11-12; Magaldi, "Dramaturgia de JA," & "Incorporação das Fontes Rurais," p. 216; Hecker, "Teatro Brasileiro," pp. 216-17; Mazzara, "Theatre of JA," p. 4; Magaldi, "Procura RA," p. 42.

[48]Prado, "Prefácio," M, Agir 1st ed., pp. 11-14, 2nd ed., pp. 13-16, & "M," MAR 627-29.

[49]Magaldi, "Dramaturgia de JA."

[50]Magaldi, "Dramaturgia de JA," & "Incorporação das Fontes Rurais," p. 216; Mazzara, "Theatre of JA," p. 4; Magaldi, "Adeus de JA."

[51]Mazzara, "Theatre of JA," pp. 14-15.

[52]Prado, "Prefácio," M, Agir 1st ed., p. 9, 2nd ed., p. 11, & "M," MAR 626.

[53]Gilda de Mello e Sousa, "Teatro ao Sul," p. 8.

[54]Gilda de Mello e Sousa, "Teatro ao Sul," p. 9; also Woodyard, "M," p. 160.

[55]Santiago, "M em Processo," pp. 334-36, 338-39.

[56]Prado, "Dramatic Renaissance," p. 158, reprinted as "Noticia sobre el Teatro Brasileño," p. 117, & "Teatro e Cinema no Brasil."

[57]Stanley Richards quoted by Monsen, "Plantation Playwright: JA," p. 11; Schoenbach, "JA's Dramatic Epic of SP," p. 59.

[58]Schoenbach, "JA's Dramatic Epic of SP," pp. 59-60.

[59]Rosenfeld, "Visão do Ciclo," MAR 615.

[60][Prado], "PA," Teatro em Progresso, p. 112.

[61]Mendonça, "Enquanto o Pano Não Sobe," p. 6; Magaldi, "Itinerário de JA," & "Incorporação das Fontes Rurais," p. 214; Hecker, "Teatro Brasileiro," p. 217; U. T. Rodrigues, "Teatro Avenida--E"; Mazzara, "Theatre of JA," p. 9; Rosenfeld, "C," & "Visão do Ciclo," MAR 607; Mendes, "MAR," p. 24; also see, e.g., "Antigone, de Sophocles, e Antigone de Anouilh," Anhembi, Ano 2, Vol. 8, No. 23 (Oct, 1952), in "Teatro de 30 Dias" section, pp. 350-56.

[62]Sophocles, Antigone, trans. Elizabeth Wyckoff, in Sophocles I: Oedipus the King, Oedipus at Colonus, Antigone, eds. David Grene & Richmond Lattimore, The Complete Greek Tragedies, Vol. III (New York: The Modern Library, Random House, 1954), pp. 183-238.

[63]Sophocles, Ajax, in his Electra and Other Plays, trans. E. F. Watling (Baltimore, Maryland: Penguin Books, 1953), pp. 16-67.

[64]Sophocles, Women of Trachis, in his Electra and Other Plays, pp. 118-61.

[65]L. G. Machado, "PA Dialética e Estrutura," & "PA," MAR 620-24.

[66]Mendonça, "Enquanto o Pano Não Sobe," p. 6.

[67][Prado], "PA," Teatro em Progresso, pp. 112-13.

[68]Magaldi, "Dramaturgia de JA," & "Incorporação das Fontes Rurais," p. 217.

[69]Mazzara, "Theatre of JA," p. 4.

[70]Mendonça, "Enquanto o Pano Não Sobe," p. 6.

[71]Magaldi, "Itinerário de JA," & "Incorporação das Fontes Rurais," p. 214.

[72]Schoenbach, "JA's Dramatic Epic of SP," p. 103.

[73]L. G. Machado, "PA Dialética e Estrutura," & "PA," MAR 622 & 624.

[74]Cândido quoted by [Prado], "De M a PA."

[75][Prado], "Sobre o Texto de VS," & "VS," Teatro em Progresso, pp. 293-94.

[76]Magaldi: "Dramaturgia de JA," & "Incorporação das Fontes Rurais," p. 217; "Revisão de Vereda," xxvii & MAR 643; "Procura RA," p. 42; "Adeus de JA"; also Hecker, "Teatro Brasileiro," p. 217; Schoenbach, "JA's Dramatic Epic of SP," p. 262, citing Magaldi, "Dramaturgia."

[77]Magaldi, "Revisão de Vereda," xii & xv & MAR 635-36.

[78]Magaldi, "Dramaturgia de JA," & "Incorporação das Fontes Rurais," p. 217; mentioned in part but not cited by U. T. Rodrigues, "Teatro Avenida--E"; Magaldi quoted by Schoenbach, "JA's Dramatic Epic of SP," pp. 71-72.

[79]Cândido, "Prefácio" VS v-vi, & "VS," MAR 630-31.

[80]Michalski, "E de JA (I)"; cited by Schoenbach, "JA's Dramatic Epic of SP," p. 147; Michalski, E Leitura, p. 96.

[81]"E de JA (I)."

[82]Nogueira, "E pela Companhia . . . "

[83]Alvim, "E (II)."

[84]Azevedo, "E . . . "

[85]Mazzara, "Theatre of JA," pp. 14-15.

[86][Pacheco?], "E."

[87]Rocha, "RA."

[88]Luís de Oliveira Nunes in Diário de Lisboa as quoted by Leite, "JA em Portugal."

[89]Mazzara, "Two New Plays," p. 52.

[90][Prado], "Corrupção no Palácio de Justiça, Hoje no Teatro Leopoldo Froes," ESP, April 27, 1955, p. 6, "Teatro"

col.

[91]Magaldi, "Dos Bens ao Sangue," E-OB 104 & MAR 652.

[92][Prado], "OB pelo Elenco do TBC," & "OB," Teatro em Progresso, p. 259.

[93]"Tema do Café," photo caption above [Prado], "Novo Espetáculo."

[94]See: Dardo Cuneo, ed., Teatro Completo de Florencio Sánchez, 2nd ed. (Buenos Aires: Claridad, 1952), p. 121; Jorge Lafforgue, "Advertencia," in his ed., Florencio Sánchez, Obras Completas, II Principales Obras de Teatro (Buenos Aires: Schapire, 1968), p. 9; & José María Monner Sans, "Prólogo," in his ed., Florencio Sánchez, La Gringa, En Familia, Barranca Abajo (Buenos Aires: Angel Estrada, 1952), p. xxiii.

[95]See detailed discussion in Elizabeth R. Suter, "Foreigners in Brazil: English Predominance," Chapter II of "Brazilian Society as Seen in Its Theater, 1838-1889," M.A. Thesis, Queens College of the City University of New York, 1969, pp. 68-74, 78-79, 81-87, 93-98.

[96]Martins Pena, As Casadas Solteiras, in Teatro de Martins Pena, I Comédias, ed. crit. Darcy Damasceno, with collaboration of Maria Filgueiras (Rio de Janeiro: Ministério da Educação e Cultura, Instituto Nacional do Livro, 1956), pp. 397-440.

[97]For an explanation of expressionism, see Strindberg's "Author's Note" before A Dream Play, referring to that play and to his To Damascus, stating, in part: "Time and space do not exist; on a slight groundwork of reality, imagination spins and weaves new patterns made up of memories, experiences, unfettered fancies, absurdities and improvisations.

"The characters are split, double and multiply; they evaporate, crystallise, scatter and converge. But a single consciousness holds sway over them all--that of the dreamer. . . . . there is more pain than pleasure in the dream, a tone of melancholy, and of compassion for all living things, runs through the swaying narrative. . . . when the pain is at its worst, the sufferer awakes--and is thus reconciled with reality." (in August Strindberg, Twelve Plays, trans. Elizabeth Sprigge [London: Constable, 1955, 1963 ed.], p. 521); Rosenfeld stated that this technique permitted Strindberg to concretely show on stage a past which was only referred to in Ibsen's plays (Teatro Épico, Coleção Buriti, 5 [São Paulo: São Paulo Editora S.A., 1965], p. 94).

[98]Mentioned or discussed by the following, in chronological order: Michalski, "RA (I)"; Leite, "RA"; Rocha, "RA"; Gonçalves, "Prefácio" RA xvii; Magaldi, "Procura RA," pp. 42 & 50; Schoenbach, "JA's Dramatic Epic of SP," p. 182.

[99]Magaldi, "Procura RA," pp. 42 & 48.

[100]Jafa, "RA."

[101]John H. Ferres, "Introduction," in his comp. Twentieth Century Interpretations of The Crucible: A Collection of Critical Essays, A Spectrum Book (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972), p. 2.

[102]Magaldi, "Procura RA," p. 48.

[103]Fonseca, "JA Passo Atrás."

[104]Michalski, "RA (I)"; repeated but not cited by Schoenbach, "JA's Dramatic Epic of SP," p. 185.

[105]Luiza Barreto Leite, "Nacional de Comédia," in "Sugestões para Fim de Semana," Jornal do Commércio (Rio), Feb. 11, 1967, p. 9, Feb. 18, p. 10, Feb. 25, p. 8, "Teatro" cols.; Fonseca, "JA Passo Atrás."

[106]Gonçalves, "Prefácio" RA xv.

[107]Rosenfeld, "Visão do Ciclo," MAR 605.

[108]Jafa, "RA."

[109]Magaldi, "Procura RA," p. 47.

[110]Magaldi, "Procura RA," p. 47.

[111]Gonçalves, "Prefácio" RA xvi.

[112]Michalski, "RA (I)."

[113]Jafa, "RA (2)."

[114]Érico Veríssimo, O Tempo e o Vento: Vol. I, O Continente, 3rd ed. (Rio de Janeiro: Editora Globo, 1950),

pp. 340-41.

[115]Érico Veríssimo, O Tempo e o Vento: Vol. II, O Retrato, 3rd ed. (Lisbon: Edição "Livros do Brasil," [1953]), p. 579.

[116]Érico Veríssimo, O Tempo e o Vento: Vol. III, O Arquipélago, Vol. I (Lisbon: Edição "Livros do Brasil," [1952]), pp. 453-62, esp. 455 & 461-62.

[117]Rosenfeld, "JA," p. 50.

[118]U. T. Rodrigues, "S."

[119]Schoenbach, "JA's Dramatic Epic of SP," pp., in order of mention, 228, 226-27, 240-41.

[120]Rosenfeld, "Visão do Ciclo," MAR 616.

[121]Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 9, col. 5, & ESPSL, March 7, 1971, p. 5, col. 5.

[122]Rosenfeld, "C," & "Visão do Ciclo," MAR 611; parenthetical addition is my own.

[123]Nelson Rodrigues, Boca de Ouro, in his Teatro Quase Completo (Rio de Janeiro: Tempo Brasileiro, 1966), III, 215-335.

[124]Michalski, "Na Selva dos Bancos."

[125]Rosenfeld, "Visão do Ciclo," MAR 612.

[126]This comparison is based on information in Jean Galard, "Castro Alves em Cena," ESPSL, June 29, 1971, p. 6.

[127]Magaldi: "Dos Bens ao Sangue," E-OB 9º & MAR 648; "Procura RA," pp. 44-45; "Adeus de JA"; also Gonçalves, "Prefácio" RA xvii.

[128]Kühner, "Reflexões sobre um Teatro em Tempo de Síntese," p. 38.

[129]Rosenfeld, "Visão do Ciclo," MAR 606; citing & expanding on Rosenfeld, Iglésias, "Teatro de JA," MGSL, Jan.

23, 1971, p. 8, col. 3, & p. 9, col. 1, & ESPSL, March 14, 1971, p. 5, col. 2.

[130]Rosenfeld, "Visão do Ciclo," MAR 600; [Magaldi], "Libertação de JA."

[131]Magaldi, "Adeus de JA."

[132]See listings and discussion in Moser, "JA's SP Cycle," p. 23, n. 13; Allardyce Nicoll, The Theatre and Dramatic Theory (London: George G. Harrap & Co. Ltd, 1962), p. 58.

[133]In chronological order: L. G. Machado, "PA Dialética e Estrutura," & "PA," MAR 620; Rangel, " JA, Fazendeiro do Ar," p. 54, col. 2; Ruggero Jacobbi, cited by Enéas de Souza, "Teatro Não É Palanque: JA," pp. 68-69; [Prado], "OB pelo Elenco do TBC," & "OB," Teatro em Progresso, p. 260; Guinsberg, "À Guisa de Post-Scriptum," MAR 658; Magaldi, "Adeus de JA"; Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 8, & ESPSL, March 7, 1971, p. 5.

[134]Mazzara, "Theatre of JA," pp. 3-4; Moser, "JA's SP Cycle," p. 23, n. 13; Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 8, cols. 1-2, & ESPSL, March 7, 1971, p. 5, col. 1.

[135]Iglésias, "Teatro de JA," MGSL, Jan. 16 & 23, 1971, pp. 8, & ESPSL, March 7 & 14, 1971, pp. 5.

[136]Richard M. Morse, "Mito Urbano e Realidade," p. 412, n., & MAR 647.

[137]Composite of comments by, in chronological order: Magaldi, "Dramaturgia de JA," & "Incorporação das Fontes Rurais," p. 217; Gonçalves, "Prefácio" RA xvii; Rocha, "Conversa com JA," p. 55; JA quoted by Rocha, "Conversa com JA," p. 55; Magaldi, "Adeus de JA"; Rosenfeld, "Visão do Ciclo," MAR 600-01; Schoenbach, "JA's Dramatic Epic of SP," p. 250 citing Rosenfeld.

[138]JA quoted by: Rocha, "Conversa com JA," p. 55; Michalski, "Senhora na Boca do Autor"; [Prado], "História Narrada."

[139]Rosenfeld, "Visão do Ciclo," MAR 600 & 615.

THE STUDY

CHAPTER I

STRUCTURAL TECHNIQUES

Before beginning the analysis of the "structural techniques" in JA's plays, the term "structural techniques" should be explained. It is obviously based on the word "structure." The definitions of "structure" and also of the related or different "form" are too numerous and contradictory to be entirely reviewed here, especially since someone more adept has already done so: René Wellek has discussed prominent critics' distinctions between structure and form in his Concepts of Criticism.[1] However, some definitions and comments on structure found pertinent in this study will be reviewed.

Definitions and Comments on Structure

"Structure" is a metaphor originally derived from building.[2] It is the framework on which the material of a play is put.[3] Structure is the ordering of the material.[4] One such structure is that which organizes events into patterns seen as complete, for example, a life cycle such as birth, youth, adulthood, and death; a temporal cycle such as morning, noon, and night; or a special day such as a homecoming. These patterns which are familiar to the audience may shape all or part of a play.[5] They appear in several of Andrade's plays. T uses part of a day, SBL a day,

VS a night. There are partial life cycles in RA and S and a whole life cycle in C. Both T and PA use a homecoming and VS uses a special religious event while C uses a funeral and OB a christening.

Structure is also the relationship or pattern of relations among the units or assembled parts.[6] This usage is most obvious in Andrade's M, PA, E, and C. The relationship may be purely formal, such as repetition with variation, a concept derived from visual and musical arts.[7] Part of PA and also E and C use this pattern. Repetition and variation form what Forster calls easy rhythm in fiction.[8] Levitt states that dramatic rhythm is created by two change-producing elements: recurrence (recurring relationships between characters within scenes and also recurring words, phrases, symbols, and motifs in a play) and reversal.[9] JA uses both forms of recurrence in part of PA, in E, SBL, OB, and RA, and even C. He employs reversal in the situations represented in M, PA, VS, E, OB, SBL, and RA.

Structures are not limited to physical parts of a play; there are also structures of meaning.[10] For example, some consider dramatic structure as the graph of rising and falling action,[11] or as the rhythm of heightening and decreasing tension and climactic points.[12] Such patterns of meaning coincide with that of relations among parts in JA's M, and also in PA, VS, RA, and C.

It has been said, when speaking of novels, that the use of the word "structure" is misleading because of the

analogy to architecture when in reality a story moves and is conceived in time. The essence, therefore, is rhythm. The work is not perceived as a whole in one view but moves sequentially from moment to moment. More important than the relation of the part to the whole is the relation of each part to that which immediately precedes and follows it.[13] Impressions of a dramatic scene are incomplete and fluid since they shift and change as the drama moves in time.[14] The structural critic must ask why one scene follows another, and what the shape of the entire play is.[15]

For Barry the basis of rhythm in drama is the separation of drama into its component units (meaningful sections of scenes), or beats as he calls them; this is a pulse rhythm which is a building tension and a release at the end of the beat, with a variety to the length of the beats.[16] These beats and rhythm can most obviously be seen in JA's M and RA. as well as C.

One definition which seems to cover much of the above and also goes a step further is that given by Cleanth Brooks and Robert B. Heilman in Understanding Drama: structure is "the arrangement of the larger elements, especially the episodes and the details of action within episodes; structure is functional in that it is an important means of presenting theme.[17] This study will not only analyze the structures, organization and rhythms in JA's plays but will also show how they help to present the theme of the works under discussion.

The organization or structure employed in a play is the expression of the dramatist's conceptions of meaningful action; it is also a product of the dramatist's imagination as well as of the theatrical conditions of his time.[18] For example, the history of stage architecture and setting shows some of the limitations upon or expectations of the dramatic work. Physical separation or closeness to the spectators has varied during the centuries. Settings over the ages have ranged from non-specific to specific locations, from the medieval multi-settings on one long stage, through the Elizabethan single unchangeable setting used to represent different places, seventeenth-century vague public settings, the late nineteenth-century naturalistic convention of exactness and middle-class interiors,[19] to the recent twentieth-century pendulum-like reaction of liberation from setting.

Until recent times it has been difficult to show certain things on stage, such as travel, storms, or frequent changes of scenes.[20] To a great extent these difficulties and the conventions of stage architecture and setting determined the content or types of plays which dramatists could write (or vice-versa). Most of these limitations have been overcome today through modern technology.

Electricity initially meant lights which could be turned on and off and did not always have to glare. Later different effects of light tone and shade were achieved. Thus the atmosphere of a setting could change without the

setting itself being changed.[21] Now lighting and changes in it can function alone as a setting.[22]

Sounds, such as of a storm or heart beat, can be reproduced by records. Slides or film can be used as background. Claudel in 1930 recommended the use of sound and the cinema screen for changing effects;[23] in his Le Livre de Christophe Colomb, Barrault used the camera to visualize the dream of the protagonist.[24] Piscator was the first actually to use records for sound effects and film and film projections as an integral part of settings.[25] Such use of film in stage plays was criticized at one time,[26] but is now acceptable if it creates esthetic effects unobtainable by other means with the same simplicity.[27]

Andrade makes good use of such advances in technology. VS uses changes of lighting in structure as well as content. RA, S, and C use film for presentation of numerous diverse settings. RA uses both film and sound for changing effects and as an integral part of the play in content and theme. Fergusson states that "most of the best contemporary playwriting accepts the stage 'as stage,' and by so doing tries to escape realistic limitations altogether."[28] This is certainly true not only of RA but also of JA's latest plays, S and C.

JA and This Study

It is possible that a dramatist, especially one principally concerned with content and theme, as is JA, may not be aware of the structures he employs, much as speakers of

a language often are not aware of its phonological or grammatical laws.[29] However, a careful author such as Andrade, who excels in theatrical construction,[30] is not only aware of the structures, methods of organization, or techniques that he employs but, as already mentioned, is purposeful in his use of them. His awareness of the structures he employs is proven by his comparison of the structure of S to that of Le Livre de Christophe Colomb.[31]

Frye suggests that structure is best studied critically after viewing the work as a whole, as a unit, rather than linearly.[32] This general method will be used here, especially for discussions of the overall structures or patterns of plays. However, drama is not merely written literature meant to be read. Its vital aspect--sequential presentation in a theater before a live audience--should be considered in any analysis. The spectators cannot perceive the whole structure of a play as they watch it but rather are aware of a constant growth. Nevertheless, they cannot fully see the relationship of the parts to each other and the whole until the play has reached its conclusion. Although the structure is only an abstraction and is incomplete until the end, it operates to control impressions and the spectators' manner of perceiving them.[33] Therefore, careful attention will be given to sequential development when it relates to audience perception and effect.

Since the purpose of this study is not to follow or expound any specific definitions or theories, but to analyze

JA's plays, the general approach will be the broadest possible[34] and will vary according to the play being analyzed. All the different aspects mentioned above and which can be considered to enter into structure, such as overall pattern, organization, sequence of parts, rhythm, and use of lighting and film, will be considered in the following study of "structural techniques" in the plays of JA.

If JA's plays are examined in the order of their writing, there is a progressive development from exterior realistic, quite chronological techniques to experimental techniques for presenting time as the content often becomes more subjective. Rosenfeld points out that Andrade uses various forms of realism, from psychological to poetic, along with the classical form in PA, and that his realism can absorb expressionistic and symbolical means of expression and even processes of epic and anti-illusionist theater.[35] In his early plays (except M), JA follows traditional methods of presenting time sequences. A closer examination, however, shows that earlier plays frequently had seeds of structural techniques that were developed or expanded in those that came later.

This study reveals the following basic structures in JA's plays:

Symmetry of opening and closing scenes and its extension into a whole play,

Linear development of realistic action to climax and then fall,

Juxtaposition of scenes of different times and places on different areas of a realistic stage,

Repetition with variation and development in scenes or entire structures,

Contrast and merger, and

Juxtaposition of widely ranging scenes on a free stage, arranged within a realistic frame structure, which in turn employs one or more of the above techniques.

This symmetry of opening and close in M and T is extended to the whole structure of PA. A similar balanced ascending-descending pattern also appears in VS, but the basic structure of VS is a long linear ascent to a climax and rapid descent. The juxtaposition of scenes in M is carefully and sequentially linked. Repetition with variation and development is used in scenes in PA and as a basic structure in E. OB and SBL employ the presentation of opposites and merger. RA, S, and C consist of juxtaposed scenes within other patterns. The alternation in RA of scenes of different times, places, and realities creates a strong, irregular beat which follows the basic pattern of long ascent and rapid descent in VS. S employs contrast and merger in its characters in the present and past. C uses repetition with variation and development in its present frame which controls revelations in the past. In addition, C also contains temporal merger of past and present.

O Telescópio as an Example

JA's early play T indicates some of the different structural techniques and patterns used in his other plays. As is frequent in one-act plays, in T a short time span is used to develop one concentrated action or situation which comes to a climax.[36] T has the traditional unities of time, place, and action. In its overall organization, T is chronologically linear and presents time realistically with events in chronological sequence. The duration of the stage action is appropriate for the events portrayed, and the fictional hour of the day coincides in part with that of performance. There is one time gap (indicated by a lowering and raising of lights) between late afternoon and evening, spanning the unshown dinner. The action is organized around both the events of a homecoming and visit and also the progression of part of a day, specifically, the setting of the dinner table in preparation for dinner guests and then after-dinner visiting until the guests depart.

The characters and situation are presented in the first part until the time gap; after it they are developed further throughout the evening and the play. The second part uses simultaneity and juxtapositioning of dialogue as the two different groups of characters congregate in different areas of the stage setting. The action descends as the characters gradually depart. The play ends with the

symbolic crash of the telescope. The final scenes are inversely parallel to those of the beginning. These general techniques of T--sequential organization of events, simultaneity and juxtaposition of scenes, presentation-development-resolution pattern, ascent-descent pattern with parallelism in beginning and ending scenes, and climax near end--appear in different manners and various combinations in Andrade's other plays.

NOTES TO CHAPTER I.

STRUCTURAL TECHNIQUES

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[2]Michael Lane, "Introduction," in his ed. Introduction to Structuralism (New York: Basic Books, Inc., Publishers, 1970), p. 19.

[3]Percival Wilde, The Craftsmanship of the One-Act Play, 2nd ed. (New York: Crown Publishers, Inc., 1951), p. 50.

[4]Cleanth Brooks, The Well Wrought Urn: Studies in the Structure of Poetry, A Harvest Book (New York: Harcourt, Brace & World, Inc., 1947), p. 194.

[5]For the term "pattern of events" and the awareness of such a pattern, I am indebted to Jackson G. Barry, Dramatic Structure: The Shaping of Experience (Berkeley: U. of California Press, 1970), esp. pp. 28, 30, 34, 39, 41-43.

[6]Barry, pp. 41 & 93; & Chester Clayton Long, The Role of Nemesis in the Structure of Selected Plays by Eugene O'Neill (The Hague: Mouton, 1968), p. 20.

[7]Barry, p. 27.

[8]E. M. Forster, Aspects of the Novel (New York: Harcourt, Brace & World, Inc., 1927 & 1954), p. 240.

[9]Paul M. Levitt, A Structural Approach to the Analysis of Drama (The Hague: Mouton, 1971), p. 67.

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[12]Cleanth Brooks and Robert B. Heilman, Understanding Drama (New York: Henry Holt and Company, 1945), p. 54.

[13]Carl H. Grabo, The Technique of the Novel (New York: Scribner's, 1928), p. 227.

[14]J. L. Styan, The Elements of Drama (Cambridge: U. Press, 1963), pp. 49 & 63.

[15]Richard Schechner, "TDR Comment: Theatre Criticism," Tulane Drama Review, IX (Spring, 1965), 22, quoted by Levitt, p. 19.

[16]Barry, p. 83.

[17]Brooks & Heilman, p. 503.

[18]Bernard Beckerman, Dynamics of Drama: Theory and Method of Analysis, A Borzoi Book (New York: Alfred A. Knopf, 1970), p. 186.

[19]Beckerman, pp. 244-45; Sábato Magaldi, Iniciação ao Teatro, Coleção Buriti (São Paulo: São Paulo Editora, 1965), pp. 42-44; & Émile Zola, "Naturalism on the Stage (1881)," trans. Samuel Draper, in Playwrights on Playwriting, ed. Toby Cole (New York: Hill and Wang, 1960), p. 11.

[20]Marjorie Boulton, The Anatomy of Drama (London: Routledge & Kegan Paul Ltd, 1960), pp. 4-9.

[21]Adolphe Appia, "Music and the Art of the Theatre," trans. Robert W. Corrigan & Mary Douglas Dirks, ed. Barnard Hewitt, Books of the Theatre, 3 (Coral Gables, Florida: U. of Miami Press, 1962), pp. 47 & 67.

[22]Magaldi, Iniciação ao Teatro, p. 44.

[23]Paul Claudel, "Le Drame et la Musique," in his Le Livre de Christophe Colomb, 18th ed. (Paris: Gallimard, 1935), pp. 36-37.

[24]Magaldi, Iniciação ao Teatro, p. 5.

[25]Bertolt Brecht, Brecht on Theatre: The Development of an Aesthetic, ed. & trans. John Willet (New York: Hill and Wang, 1964), pp. 77-78 & 102-03; & John Willet, The Theatre of Bertolt Brecht: A Study from Eight Aspects (Norfolk, Conn.: A New Directions Book, 1959), p. 110.

[26]Alan Reynolds Thompson, The Anatomy of Drama (Berkeley: U. of California Press, 1942), 16-17.

[27]Magaldi, Iniciação ao Teatro, p. 5.

[28]Francis Fergusson, The Idea of a Theater: A Study of Ten Plays: The Art of Drama in Changing Perspective (Princeton: Princeton U. Press, 1949), p. 176.

[29]Lévi-Strauss in the Overture to Le Cru et le cuit (The Raw and the Cooked), discussed in Lane, pp. 14-15; & Ferdinand de Saussure, "On the Nature of Language," in Lane's ed., p. 48.

[30][Décio de Almeida Prado], "Pedreira das Almas," ESP, Nov. 23, 1958, p. 16, "Palcos e Circos" col.; reprinted in his Teatro em Progresso: Crítica Teatral (1955-1964) (São Paulo: Martins, 1964), p. 112.

[31]Jorge Andrade quoted by Rubem Rocha Filho, interviewer, "Conversa com Jorge Andrade," Cadernos Brasileiros (Rio), Ano 7, No. 32 (Nov-Dec, 1965), p. 55.

[32]Northrup Frye, "The Critical Path: An Essay on the Social Context of Literary Criticism," Daedalus, 99 (Spring, 1970), pp. 273-74.

[33]Thomas F. Van Laan, The Idiom of Drama (Ithaca: Cornell U. Press, 1970), pp. 274-75.

[34]Sheldon Nodelman, "Structural Analysis in Art and Anthropology," in Structuralism, ed. Jacques Ehrmann (Garden City, New York: Anchor Books, Doubleday & Company, Inc., 1970), pp. 81-82.

[35]Anatol Rosenfeld, "A Visão do Ciclo," MAR 600.

[36]Walter Prichard Eaton, "What are the Chief Faults in Writing One-Act Plays?," in The One-Act Play Today: A Discussion of the Technique, Scope & History of the Contemporary Short Drama, ed. William Koslenko (New York: Harcourt, Brace and Company, 1938), p. 39; & Wilde, Craftsmanship, pp. 34 & 41.

CHAPTER II

SYMMETRY IN M, T, PA, AND VS

A technique which Andrade favors in his early plays is symmetry, especially in the form of parallelism in the beginning and ending. This is done in several ways. The initial and final scenes may be similar in form, and sometimes in content, although, of course, the situation is changed by developments during the course of the play. This technique was used by Claudel in Le Livre de Christophe Colomb,[1] a play which has similarities in other aspects of structure and in theme to Andrade's S.[2] In JA's plays the initial and final scenes may be part of a sequence of scenes at the beginning and ending which are comparable in ordering. The arrangement of scenes at the end may be either an exact repetition or the inverse of that at the beginning. The initial-final arrangement may be part of a larger scenic organization or scheme which is symmetrical for the whole play. The use of such an overall organization or similar opening and closing sequence of scenes provides a satisfying sense of completion and conclusion for a play.

Opening and Closing Symmetry: A Moratória and O Telescópio

Both M and T have endings which relate structurally to their beginnings. M opens with lights, action, and dialogue on only the right side of the stage, representing

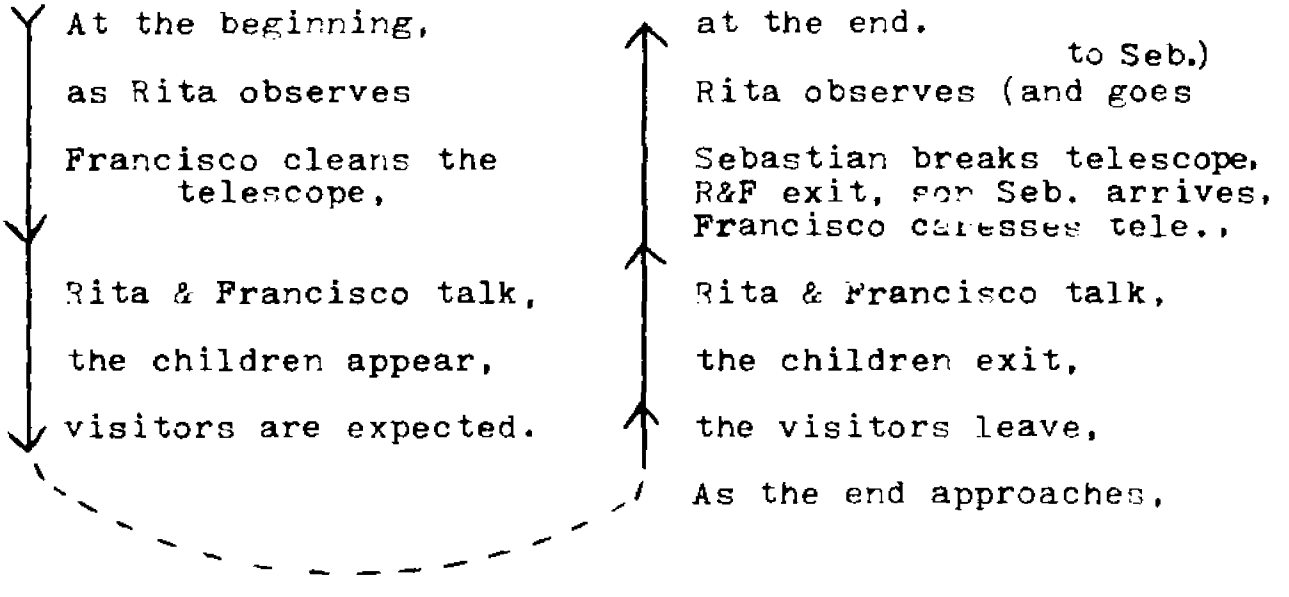
the city in 1932. Then lights reveal the second plane representing the plantation in 1929. As Joaquim on the first plane looks at the holy pictures, Helena enters the second plane to pray silently in front of the same pictures also present in that setting. A while later when Joaquim enters the plantation plane dialogue begins on that plane; then Marcelo is mentioned. Throughout the rest of the play both planes are used alternatingly and simultaneously.

As the closing approaches, Helena leaves the plantation plane, the first to exit at the end just as she was the first to enter at the beginning. Then Marcelo and Joaquim leave after looking at the room, much as Joaquim looked at the pictures near the beginning. Joaquim, however, returns again silently to get his branch, just as Helena had entered silently at the beginning to pray. The 1929 plantation setting is then empty, without characters or action, as it was when first seen. The stage directions indicate that the plantation plane may be darkened gradually, thus leaving only the 1932 part of the stage visible as it was at the opening. Although the significance is altered owing to the passage of events, the play ends as it began, with the family and stage action in the city in 1932, on only one plane. Thus there is a reverse patterning of action and scenes at the beginning and closing of M.

The published version of T after M also uses comparable initial and final organization. The opening and closing scenes are similar in form. Both highlight the tele-

scope and involve a man and a woman, but the content and significance are different. As the play begins Francisco is cleaning the telescope, thus indicating the importance of this stage property and also establishing its thematic value.[3] Near the end before he exits, he caresses it, an action which brings to mind the opening. Then, in complete contrast to both these actions at beginning and end, Sebastian enters and breaks the telescope, thus bringing both the image pattern of the telescope and the play to a full close. Similarly, in the initial scene Rita talks to Francisco in an attempt to resolve an awkward family situation; in the final scene the situation is so bad that she can only embrace Sebastian and lament.

The similar character and stage-property composition of the initial and final scenes of T are part of a larger pattern of similar but reverse order of character groupings as T opens and closes. It is outlined in the following U-shaped chart (read in the direction of the arrow):



Of course, some of the gradual entry of characters at the beginning and their comparable gradual exit near the ending is due to the stage necessity of introducing characters to the audience and removing them from the stage as the climactic end of the play approaches.

There is also an almost-symmetrical arrangement in the sets of two characters and the two-part counterpoint in the central part of T. The MAR edition adds a group of two, Bié and Vaqueiro, just prior to the dimming and brightening of the lights. After the supper, Luís and Ada talk, then Luís and Leila. Next there is general movement of characters and rearrangement. Finally the characters separate into two stage areas and two groups, younger and older. The latter is composed of two couples, or four people. There are also generally four younger people present on stage playing cards. The dialogue in this part of the play involves the use of counterpoint. Such use of two stage areas and two-part counterpoint is schematically the same as the use of two settings and the counterpoint in the major central portion of M.

Ascending-Descending Symmetry in Structure of Pedreira das Almas

The detailed parallelism in the sequences of opening and closing scenes expands to the entire play in the revised version of PA (PA-T & MAR eds.). The sequences of character groupings, themes, and implied topgraphical move-

ment all fit an ascending-descending pattern. The ordering of scenes in the first half of the play is reversed in the second half. Thus there is mirrored parallelism in individual scenes more or less equidistant from the break between the two acts or from the beginning and ending of the play. This basic pattern may be visualized as the sides of an equilateral triangle, with ascent of one side from the beginning to the midpoint, then descent of the other to the end. There is some variation in the straight progressive movement at the beginning of the descent where there is a controlled rhythmic repetition with variation and development followed by several changes of tempo. This is the scene in which four groups of three women each gradually surround the soldiers. This four-three pattern of repetition with variation and development becomes the major one in Andrade's next play, E, and will be discussed separately below, as will the five-four pattern in C.

The structural pattern of PA is properly described as ascending-descending with regard to the major implied topographical movements of characters to and from the high mountain town of PA. In the first act the basic direction is upward from the valley and into PA; in the second, it is outward and downward. In the first quadro (scenic textual division) of the first act, Gabriel returns from the valley below. In the second quadro imperial soldiers arrive from below and enter the town. In the first quadro of the second act the soldiers flee from the town in the direction of

the valley. In the last quadro most of the townspeople have already left and the others leave to begin the descent to the valley below and the fertile land of their dreams. The detailed topographical movements of the characters on stage present a further refinement in the ascending-descending pattern of other aspects of PA.

Character Groupings and Themes

The sequence of both character groupings and themes in PA also follows the overall ascending-descending pattern. A graph chart of the numbers of characters present on stage and the scope of the themes would also show a somewhat triangular form with rise toward the middle and then decline toward the end. Both beginning and ending of PA, that is the first quadro of the first act and the second (or last) quadro of the second act, focus on intimate and local problems, and frequently groupings of individual characters are used. The central part of the play, that is the second quadro of the first act and the first quadro of the second act, focuses on national and universal themes and uses mostly group scenes. Those in the second quadro of the first act use a large number of people (almost 30^4), while those in the next quadro use smaller groups of specified numbers to represent the larger groups. In fact, this distinction between large groups vs. numerically limited representatives of them is true for the whole first part vs. the second or closing part of the play. The large group of

townspeople who pass through the stage plaza at one point in the first quadro are represented by only a few townswomen who pass through in the last quadro. The women who speak as part of the townspeople in the first half appear and speak as leaders and representatives of the townspeople in the second.

The play opens with the background chanting of the people in the church and no one on stage. Then only one person (Mariana) appears, then two, again two, then a large group of townspeople, then only two characters, then three, then two again. The early scenes of two people in calm conversation reveal the local political situation, the hope of a new life in a fertile valley to which Gabriel will lead the people, and the romance of Gabriel and Mariana. The voices of the townspeople stress the opposing views regarding departure from the dying mining town. The subsequent dialogues reveal contradictory opinions of the key characters regarding the planned move. Father Gonçalo presents the conciliatory view: after carefully weighing the situation, he is in favor of the move and Mariana's departure with Gabriel for a new life in a different and fertile region. Urbana, Mariana's mother, is against abandonment of the present site of the town and its dead (defiant of even the priest in this) and is in favor of the established government. Gabriel feels obliged to leave the dying town for a new life and to fight against the unjust government.

The last quadro which closes the play and the action

is less than half as long as the first one which opens the play and introduces characters and themes. Although the last quadro presents a profoundly altered situation, due to developments in the central part of the play, scenes of almost the same character and thematic composition as in the first quadro follow one another in reverse order in the final quadro of the play. Thus, character groupings and topics of conversation are inversely parallel to those of the first quadro. However, there is no scene comparable to the last one of the first quadro--Mariana and Gabriel in an embrace as they talk of the future together--because in the final quadro they separate.

The central part of PA is composed of group scenes and confrontations between opposing ideologies and forces. In the second quadro the town is invaded by imperial soldiers and police in search of Gabriel. This situation and the shooting of her son Martiniano by the government soldiers make Urbana side with liberal Gabriel and the townspeople (who, desirous of departure, need Gabriel to lead them to the new region) against the government forces. In this way the Urbana-Gabriel antithesis introduced in the first quadro appears to be resolved in the second, thus strengthening the other antithesis: liberals and townspeople against the representatives of the central government.

The first act ends in a stalemate between the leaders of the two opposing groups, Urbana, and then also Mariana, vs. Vasconcelos. Each group is united within itself against

the other, and the imperial soldiers are in control of the town. Although there is no overt conflict, the tension[5] is at a high point at this midpoint of the play. The curtain of the second act opens to apparently the same situation and tension: the soldiers are in control and the stalemate continues.

Similar group scenes of opposition and confrontation occur in the next quadro, but there is a reversal not only in the situation but also in the order. Thus there is inverse or mirrored parallelism in scenes more or less equidistant from the midpoint of the play. In addition there is some parallelism in general sequence of events from beginning to end in both of the central quadros.

Shortly after the opening of the first quadro of the second half, the townswomen--representing all the townspeople--invade the plaza and surround the soldiers on guard, somewhat as in the latter part of the previous quadro the townspeople gradually left the plaza. This "invasion" of the plaza by the townswomen and "surrounding" of the soldiers near the beginning of this quadro also recalls the reverse situation near the beginning of the previous quadro: the "invasion" by the soldiers and the "surrounding" of the townspeople. Now instead of a confrontation between Vasconcelos and Urbana, the town matriarch, and then Mariana as in the previous quadro, Mariana, who has now fully assumed her mother's role, confronts Vasconcelos. The latter's inability to meet the challenge results in a divi-

sion between him and the soldiers, which corresponds inversely to Urbana's ability and her unification with the townspeople in the previous quadro. The division itself corresponds to the similar division between Urbana and the townspeople in the preceding part of the earlier quadro.

As this quadro draws to a close (and also as it opens) the soldiers are ready to depart, much as the townspeople were ready to depart but for different reasons at the beginning (and also near the end) of the previous quadro. The departure of the soldiers and Vasconcelos corresponds to their entry in the previous quadro. In addition, it also corresponds to the departure of the townspeople and Urbana and Mariana near the end of the previous quadro. At the end of this quadro, somewhat as at the beginning of the previous one, the town is again "close to" invasion with the people in control and preparing for departure for the fertile valley. At the very end, just as at the beginning (also end) of the previous one, Mariana is about to enter church, but for different reasons.

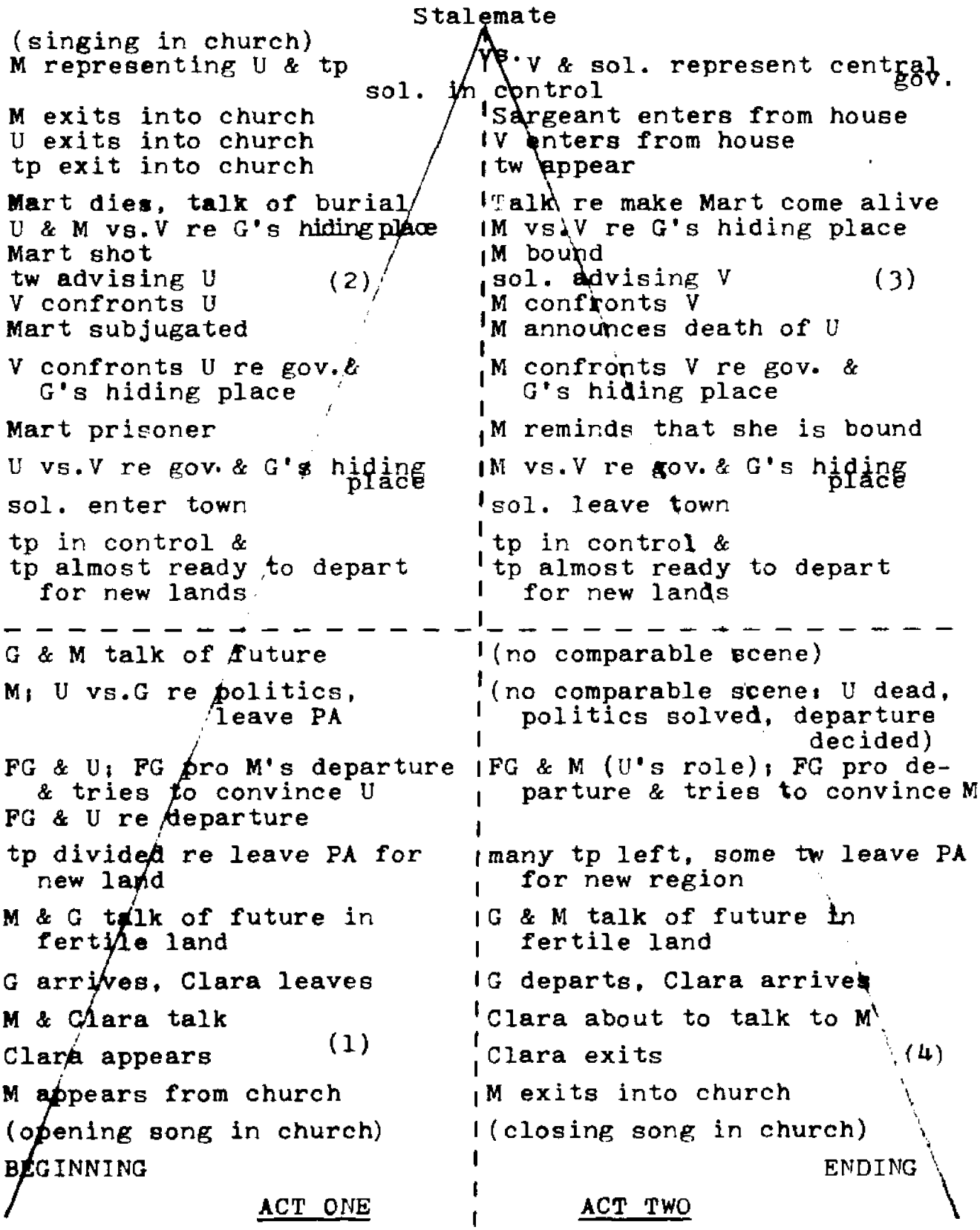
Just as the events of the central two quadros may be considered either parallel or inversely parallel, so too the roles or Urbana and Mariana in each half of the play may also be considered inversely parallel, as in the events outlined above, or parallel. In the first act Urbana is the town matriarch who is in opposition to the wishes of many of the townspeople who want to depart and in personal opposition to Vasconcelos. Mariana joins her in the latter

opposition toward the end of the first act. Then Urbana exits into the church never to be seen again and eventually to die. In the second act Mariana completely assumes the roles of Urbana in her confrontation with Vasconcelos and in her desire to remain in PA in opposition to the wishes of those who depart. Like Urbana at the end of the previous act, Mariana at the end of the second act also exits into the church, never to be seen again, and eventually to die. (The similar emphasis on different characters in the first and second halves of VS will be discussed below.)

The general similarities of character groupings and action of the first and last quadros of PA and also those of the central quadros outlined above are shown on the diagram on the following page. On this same diagram one can readily see that the ordering of events, situations, and character groupings after the midpoint is the inverse and reverse of what it was up to that point, almost as if the descent were a mirrored image of the ascent.

Key to abbreviations used in chart on following page:

FG=Father Gonçalo
G=Gabriel
gov.=government
M=Mariana
Mart=Martiniano
re=about
sol.=soldiers
tw=townswomen
tp=townspeople
U=Urbana
V=Vasconcelos



(See previous page for key to abbreviations)

Series of Oppositions

The continuous symmetry and parallelism in the construction of the play subtly reflect the content: a continuous series of oppositions. In the first and last quarters of the play Urbana and her attachment to the site of the dying town with its dead are opposed to Gabriel and his commitment to lead the people from the dying town to a fertile area for a new life. In the central part of the play the confrontations are between opposing political ideologies and forces: liberals and townspeople with Urbana and Mariana at their head vs. the central government and soldiers led by Vasconcelos. Just as the symmetry in the play's two-part structure is carried through the entire play to the end, so too these oppositions which reflect the play's essential bipolarity of life vs. death are carried through the entire play to the end.

In fact, the basic opposition of the first quadro, that of leaving or remaining in Pedreira das Almas, and therefore life or death, personified in Gabriel and Urbana, which appears to be solved in the central part, is not completely resolved and therefore still exists at the end of the play. Gabriel departs; and Mariana, faithful to her promise to Urbana, refuses to depart. Lourival Gomes Machado in his analysis of the structure of PA points out the various oppositions in the play and the bipolarity of the binary dialectic with non-resolution at the end.[6] However, he does not actually show how these oppositions are

integrated into the structure of the play as has been shown above. Even with the non-resolution of part of the plot, the spectator is left with a feeling, albeit perhaps unconscious, of satisfactory completion due to the symmetrical balance in the overall ascent-descent structure of the play.

PA's initial and frequent use of two, then three actors in dialogue and confrontation and also its use of the group of townspeople voicing two contradictory views stress the pairs of oppositions in the play. In addition, they bring to mind Greek tragedy's two actors, expanded to three by Sophocles,[7] and its two-part chorus.

Shortly after its midpoint PA has the classic tragic reversal or peripeteia, the change in action from one state of affairs to the exact opposite.[8] Instead of Vasconcelos confronting the townspeople, the townswomen confront him. Although PA does not have the usual Greek tragic pattern of conflict mounting to a climax in violent action,[9] its symmetrical pattern conforms to the classic unity of plot in that the structural ordering of incidents is such that none can be removed or transposed without dislocating and disorganizing the whole.[10] Thus PA bears some similarity to Greek models in these aspects of theme and structure.

Tension

The ascending-descending triangular arrangement of character groups and themes reflects the increase and decrease of tension in PA. The scenes indicated at the apex

of the triangle are the high points of the tension pattern of the play. Tension increase to the high point, or crux,[11] in the scene between Urbana and Mariana on the one side and Vasconcelos on the other. Tension is then temporarily relieved[12] by the break between acts and then by the macabre humor of the soldiers scene. Tension then continues but begins to decline as the women appear and surround the soldiers and the resolution begins. (This soldiers/women scene will be discussed in detail in "CHAPTER V. REPETITION WITH VARIATION, ESPECIALLY IN A ESCADA.")

Music

PA, the first of Andrade's plays to utilize songs and music, also uses musical patterns and rhythm in its structure. The ascending-descending pattern of PA brings to mind ascending and descending scales in music. Further, the inverse parallelism of the second half of the play in relation to the first half is similar to musical "retrograde" and "diminuition" in which the melody is imitated backwards and in shorter time.[13] However, since drama is not music, the content is not, nor can it be, exactly the same, as there are differences of significance.[14] There is a change of situation in the second half and at the end as compared to the first half and the beginning.

As indicated above, shortly after the midpoint of the ascending-descending pattern, rhythmic variety is introduced by the repetition with variation in the scene in which the

townswomen surround the soldiers. It proceeds in a series of movements in different tempos and stops. This scene with its Catholic and possibly African sources and musical comparison, will be discussed further in "CHAPTER V. REPETITION WITH VARIATION, ESPECIALLY IN A ESCADA."

The triangular pattern apparent in other aspects of the structure of PA appears in the use of music in the revised PA-T and MAR version. There is chanting of the people in church as the play opens, as the first act closes, and again as the second act (and play) closes. The position of these three chants coincides with the extremities of the equilaterial triangle image of the overall ascending-descending structure of the play as outlined above. The harsh sounds of the musical instruments of the encomendadores das almas procession in the women/soldiers scene of the second half of the play were eliminated in the PA-T and MAR version. Also eliminated in this version was a chant, toward the end of this same scene and the first quadro of the second act, which had been added to the Anhambi edition sold in the theater at the time of the production of the play. These cuts leave only the three balanced points of music and chanting.

The tempo of these three chants varies with the content of the song and the action of the play. The chant to St. Lucy (Martha in MAR) at the opening has an allegro (vivo) tempo. The central chant, asking pardon of God, sung at a Mass for Gabriel's dead father at a point where time weighs

heavily in the play, just before the intermission, has a slow and heavy lento molto tempo which sounds funereal. The final chant, about the fertility of nature,[15] sung as Mariana and Gabriel separate and the people descend to the envisioned fertile region and a new life, has a rapid and lively andante con moto or an allegretto, very nearly allegro moderato, tempo. Its use of eighth notes makes it sound "choppy" as in march music.[16] The music for these chants was approved by JA. It was composed by Diogo Pacheco, who, to serve better the dramatic sense of the play, took his inspiration from popular Brazilian songs.[17]

Time and Waiting

The use of time, especially psychological waiting time, in the action of PA closely follows the ascending-descending pattern described above for other elements of the play. PA, as T, is chronologically linear, with realistic use of time and time gaps at the breaks. Such consecutive order and traditional time technique are most appropriate for this historical play, which focuses on tradition and the past.[18] The chronological sequence of scenes stresses the measured passage of time and its psychological effects, which are important in the content of this play. The stage action shows moments of intense crisis and confrontation, partially the result of off-stage developments and the measured passage of time during the breaks. One week passes from the opening to the end of the first act, and

almost another week passes from that point to the end of the play. The following survey of time use and effects in the action shows the continuance of the overall ascending-descending pattern in this aspect of the play.

Psychological time, especially waiting, is stressed from the start of PA. The historical past and present occurrences of Pedreira are revealed to the audience through a very obvious technique--conversation between a major character, Mariana, and her confidante, Clara. Mariana comments that Martiniano should have returned already. They are also waiting for Gabriel's return because almost half the city has been dreaming of the departure to a new fertile region to which he will lead them. This conversation stresses continuous cumulative action--waiting--from past through present into the future.

When Gabriel does return, much of the current waiting tension is eased. However, a new, more intense and rapid short-time tension replaces it. Gabriel has little time to spare because he is a wanted man (a warrant for his arrest has been issued) and his father is dying. The spectators have already learned the latter fact, but its repetition makes the action of dying continue temporally in their minds. Mariana then says that they will marry as soon as possible and depart, and she and Gabriel talk of their future life in the fertile river valley. In this way the previously distant and vague future becomes closer and clearer.

As the townspeople emerge from the church, their

voices reveal the disagreement between those who plan to depart to a new area and a new life and those who think it is sacreligious to abandon the past and the dead. Then there is a similar opposition between Gabriel and Urbana, Mariana's mother. She reveres the past and the dead ancestors buried at the present site of Pedreira das Almas and wants to preserve the established government. Gabriel represents the future and a new life in a fertile region away from dead Pedreira with its graves, and fights for freedom from the oppressive government. Thus attitudes of time, past vs. future, as well as of death vs. life, confront each other in the present in two scenes, the first involving a group, the second, individual characters. The quadro ends with Mariana and Gabriel embraced talking of their dreams of life in the fertile region and looking into the future soon to become reality.

When the second quadro opens, the construction of the cemetery discussed by Urbana and Father Gonçalo in the first quadro is well under way as are the final preparations for the long-awaited departure to the fertile tableland. Although only a week, one unit of chronological time, has passed in the break between the quadros, it has been a long time psychologically for the people because of what has happened and what has not happened. Gabriel's father has died, Martiniano has not yet returned, and Gabriel is still a wanted man who must leave town as soon as possible. They will depart right after the Mass for Gabriel's father; they

must leave today before the police commissioner catches up with Gabriel. Instead of the first quadro's generally optimistic and slow waiting with only a vague sense of termination and danger, the waiting is now tense with an imminent specific end in sight and a very serious and close threat of danger.

It is time for Mass. As the people enter the church, a guard comes running to announce that the government forces have come up on the other side. Gabriel hides in the grotto. Mariana sees her mother observe this. The sound of approaching drums is heard, and the air is tense with expectation of the imminent arrival of the soldiers. Mariana, tied to the future life but even more to her beloved, promises what her mother, tied to the past and the dead, wants--that she will never leave Pedreira das Almas--if her mother in exchange promises not to tell the soldiers where Gabriel is hidden, thus sparing his life. The sound of the drums gets louder. The fearful anticipation which it causes is quickly abated by the invading soldiers' arrival in the plaza (stage).

The soldiers then bring in Martiniano and resolve a waiting tension held over from the previous quadro at the same time as they establish another. When Martiniano's life is at stake in exchange for the revelation of Gabriel's hiding place and Urbana appears to vacillate, Vasconcelos comments that waiting and patience have limits. Martiniano begs his mother not to tell so that Gabriel will be able to

lead the people to the new lands whose location only he knows. Martiniano tries to flee, in a quick spontaneous action; but a soldier shoots him down without orders, in another quick spontaneous action. Up to this point in the quadro the rapid passage of time is stressed.

However, Martiniano does not die immediately but takes a few moments, in which time he begs Urbana to promise not to tell where Gabriel is hidden. This short amount of clock time is laden with emotional significance; and, therefor, its duration seems long and slow: the seconds seem minutes; the minutes, hours. Vasconcelos gives Urbana three hours to reveal Gabriel's hiding place. Until it is revealed, he will not allow anyone to leave the town for the valley. Because there is no soil left in Pedreira for burial, his stipulation means that Martiniano's body cannot be buried. Since Urbana is now firm in her insistence not to tell, the scene ends in a suspended deadlock, a silent clash of wills holding out in time.

Now there is a break between the acts. Although the previous break between the first two quadros may or may not be indicated by an audience intermission, this break between the acts most certainly is. Such an interruption of the performance and also the intermission time which it gives the audience make the passage of time in the content of the play more psychologically acceptable to the audience although it is of a different length.

The second act begins with apparently the same situation

as at the end of the first act: the stalemate continues. However, instead of Vasconcelos' time limit of three hours, three days have passed. Chronologically less time has passed than in the previous break between the quadros. But, since the unit of measure has changed from the long artificial week to the shorter solar and physiological day, the number of units of time elapsed has increased from one to three. Similarly, the importance of the elapsed time has also increased.

The soldiers on guard duty, who, somewhat like a Greek chorus, both participate in the action of the play and act as representatives of the audience, supplying a fourth dimension as they comment on the action and voice the opinions of the beholders to the situation,[19] feel the burden and monotony of those three days in Pedreira das Almas without change in the situation or action. Their comments about its being Saturday and Lent show that they are aware of calendrical as well as ecclesiastical measures of time. They stress the length of the three days when they speak of Urbana still in the church in the same position watching over her dead son. They stress the effects of the passage of time when they talk of Martiniano's unburied body which has begun to decompose and stink. After three days in Pedreira das Almas with its foul air, gravestones everywhere, and location wedged high in the mountains, the soldiers feel claustrophobia and want to leave, to escape from the place. In fact, some have already disappeared--deserted--

in those three days.

The audience psychologically perceives the duration and slow passage of time through the soldiers' feelings, chronologically through the weekly and religious calendar, scientifically through knowledge of the decay of the body, and even sensorially, albeit only vicariously, through the stench of the corpse. Were all this not enough, the soldiers speak of eternity: the soul does not go up while the body is unburied. Just as the passage of time, one unit after another, has a cumulative effect, the comments of the soldiers, one after another, also have a cumulative effect: they stress the slow passage and action of time.

Next comes the scene in which the women, one after another, request Vasconcelos to make Martiniano live, that is, turn time back. Vasconcelos thinks that they are all crazy. Time cannot be turned back; death is the end of earthly life and time for a person even though the body continues to undergo change, and there is an eternity for the soul. Vasconcelos and the soldiers feel surrounded by the women: time is now very dense and emotional; and its duration rather than passage is now stressed. The women tell him that he can see Gabriel if he enters the church. However, the idea and the stench of the three-day unburied body affect him, and he cannot do so. When he falters the soldiers (on stage) flee from him and the town with its stench; then he also flees. The passive resistence of the patient women, waiting, and the action of time itself[20] have won the town's

cause against the government troops.

The final quadro opens another three days later. These three days are not the heavy, loaded, dragging, apparently actionless waiting time of the previous three days. Just as in the break between the quadros of the first act, much has happened. The townspeople have completed the cemetery and burial of Martiniano. The city appears abandoned. Most of the people have already left to begin the descent to the new fertile region. Only a few people remain, and they depart during the quadro.

The second and final act ends in another stalemate between individuals representative of groups. As at the beginning, time weighs heavily; and there is no specific end in sight. Mariana, faithful to her promise to her mother, remains in Pedreira das Almas with its graves and dead, but thinks of the new land and future which she rejects. Gabriel, faithful to the promise he made to the people, leaves for the new region and a new life, but thinks of Pedreira, the past, and Mariana; and he rejects all of them. In both characters there is an evocation of memory which combines place and time, life gone by and life to come. Although they again speak of their dreamed-of future, it will not be theirs.

Somewhat as in the endings of both T and M, the imposition of present reality marks the end of hope and dreaming. The final scene of the play is the final departure of Gabriel and the people for the promised land, the final

attempt to persuade Mariana to come, the final good-by, the final end of Pedreira das Almas as a living community. It is the separation of the future and those who look to it and the new region from the past and those who look to it and Pedreira. Unlike the stalemate at the midpoint of the play, this one between Gabriel and Mariana has no indication of ever coming to an end and is, therefore, more tragic. PA ends somewhat as it began, with a situation based on the past extending into the future.

This review of time and waiting in the plot of PA reveals the use of symmetry and the ascending-descending pattern in this aspect of the play. Both the initial and final quadros express long-term waiting extending from the past through the present into the future. The central quadros stress the immediate and short-term painful and measured passage and also duration of time. The tension increases as the first act progresses, and reaches a high point in the confrontations in the second quadro. Tension is held during the soldiers scene, increases as the women surround the soldiers, and again reaches a high point in the confrontation scene in the second act. After this second confrontation which is a turning point in the play, tension decreases and the action falls, just as the tension increased and the action rose in the first act.

Ascending-Descending Pattern in Time in Vereda da Salvação

Although VS and PA appear to be so different, dealing as they do with distinct historical times and social classes, there are certain basic similarities in their action and themes, and also some similarity in their structures. Distinctive speech patterns characterize the group, historically in PA, socially in VS. Both plays begin with hope for the future and some indication of fear and conflict. The dreamed-of future in a different place is thwarted by the tragic end involving individuals in PA and the whole group in VS. In both plays the action of the group itself as well as that of the invading police of the outside government causes death, of the whole group in VS, but only of individuals in PA, for in it the whole group overcomes and survives. The anticipated marriages cannot take place because of differing attachments to group and location.

Throughout both plays there is preparation for departure to another location and to a better world. In PA these two places merge in the single fertile region along the banks of the Rosary River. In VS they are separate: in the first part, it is Tabocal, a city; in the second, it is paradise, a better world. Both plays emphasize religion. In PA it is the traditional Catholic faith (with a possible undertone of Afro-Brazilian ritual in the scene in which the townswomen surround the soldiers--see discussion below

in "CHAPTER V. REPETITION WITH VARIATION . . ."). In VS it is the new Advent of the Promise belief which replaces the (probably Afro-Brazilian) sharecroppers' previous Catholic religion, the religion of the landowners. Both plays connect religion to serious economic and social problems of land and its use. Because of these general thematic similarities in the two plays, it is not surprising that there are also some similarities of structure.

Chronological sequence and the ascending-descending triangular pattern of two-part PA appear again in the time and three-point song organization of VS. Originally in three acts, VS was revised over a long period of time and changed to two acts.[21] Both VS and PA use the pattern of a holiday or special day. In PA it is the return of Gabriel and the anticipated departure on a once-in-a-lifetime move to a new region. In VS it is the eve of the annual visit of the religious leader sent from the capital and the group's pilgrimage to Tabocal to meet him. In the second part the anticipated journey changes to the once-in-a-lifetime flight to paradise.

Pattern of Night in VS

The order of events in VS follows the movement of the night, from dusk to darkness to dawn, created on stage by changes in lighting. The first act spans the end of the day and sunset to darkness at the end and break between acts. The second act spans the darkness of the moonlit

night to sunrise and return of the day at the end, comparable to the end of the day at the beginning of the play. The progress of the night in VS, similar to that of the day in O'Neill's Long Day's Journey into Night, is utilized with significance,[22] as will be shown below.

VS opens with the sky reddish as the sun is setting. Because it is almost the end of the penitential week and the eve of the trip to meet the religious leader from the capital, the people must fast, confess their sins publicly, forgive and be forgiven. The sky gradually darkens as the search for sin (and with it the revelation of the characters' pasts) proceeds.

Just before the end of the first act the sky suddenly darkens, and it becomes completely night. This sudden darkness coincides with the "darkest" moment of the play: Ana, the audience representative of logical reason up to this point, leaves the scene after having been violently pushed in her attempt to defend her father, Manoel, the earthly leader, who is finally subdued and forced into asking pardon of Joaquim, the spiritual leader. Then Artuliana is surrounded and dragged off by the sharecroppers to beat the devil--her unborn child--out of her. Finally, Daluz and her infant are threatened as the curtain closes. The suddenness of the darkness of night as well as the darkness itself on stage (along with that of the theater) must certainly affect the audience[23] and thus add to the fearsome effect of the evil and cruel events portrayed.

When Act Two opens, it is several hours later in the night; moonlight shines on the huts and the sky is transparent as crystal. In this act the spiritualism as well as the cruelty of the sharecroppers increase markedly. After numerous references to the anticipated dawn and departure, dawn finally begins to come. Along with dawn come the police and their attack. First there is the news that they will come and shoot at the sharecroppers; then there are shots in the distance; then there is the news that they are arriving and surrounding the group by hiding behind the trees. The light of dawn increases as the mysticism of the group increases. When the full light of morning comes, the police attack with shots and shouts from all directions. As the poor sharecroppers march about singing to God to light the path to salvation, they ironically receive the light of both day and gunfire, the latter from day's accompanying earthly power.

Symbolism of Pattern of Night

The pattern of the night in VS can be considered symbolical.[24] There is still a little daylight while there is still a little interest in the activities of life and work and while realistic earthly Manoel is the leader of the group. However, it is sunset rather than full daylight because spiritual Joaquim is already present and challenging Manoel's position as leader. Darkness enters the moment Manoel submits and the illogicality and cruelty of Joaquim

assume control. Thus day and its light, rationality, depart, to be replaced by night and its darkness, typical symbols of the unconscious.[25] The moonlight shines in the night while Joaquim, mystic fantasy, and irrationality hold sway. The greater light of dawn increases as the sharecroppers become more lightheaded. The bright light of morning begins to glare intensely as the police begin to attack. Thus, the harsh reality of the sharecroppers' world, from which they are trying to escape, returns with daylight to put an end to their mystical fantasy of the night.

Three-Point Song Organization

Somewhat as in PA, song and chanting appear near the beginning, midpoint, and end of VS. Shortly after the beginning, Artuliana sings as she packs her suitcase. Her song fills the pauses between the scenes in Manoel's hut, in a repetition of the same technique used in PA. Shortly after the beginning of the second act, the extent of the harm done at the end of the first act is revealed. Then the sharecroppers return from the purification bath, singing a litany-like chant, at the approximate midpoint in the play's overall length. At the end, the group sings a psalm-like song as it attempts to take flight on the path to salvation and paradise while the police attack.

Opposite Halves

The events at the end of the first part of two-part VS are in a sense a turning point in the action.[26] Strong,

masculine, realistic Manoel and his seductive fiancée Artuliana dominate the first part, which stresses earthly problems. At the end of the first part they become inopertive and recede into the background. Weak, effeminate, spiritual Joaquim and his shriveled mother dominate the second part, which stresses mystical escape.[27] These different characters who predominate in the second act do not reflect or repeat those of the first as do the characters in PA. Rather, they contrast with each other. The first couple is sensuous; the second lacks sensuality. Although both men are leaders, they are opposites in all other respects. Although both women are realistic, Artuliana is young and looks forward to her future life; and Dolor is old and looks back over her past life. The use of these pairs of opposite characters[28] is perhaps less indicative of some symmetry in the organization of VS than of JA's break from the use of symmetry to other structures, in the case of VS, a two-part repetitive ascending, or intensive, structure, which will now be discussed.

NOTES TO CHAPTER II.

SYMMETRY IN M, T, PA, AND VS

[1]Repetition of actions is clearly stated in text of Paul Claudel, Le Livre de Christophe Colomb, pp. 183 & 185.

[2]As JA himself pointed out, quoted by Rocha, "Conversa com JA," p. 55.

[3]For the importance of the opening and closing to an image pattern, I am indebted to Van Laan, p. 183.

[4]JA quoted by [Décio de Almeida Prado] in "Significado de Pedreira das Almas," ESP, April 27, 1958, p. 13, "Teatro" col.

[5]For the distinction between conflict and tension, I am indebted to Ronald Peacock, The Art of Drama (New York: the Macmillan Company, 1957), p. 160.

[6]Lourival Gomes Machado, "Pedreira das Almas Dialética e Estrutura," ESPSL, No. 111 (Dec. 13, 1958), p. 6; reprinted as "Pedreira das Almas," MAR 621-22.

[7]E. F. Watling, "Introduction," in Sophocles, Electra and Other Plays: Ajax, Electra, Women of Trachis, Philoctetes (Baltimore, Maryland: Penguin Books, 1953), pp. 13-15.

[8]John Gassner, "Tragedy," in Dictionary of World Literature: Criticism, Forms, Technique, ed. Joseph T. Shipley, rev. ed. (Totowa, New Jersey: Littlefield, Adams & Co., 1953, 1968), p. 420.

[9]Watling, p. 12.

[10]Gassner, "Tragedy," p. 421.

[11]For the term and meaning of "crux," I am indebted to Beckerman, pp. 50-51.

[12]For necessity for and result of dramatic relief, I am indebted to: Barry, p. 86; Harley Granville-Barker, On Dramatic Method (1930 lectures; 1931) (New York: Hill and Wang, 1956), p. 64; & Thompson, pp. 148-50.

[13]Joseph Machlis, The Enjoyment of Music: An Introduction to Perceptive Listening, rev. ed. (New York: W. W. Norton & Company, Inc., 1963), p. 359.

[14]Barry, pp. 134 & 136.

[15]The lyrics of the last song are by a "P. Gonçalo"; perhaps the padre Gonçalo of the play is named after him.

[16]For the standard Italian musical terminology and interpretation of sound effect of these scores, I am indebted to David Flory, Dept. of Spanish & Portuguese, Rutgers College, New Brunswick, New Jersey.

[17]PA-T 111-13, esp. 111; scores not in MAR.

[18]Sábato Magaldi, "Dramaturgia de Jorge Andrade," ESPSL, No. 107 (Nov. 15, 1958), p. 5, "Teatro" col.; reprinted as part of "Incorporação das Fontes Rurais," in his Panorama do Teatro Brasileiro, Corpo e Alma do Brasil, 9 (São Paulo: Difusão Européia do Livro, 1962), p. 217.

[19]Wilde, Craftsmanship, p. 91; Ana serves the same purpose throughout VS.

[20]Martin Esslin, The Theatre of the Absurd, 2nd rev. ed. (Garden City, N.Y.: Anchor Books, Doubleday & Company, Inc., 1969), p. 29.

[21]Sábato Magaldi, "Revisão de Vereda," in JA, VS, pp. xi-xii, xvii-xix; reprinted in MAR, pp. 634-35, 637-38.

[22]Barry, p. 43.

[23]Beckerman stresses audience response to stage setting, p. 249.

[24]Magaldi,"Revisão de Vereda," pp. xxvii & MAR 643; William York Tindall discusses structure as symbol in The Literary Symbol (Bloomington: Indiana U. Press, 1955), pp. 237-67.

[25]Erich Neumann, The Great Mother: An Analysis of the Archetype, trans. Ralph Manheim, 2nd ed., Bollingen Series, 47 (New York: Pantheon Books, Div. of Random House, 1963), p. 40.

[26]Phillip G. Hill, "The Crucible: A Structural View," in Twentieth Century Interpretations of The Crucible: A Collection of Critical Essays, comp. John H. Ferres, A Spectrum Book (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1972), pp. 90 & 92, makes a similar comment for Miller's The Crucible, a play to which VS has been compared.

[27]Magaldi, "Revisão de Vereda," pp. xxi & MAR 640; Richard A. Mazzara, "The Theatre of Jorge Andrade," Latin American Theatre Review, 1, No. 1 (Fall, 1967), pp. 12-13; [Décio de Almeida Prado], "Sobre o Texto de Vereda da Salvação," ESP, July 15, 1964, p. 10, "Teatro" col.; reprinted as first part of "Vereda da Salvação," in his Teatro em Progresso, pp. 292-93.

[28]The contrasts in these individual characters were discussed by Antônio Cândido, "Prefácio," in JA, VS, pp. vii-viii; reprinted as "Vereda da Salvação," MAR 631-32.

CHAPTER III

TWO-PART REPETITIVE ASCENDING (INTENSIVE) STRUCTURE OF VS

Although both PA and VS have chronologically linear sequence of scenes and development, they are different in their basic overall structures. Even though there is some use of the ascending-descending symmetrical pattern of PA in VS, as already shown, it is not the major structural pattern of VS. Unlike PA in which the second half reverses the events of the first, the events in the second half of VS are a further development of the events of the first. Just as in a sense the third quadro of PA repeated the sequential pattern of the second, as already pointed out, the second part of VS repeats the pattern of the first. Thus the structures of the two parts of VS appear to be parallel. The first part, complete in itself,[1] ascends to a climactic scene. The second part continues where the first leaves off and leads to an even greater climactic scene. Because of this, the overall movement of the play is a continuous forward and ascending one. The single line of mounting pressure leading (via several steps of climactic scenes) to a final climactic scene and also the repetition in the entire play of the pattern of one act are elements of what Beckerman calls intensive structure. By intensive structure he means one in which man is confined in both space and time, with progressive intensification of pressures on him resulting in an extreme turn of fortune and an extreme

shift of realization.[2] VS also exhibits other characteristics of intensive structure, as will be pointed out in the following analysis of its two-part ascending pattern.

Parallelism in Two Parts, with Increment in Second

Various actions and sequences of the first part of VS are repeated with increment in the second. For example, as discussed above, in Act One there is progression from day to night, which comes in at the climactic moment just before the end of the play. Similarly, in Act Two there is a progression from night to day, which also comes in at the even greater climactic moment just before the end. In the first part earthly Manoel is the leader but he is challenged by Joaquim and is finally subdued (held and tied) by the others and submits to Joaquim at nightfall at the end. Similarly, spiritual Joaquim is the leader in the second half, and he (on the ground at one point) and the others are in turn vanquished and annihilated by the greater force of the police to whom they submit at dawn at the end.

Dolor tries to mediate between reality and rationality, represented by Manoel, and the spiritualism and excesses of her son Joaquim. However, both she and Manoel finally yield to Joaquim's requests and mysticism as the only viable solution to their situation.[3] This tendency toward combining of opposites or synthesis appears markedly just before the end of the first part, continues in the second, and culminates in the ending in which Manoel and Dolor, and

also realistic Ana, embrace and remain with Joaquim and the group as they prepare for mystical escape from oppressive reality.

There is a repetition in the sequences of scenes at the beginning of both acts. The first act opens with Manoel and Artuliana on stage talking, followed by Manoel and Onofre. Similarly, the second act opens with Manoel and Dolor on stage talking, followed by Dolor and Artuliana. Thus both acts open with a man and woman on stage, followed by two characters of the same sex. As the first part opens, the tenant farmers are away to meet Onofre, the religious leader from outside the group; they return and Onofre preaches. Similarly, as the second part opens, the share-croppers are also away for religious purpose, that is, to take a purification bath; they return and Joaquim preaches. Both sermons are followed by discussion of Ana and her failure to convert. In the first part Dolor encourages Joaquim to marry Artuliana, and he agrees to propose to her. The subsequent discussion of marriage between him and Artuliana ranges from humorous to pathetic. In the second part Dolor again encourages Joaquim to marry, but she is more insistent and he is more opposed. The subsequent discussion of marriage between him and Dolor ranges from pathetic to tragic.

Both acts end in much group activity on stage. At the end of the first, Artuliana's unborn child and Daluz's baby, both helpless and innocent, are attacked, in an attempt to

eradicate evil, by the group which presumably should protect children. At the end of the second act, the adults, also helpless and innocent (in spirit but not in previous deed) as they march about and sing, are in turn attacked, in a similar attempt to eradicate evil, by the police who presumably should protect people. In both cases the attacks imply murder which is not shown on stage. The confirmation in Act Two of killings at the end of Act One leads the spectator to believe that there are also killings at the end of Act Two.

The theme of striving for freedom from spiritual evil also shows parallelism in the two parts, with increment in the second. The first act stresses confession and forgiveness of sin by members of the group and search for hidden sin which must be confessed. The second act stresses a search for the hidden devil who must be killed. Both sin and the devil must be eliminated in order to free the group and not hold it back from going somewhere. In the first part the anticipated departure, as already mentioned, is for a pilgrimage to Tabocal to meet the religious leader from the capital. In the second part the anticipated departure changes to a flight to paradise to escape this world and attain the glory of heaven. Such projection into the future and pursuit of the future as action of the play are another indication of intensive structure.[4]

Increase and Ascent throughout VS

During both halves of VS there is an increase in emotion, intensity, and conflict. Magaldi points out that the revisions made in the structure of VS have the objective of involving the spectator in a crescendo.[5] Michalski notes the crescendo in the development of the characters, from a state of mystical sublimation in the first act, to a true delirium in the second.[6] Prado states that the second act rises along with the mysticism of the characters.[7] Such increase is necessary because to maintain the same level of attention in an audience, it is necessary to increase interest and intensify action.[8] The rise and increase in VS can readily be seen in the progression of the theme of sin and devil mentioned earlier, in its accompanying progression and increase of harmful acts, assaults, and murders, with the related progression of mysticism and fanaticism.

Sin and Deeds against People

The first act begins with confession of sin and its accompanying asking of pardon and forgiveness. It then proceeds to search for sin hidden in someone, and by the end it begins to focus on the devil. In the second act the group, cleansed of any hidden evil in the purification bath, ignores attempts at revelation of hidden sin. Rather, it is now concerned with finding the bedeviled person who must be killed. As the play progresses, the search for sin gradually changes to search for the devil, forgiveness

turns into murder.

There is a similar progression in implied and actual deeds committed against people. In Act One Joaquim refuses Durvalina's request to permit Daluz to nurse her baby during the fast period, claiming that it would be the same as feeding the wicked. After this indirect but willful harm to a helpless infant, there is an assault on an adult and at the same time a direct threat to the life of an unborn child. Manoel is held down and bound in order to make him submit to Joaquim's leadership; and Artuliana is dragged off into the woods in order to have the devil, that is, her expected child, beaten out of her. One such tense scene, when it is completed, leaves a gap which can only be filled by an even greater one.[9] Immediately thereafter Joaquim focuses on Daluz and her baby, who had cried several times during the threat to and attack upon Artuliana's child. The group then meancingly approaches Daluz and her husband who try to protect their infant as the curtain closes on Act One. In the second act, just before confirmation of the death of Artuliana's unborn child, comes the news of cruelty and serious harm done to the other babies and small children: Joaquim ordered them beaten and thrown into the woods where they are now all dying of fear; Daluz's baby was beaten so much it almost died.

In the second act references to the need to kill a bedeviled person, whomever it is, pave the way, both for the audience and the group of sharecroppers, now enlarged by

tenant farmers from other plantations, for the next assault. Because Jovina, a girl of ten years of age, is thirsty during the fast period, the others believe that the devil is in her and her mother Germana. Therefore, they attack the two women and also Dolor who defends the girl. As a result, Jovina dies. Thus the next victim, after an unborn child and a baby (the earlier death of Daluz's baby is confirmed only later in the play), is a young girl. The members of the group then take Biblical names, starting with Germana. Because Artuliana strikes Dolor, considered pure, in an attempt to make her publicly confess her hidden sin and then insists that she, Artuliana, desires Manoel rather than any paradise, the tenant farmers then focus on her, Artuliana, as the bedeviled one who is impeding their ascent to paradise and who therefore must die. This threatened death of the first adult is avoided because, upon Dolor's request, Joaquim says Manoel and Artuliana can leave the group. Artuliana, who completely rejects Joaquim's spirituality and selects reality, leaves. Manoel remains. Dolor takes on the name and role of Mary. Thus the group has expelled or integrated its divergent members[10] and has not actually killed any adult it menaced or attacked.

At this moment Ana comes with the news that they must all flee because the plantation owner, upon hearing of the beatings of babies, called the police who are coming against them. Instead of innocent or non-conformist individuals being threatened by the group to which they belong, the

deviant groupt itself is now being threatened by the social system to which it belongs. Instead of fighting or fleeing to escape the police, the sharecroppers remain and try to fly to paradise to escape the entire plantation social system. Two shots are heard--the police have killed Artuliana. Thus the group's first intended adult victim is killed. The progression has now gone from a young girl to a young woman. Shortly thereafter the group is surrounded by the police, and then the attack begins with shooting and shouting. It is implied that all the adults of the group are killed. The progression may be understood to go even further since this group is only one of many similar groups in Brazil.

The series of threats and killings shows augmentation, from individual innocent victims, then non-conforming individuals gradually increasing in age to adulthood, to the innocent (in spirit but not deed) divergent group itself, representative of other similar groups. The confrontations follow a similar pattern of augmentation, from those between individuals, to between individuals and the group, to between groups. Such addition of one part to another in a continuous and cumulative sequence or series of augmented steps leading to a major crux and also action which is confrontation are other elements of intensive structure.[11] It should be recalled that the action of PA was also a series of confrontations.

Mysticism and Fanaticism

Closely related to the above-outlined augmentation from sin to the devil and from individual threats to mass murder is the increment of mysticism and fanaticism. This begins early in Act One in Onofre's sermon in which he states that Christ is already in the world to guide them and to show the last path of salvation, which will lead up to paradise. Later in the same act, Joaquim, in the marriage conversation with Artuliana, compares himself to Christ, and states that he is Christ's leader on earth. In the same conversation he reveals his unrealistic belief in the Holy Spirit. Near the end of that act, Joaquim and the others believe that the Holy Spirit descends and speaks to him.

In the second act the sharecroppers, in their preoccupation with cleansing themselves, even in body, are away at a purification bath. There is no indication that they are aware of having done anything harmful or wrong in the beating of the children (or in the later crimes). When they return there is talk of what the Holy Spirit had said. In order to free themselves of the devil in their midst so they can fly to paradise, they kill Jovina whom they believe to be bedeviled. Then they reject their earthly identities and assume Biblical ones. Joaquim believes that he is Christ and that his mother is Mary and pure. Artuliana rejects the latter assertion, and the others then threaten her as the bedeviled person preventing their ascension.

The sharecroppers, by now completely immersed in mysticism, ignore the imminent police attack and prepare to escape the world and its problems by flying to paradise. Joaquim, Christ incarnate, gives directions for flight which the Holy Spirit gave him. This progressive increase of mysticism with its fanatical attempt to stamp out sin and the evil which results in assaults and killings gives VS a causative sequence as its series of augmented crises moves forward in a pattern of witnessing, release, and contraction and also entrapment to release, all characteristics of intensive structure.[12]

Symbolical Significance of Ascending Structure

The overall ascending structure of VS outlined here is symbolical of the rising path to salvation, sought throughout the play. At the beginning in his sermon Onofre promises the last path to salvation to rise from this world to paradise. In order to achieve it, the people try to purify themselves of sin in the first part and to eliminate the devil in the second. Manoel's mention early in the second act of the soldiers' attack on the believers in religious ritual at another plantation and Joaquim's statements that the trip to Tabocal will not turn out well and that "O pecado vai empurrar o ar do mundo e o sofrimento vai indicar a vereda por onde a gente chega no Paraíso"(MAR 250) pave the way for the finale which combines the police attack with the attempted flight to paradise to escape from

the world of suffering. Unfortunately and ironically, this, the sharecroppers' last path, is lighted not by stars with flying angels, as Onofre promised, but by gunfire, as in Manoel's story, with flying bullets. However, in a sense it does lead to their "salvation" from this world.

A somewhat similar symbolical ascending pattern appears in RA, but it is based on the momentum of scene switches of juxtaposed scenes.

Other Elements of Intensive Structure in VS

In addition to the elements of intensive structure already pointed out, VS presents other aspects of intensive structure. One is the diffusion of moments of reversal and reaction (a form of recognition) in the last third of the play and reaction or recognition and facing of the consequences in the last act, as exemplified in the following actions of the second act of VS: the killings and the increases in mysticism; Artuliana's and Ana's awareness of evil performed; the police attack motivated by the earlier child beatings; and the decision not to flee or fight the police but remain, be attacked, and try to fly from the whole social world to paradise. A moment of reversal or augmentation, often involving violent activity, is common at the end of the penultimate act in three- or four-act forms of intensive structure. VS has this at the end of its first or penultimate act in the form of the forced submission of Manoel, the change in leadership from Manoel to Joaquim, and the beginning of assaults on individuals.

This first crux or crucial moment of the play is at the same time "an intense release as a culmination of all preceding events."[13]

These characteristics of intensive structure were present even in the earlier three-act version of VS. Joaquim's unsuccessful flight was at the end of the second or penultimate act. Therefore, in the third or last act the sharecroppers recognized him as the bedeviled person. And the police attack came at the end.[14]

NOTES TO CHAPTER III.

TWO-PART REPETITIVE ASCENDING (INTENSIVE) STRUCTURE OF VS

[1][Prado], "Sobre o Texto de VS," & "VS," Teatro em Progresso, p. 292.

[2]Beckerman, pp. 186-209, 222, esp. 186, 188, 222.

[3]Cândido, "Prefácio," VS vii-ix, & "VS," MAR 631-32; Magaldi, "Revisão de Vereda," xvii, xxii-xxiv, & MAR 637-38, 641-42.

[4]Beckerman, p. 197.

[5]Magaldi, "Revisão de Vereda," xii & MAR 635.

[6]Yan Michalski, "Vereda da Salvação," JdB, July 29, 1964, caderno B, p. 2, "Teatro" col.

[7][Décio de Almeida Prado], "Vereda da Salvação," ESP, July 10, 1964, p. 9, "Teatro" col. (reprint of July 9 article).

[8]Beckerman, p. 50.

[9]Penelope Curtis, "Setting, Language, and the Force of Evil in The Crucible," in Twentieth Century Interpretations of The Crucible, p. 73.

[10]The elimination of opposites in the actions of these characters near the end of VS is discussed in greater detail by Cândido, "Prefácio," VS vii-ix, & "VS," MAR 631-32.

[11]Beckerman, pp. 186, 188, 195.

[12]Beckerman, pp. 204 & 222.

[13]Beckerman, pp. 204-05, quote 204.

[14]Magaldi, "Revisão de Vereda," xvii & MAR 638.

THE DRAMATIC WORK OF JORGE ANDRADE

by

ELIZABETH R. SUTER

Part 2

CHAPTER IV

JUXTAPOSITION OF SCENES ON REALISTIC STAGE IN EARLY PLAYS

In contrast to the completely intensive structure of VS and the partially intensive structure of PA, JA's other published plays generally follow an extensive pattern, that is, one in which there is a broad expanse of both time and space and, therefore, extensive plot with a variety of intensities. In extensive structure the human being is not enmeshed in circumstances but passes through them. Instead of the characteristic of intensive structure, accumulation of parts and action which is confrontation, extensive structure is characterized by juxtaposition of parts and action which is journey.[1] Juxtaposition of scenes on different sections of the same stage setting for purposes of simultaneity is the basic pattern in the central part of T. It is used in most of E and even in parts of VS. The juxtaposition of scenes in T also serves for contrast and comparison, as it does in M, OB, and SBL. Journeys of various types are understood to take place, or to have taken place, in these plays with fixed realistic stage settings.

In RA, S, and C, "the magnitude of action is greater than can be physically accommodated on a stage."[2] Therefore, these plays use minimal setting or none at all and rely instead on the modern techniques of sound, lighting, and film to indicate settings of diverse times and places used in the juxtapositioning of scenes. Even though

each of these plays uses the confrontations of intensive structure in one sense or on one level, they use the journey of extensive structure in another sense or level as the action as well as the element linking the diverse scenes. This chapter will contain a discussion of juxtaposition of scenes and simultaneity on the realistic stage settings of JA's early plays M, T, PA, and also VS. The juxtaposition of scenes in other plays will be included in discussions of their major structural patterns.

Juxtaposition of Scenes in A Moratória

The juxtapositioning of scenes in M takes place on a two-part stage which represents two different time periods and geographic locations. Although the action in each part is linear, the sequential action of the play is not. The overall structural pattern of M has been analyzed by Décio de Almeida Prado[3] and Silviano Santiago.[4] The former critic states that each plane has its own curve, going from hope to despair, or vice versa. Much of the effect of the play and its ultimate physiognomy come from the most adroit superposition of the two curves. He claims that the story as told in chronological sequence would not be the same story.[5]

Silviano Santiago considers M, of Andrade's early plays, to have an original and dramatic structure.[6] He views the use of two planes as primarily a spatial technique. He regards the action as temporally one; the total

action is the sum of two plots (loss of plantation) repeated in different space. The progression in each plane is linear, with one superimposed on the other and with the end of the 1929 plane coinciding with the beginning of the situation in 1932. However, from the viewpoint of internal structure, the arrangement is not straight and horizontal. In each plane there is an ascension toward an optimistic anticlimax and a descent to despair. On the plantation plane the anticlimax is Joaquim's trip to the city to see Arlindo and his later visit to his brother (these are narrated and not shown owing to the unity of place in each stage plane). The ascent is rapid, the descent slow. On the city plane the other anticlimax is the process of pleading a nullity lawsuit in order to regain the plantation. Everything on this plane is slower and more solemn; the optimistic anticlimax is lengthened as much as possible, stretching over the first two acts.

Santiago also points out that the simultaneity of planes permits contrast or similarity in the dramatic tone of the individual scenes. The division into planes leads to a double effect of profundity, in both the geometric and philosophic sense. There is parallelism in the plots and also in the dramatic structure of the plots. JA showed the physical departure from the plantation in 1929 and the final absolute loss of it, with consciousness that departure meant loss, in 1932.[7]

Basically, Prado and Santiago discuss the play in terms of curves of action on two different planes, deal with it as a completed unity, and merely mention the effects the division in planes has on the audience and on individual scenes. George William Woodyard[8] indicates some of the effects created by the use of the two planes, such as reinforcement of incidents; contrast in characterization; parallelism in the development of action; interweavement of past, present, and future in reaction to events; and dramatic irony. In addition, he points out the fusion of hope and despair at the end of Act One, the turning point (announcement of definite loss of plantation) in Act Two, and changes in tension and intensity in Act Three. There is, however, no detailed study of the sequential movement of M, which is the way the audience experiences the play. Therefore, the effects created by the use of the two time-space planes in M will be studied in more detail below.

Time Shifts

In M shifts from one time plane to another manipulate the time perception of events and the time relationship of the two planes--past, present, future--in the minds of the audience. Does it see events as present and past, as the order of stage presentation would indicate? Or as present and future, accepting the earlier as present? Or, as Mendilow indicates for novels of comparable technique, does the focus of presentness shift continually, are the relative

pastness and presentness dissolved, so that the past is no longer felt as distinct from the present but included in it--permeating it, the past ever-developing in the present? Mendilow also points out the importance of before and after in narration as opposed to past and future in time.[9] Is the audience of M, as Dêcio de Almeida Prado suggests, suspended magically in time with a global vision of the happenings and, therefore, seeing and feeling situations differently from the characters because of knowledge of outcome?[10] As the planes merge at the close on the original 1932 plane (with the family gathered as in a portrait instead of involved in routine activity as at the opening), the audience may well wonder if the plantation scenes were a (present) reality, a memory, or merely a technique to provide background information for what was happening on the 1932 plane. Just as contrapuntal music has a richer and more complicated effect than music written with a single melody, the interweaving of the two planes of M has a richer and more complicated effect on time perception than a simple linear chronological order would have had.

The use of more than one acting plane on the same stage was already familiar to the Brazilian public before the staging of M. Nelson Rodrigues' play, Vestido de Noiva, staged in 1943 by Ziembinski and the acting group Os Comediantes, utilized three planes: hallucination, memory, and reality. That play is considered the beginning of modern theater technique in Brazil. M uses simultaneity of two

stage planes to "ressaltar o irremediável da situação no passado e no presente, atribuindo-lhes uma semelhança atemporal."[11]

Somewhat similarly to Sophocles' Oedipus Rex which starts near the end of the story, the last crucial episode in Oedipus' life, and reveals past and present action together in each other's light,[12] M begins on the first plane in the city and refers back to life on the plantation. However, instead of the past being narrated as in Oedipus Rex or as in a completely naturalistic drama, it is shown on the other plane. Stage directions indicate the action of the first plane as about three years after that of the second. Similar to the novelistic time-shift technique which uses extensive dialogue for its effect,[13] the action in both planes is in the dramatic present. However, the later plane has already experienced the earlier, which in turn also has a past (discussed but not shown: Joaquim's business dealings, the early days of marriage and life on the plantation). The time settings of both planes are chronologically past, one a bit further than the other.

Time Perception and Suspense

The use of two planes affects not only the audience's perception of time but also suspense. The usual simple curiosity as to outcome is often replaced by other types of emotions and suspense. The play begins with the family poor and in the city. Whereas perception normally urges to the future, references and memories of the past mean going

backwards to the past; and this past mental image[14] is then acted in the present. Then when there is fear of losing the plantation in 1929, the audience already knows that it has apparently happened or will happen.

The audience feels like the moviegoer who has seen the end of the previous show before the beginning of the film, knows the ending, and therefore has different feelings from those he or she normally would have at seeing events in the plot. The simple logical suspense of outcome is replaced by a stronger suspense of anticipation. In M the anticipation is painful as it was for the Greek audience which knew the stories and the ending of its tragedies.[15] However, since the audience of M does not know the whole story, there is a psychological suspense of complication[16] and of uncovering and discovering the past.[17] There is cumulative revelation as character fundamentally established at the beginning is gradually completed with additional details and analyses by other characters.[18]

In 1932 not only is there hope of return to the plantation, especially for Joaquim who is encouraged by the others; but as the play progresses, there is a real possibility of regaining the plantation through the nullity lawsuit and the moratorium. Therefore, there is a chance that the ending may be different from the one initially anticipated; and, for the first time since the opening of the play, there is suspense as to outcome. But such a possibility and the resultant suspense are destroyed by news of

the loss of the lawsuit in Act Two. The audience may accept this news at face value and fear the moment when it must be learned by all the characters, especially Joaquim; or, dreading the situation, it may secretly let its hope be maintained along with Joaquim's. Either way, there is curiosity as to developments that follow this news, its effect upon the characters, and how they will react.[19] Meanwhile on the 1929 plane there are comparable effects as the original loss of the plantation is learned by one character after another and the departure becomes imminent.

Audience curiosity is gradually appeased but emotion is intensified as the action on both planes moves forward to converge in the situations dreaded: the family's 1929 departure from the plantation and Joaquim's 1932 realization of complete loss of the plantation. The build-up of tension is released near the end by the loss of control and outburst of Lucília, who, perhaps like the audience, early in Act One claimed to have no hope of return to the plantation and criticized Joaquim for his hope, and at the end of Act Two accepted the situation resolutely. By the end of the play, the audience as well as the characters gathered for a tragic family portrait have been purged of suspense and even emotion.

Individual Scenes

The use of the two planes also affects the individual scenes and their interrelationships. Santiago mentioned

the effect of contrast or similarity in the dramatic tone of each scene due to the simultaneity of planes, perhaps better described as alternating action. Because in live theater there is no opportunity as in reading to turn back to scenes already played, each scene supposedly has its own impact.[20] Yet meaning is generally not complete in one scene alone but arises from the relationship of one scene to another, either through immediate juxtaposition or principles of analogy--likeness in difference and differences in likeness; parallels remind the spectators of scenes played earlier, and that memory becomes superimposed on the view of the present action.[21]

By the use of two planes, Andrade juxtaposes related actions and conversations separated by time and place and thus is able specifically to compare and contrast them in the minds of the spectators. Past and present react upon each other as in Ibsen or Arthur Miller.[22] Different from Brecht's scenes (e.g. Mutter Courage), which are completely independent and can (theoretically at least) be rearranged, Andrade's scenes in M are carefully linked. In this way the shifts of plane are made not only smooth but also necessary.

The first shift of planes, from 1932 to 1929, is a good and clear example of how individual scenes on the two planes are connected. The introduction of the second plane and the switch from the first to it are well prepared thematically. The preceding conversation gives the second

plane a temporal and environmental orientation and also contains elements and references that will be repeated in a different form at the beginning of the following scene. The shift is preluded in the 1932 conversation by reference to the possibility of a return to the plantation, to Helena's contrasting city and plantation religious practices, to coffee now and in the past, and help from Elvira. Joaquim promises Lucília that they will return to the plantation. He asks her where her mother is; she has gone to church.

On the word "church" the second plane is lit. Joaquim looks at the religious pictures on the wall, and the audience perhaps notices that the same pictures are also on the wall of the other half of the stage now visible. He comments that Mother used to pray in front of them on the plantation; they were her church for thirty-five years. Meanwhile Helena appears in the second plane, goes to the pictures, and kneels in front of them. (These comments and actions show the second plane to be earlier than the first and to be on the plantation.)

Lucília tries to change the subject, but the audience does not as yet understand why. She asks whether or not the coffee has come and comments on help from Elvira. As Joaquim exits he mentions bad harvests, coffee that is no longer as it used to be, and the lack of rain. Lucília says that when they lived on the plantation the "litany" was the same: rain. At this third reference to the plantation, the action shifts to it.

Joaquim enters the second (plantation) plane. He comments to Helena on the lack of rain, coffee that is no long as it used to be, and prospects of a bad harvest; and she asks about help from Elvira. These are the same topics mentioned toward the end of the previous scene on the other plane, but in reverse order. Lucília's final comment on the previous plane prepared the audience for the same "litany" on the second plane (and again indicated the latter as earlier in time and on the plantation). The significance of the two scenes, however, is different owing to the difference of time and location. The first scene prepares for the second while the second reinforces the first and gives a new perspective to the same topics.

Other switches of plane use similar techniques and also become necessary further to develop themes appearing or mentioned in one plane. The themes which are focused on through the shifts and which also integrate them in Act One are Lucília's sewing and sewing lessons, the need to call Marcelo to get up, Marcelo's lack of interest in work, Joaquim's disapproval of Lucília's romance with Olímpio who is the son of his political enemy in the PRP party, Lucília's first dress, and important news told by one person but not understood at first by another. The material is inherently the same on both planes although varying in two aspects, time and place, and therefore also in focus. The shifts of plane in Act One use and draw attention to the intrinsic similarities of the content.

By means of the shifts of plane, Act Two presents contrasts and parallels, sometimes ironic. At the beginning on the 1929 plane Joaquim announces to Lucília that he has found the seeds, in preparation for the anticipated return to the plantation. Most ironically, this scene is followed by the 1929 news to Lucília of the loss of the plantation and her refusal of marriage out of feeling for her father. By means of simultaneity, Lucília's consideration for her family in 1929 is contrasted with Marcelo's 1932 lack of consideration (he drinks, sleeps lates, leaves his job at the slaughterhouse). The parallels involve the male characters. Joaquim in 1932 tells Marcelo to leave his house; in the next scene in 1929 he does the same to Olímpio. Ironically, neither of the two young men leaves! On both planes Marcelo knows the bad news before the others. On both planes Olímpio is tied to the hope of keeping or regaining the plantation and also to the explanation of its loss. Throughout the act there is talk of the need to face reality, as well as the need to maintain Joaquim's hope. The final simultaneous scene contrasts mother and daughter faced with parallel situations, both in despair.

In the last act the individual scenes on both planes combine present constructive activity with evocation of past events. By their repetitious content, the alternating scenes reinforce each other to stress the meaning of the plantation and its loss to the parents as well as the symbolic taking of the clock, branch, and pictures from the

country home to the city. As Act Three opens Joaquim and Helena prepare to leave the plantation "as if they were only taking a trip." They talk about the early days of their marriage and life on the plantation. This is one way in which the audience learns what the plantation means to them and how much a part of their lives it has been. Then in 1932 Lucília, while adjusting a dress for Elvira, blames the latter for their loss of the plantation and tells her how much it had meant to her parents. She especially mentions how they had arrived in the city with clock, pictures, and branch. This is followed by the 1929 scene of Joaquim's overjoyed entrance with a blossoming branch (which may bring to mind the similar scene with seeds at the beginning of Act Two), then removal of the clock and pictures from the wall, and, finally, the actual departure.

The juxtaposition of the 1929 departure scene with Joaquim's 1932 realization of absolute loss of the plantation (the last scene) reinforces and enriches the emotional significance of both scenes. That earlier departure from the plantation, just shown, was final and is now a memory, for the characters as well as the audience. The alternation of the planes (terminating in the single final scene) permits repetition of the same material with variation and gradual expansion or development. This repetition strengthens the impact of each scene and emphasizes the emotional content.

Final Scenes of Each Act

Another aspect of the use of two planes and simultaneity in M is the arrangement of the final scenes of each act. They are climactic, statuesque, and related to each other in various ways. Santiago considers the final scene of Act One to be the best example in the play of contrast and similarity of dramatic tone achieved by simultaneity.[23] On both planes the content deals with ownership of the plantation and the series of events is the same: one person informs of news and the other does not comprehend at first; then both characters on each plane share the emotion. However, the content value, and therefore the emotion, is opposite: possibility of repossession of lost plantation vs. probability of (original) loss of it, good news vs. bad, hope vs. despair. On one plane the culmination is joyful and on the other, tragic. These opposite situations and emotions cause similar physical reactions in the women of the family. Daughter on one plane and mother on the other both embrace the other character present (Joaquim and Elvira) and cry out for the same person--Joaquim--father and husband respectively. The physical arrangement of the characters on the two parts of the stage is the same statuesque grouping.

The final scene(s) of Act Two again portray(s) mother and daughter, but there is reversal in content as well as the reaction of characters and audience. Whereas at the end of Act One the content of the two planes was different

and the two woman behaved similarly, the situations on the two planes at the end of Act Two are similar and the two women behave differently from each other although they both accept the situation. In 1929, Helena, faced with the loss of the plantation and with only a slight possibility that Olímpio may be able to help, kneels to pray. During Act Two Lucília prayed with Helena on the plantation and went to church with her in the city. Yet in 1932, Lucília, faced with the confirmation of the loss of the plantation, does not pray but resolutely opens the sewing machine.

Although each woman presents a portrait of self-sacrifice and conquered emotion, Helena's reaction is spiritual and a stereotype of the traditional woman in a patriarchal society and Lucília's is practical and a solution to the economic situation. Helena prays that Joaquim's hope be preserved; Lucília sews so that Joaquim and the family be preserved physically. The different actions of the two women when faced with comparable situations contrast the traditional mother and the practical modern daughter. Although the actions are different from each other, the simultaneous final scenes of Act Two, like those of Act One, are parallel in that they present the characters in almost the same static statuesque poses on each plane.

The end of Act Two compared to that of Act One shows a reversal of emotions in individual characters and the audience. At the end of Act One 1929, Helena had only despair; but the audience had a glimmer of hope due to the 1932 pos-

sibility of regaining the plantation. The Helena/audience situation is then reversed. At the end of Act Two 1929, Helena has a glimmer of hope (of keeping the plantation through Olímpio's efforts); but the audience has only despair because of the 1932 failure to regain the plantation. At the end of Act One 1932, there was joy and hope for characters as well as audience; at the end of Act Two 1932, there is no longer any possibility of even hope for either characters or audience.

The final scene of the play, like those of the two acts before it, is both climactic and statuesque. However, it is not double and does not focus on mother and daughter concerned about Joaquim as the others did. Instead, this single scene focuses on Joaquim himself and the family as a single unit. Helena's 1929 prayer at the end of Act Two has been denied and Joaquim has finally learned of the loss of the nullity lawsuit. All the characters accept the situation more or less clamly except Lucília. She must probably continue in the bitter role of family provider at the sacrifice of her personal life (marriage to Olímpio), or marry and sacrifice her father's self-esteem.

The other members of the family gather in a sort of tragic family portrait depicting their past and future roles. Joaquim pulls apart a piece of cloth, an action he performed earlier in the play along with menial tasks about the 1932 house, except that now he has lost all hope and fighting spirit.[24] Helena tries to comfort and console him

as the peacemaker she has been shown to be.[25] Marcelo does nothing, just as he has been incapable of doing anything constructive on either plane. The final scene is that of a live statuary group.

That final scene is the third and final step of two tri-part rhythmic movements involving the ends of the three acts. One is that of convergence or merger of content and planes. Whereas the end of Act One is on both planes with scenes of opposite content value, the end of Act Two is still on two planes but the scenes almost coincide in content value. Towards the end of Act Three the departure from the plantation on one plane coincides with the realization on the other that that depature was final. The movement toward convergence is completed in the final scene of Act Three on one plane only. The content of the planes as well as the planes themselves are merged.

The other tri-part rhythmic movement is also of convergence but of decreasing emotional expression. Whereas at the end of Act One the scenes on the two planes showed the characters overcome by opposite emotions, at the end of Act Two the scenes on two planes show the characters resolutely overcoming similar emotions. Towards the end of Act Three all remaining emotion is purged and removed by Lucilla's loss of control and removal from the stage. The tri-part end-of-act movement of decreasing exteriorization and difference of emotion comes to completion and rest at the end of the play with the characters quietly gathered about

emotionless Joaquim.

These two tri-part end-of-act rhythms repeat and contrast with the rhythm of the two planes. Each plane moves forward, and at the same time there is another vibrating rhythm of alternation between planes. Both of these rhythms involving the planes are active and moving. They are temporarily interrupted by the ends of the acts which are almost static.

Rosenfeld feels that the two temporal planes, which basically repeat the same irremedial situation, suggesting stagnation and paralysis without future, illustrate in their own simultaneous structure (spatialized time) the fulcrum of the theme of the play: stopped time, the moratorium, and its inutility.[26]

Juxtaposition and Simultaneity in O Telescópio

After experience with M, Andrade revised a "very early, linear" version of T to "enrich" the setting and permit dialogue in two places, the dining room and the porch of the plantation home.[27] Unfortunately, this earlier version was not published and, therefore, is not available for study. In the published versions the setting consists of a dining room, with veranda which extends behind and around it and appears at the left, and an entrance porch which extends across front stage the length of the dining room. In the first part of the play the characters and situation are presented by means of conversations of parents and children

as they come and go, with the focus of attention in the dining room. Later the characters separate according to generations; the young people remain in the dining room, and the elders settle on the front porch.

In this way, realistically, without use of curtain or lighting effects, the dining room and the porch become separate acting areas, used in counterpoint and simultaneity, with action in one or the other or both. In the dining room the children play cards as they bicker about the game, comment on city night life, and dispute possession of the choice Vista Alegre part of the plantation. Meanwhile on the porch the parents and another older couple gaze through the telescope (and the women knit) as they discuss the distant stars, complain of the youth of today, recall the good old times of work in their early days on the plantation, and talk about a long-desired trip to the far-away sea and Europe. By adept arrangement of dialogue, the conservatism of the elders is contrasted with the disintegration of the youth; for example, as Francisco talks of missing the time when he first came to live on the plantation, one of his daughters confesses to loving the night club environment.[28]

The use of two dialogues at the (supposed) same time in different stage areas and the assertion of one over the other near the end (the old folks, as indicated in "CHAPTER II. SYMMETRY IN M, T, PA, AND VS") is comparable to the musical technique of "polytonality." In the latter, two or more keys are used together; and one asserts itself toward

the end to restore the impression of orderly progression to a central point. Just as the friction between the streams of music is immeasurably heightened by putting them in different keys,[29] so too the friction between the generations is heightened by putting them in different areas of the stage in the revised version of T.

The separation of the groups in different stage locations also permits use of a technique comparable to musical counterpoint. In the first published version of T not only is there line-by-line alternation between the dialogue of the elders and the youth, but in one section the latter alternate squabbling over their card game with arguing about the division of the plantation (PA-T 191), thus making three topics of conversation supposedly simultaneous. This complex single-line simultaneity may have caused timing difficulty for the actors since, in order to be heard, lines of different conversations must not actually be simultaneous but follow one another. It may also have caused comprehension problems for the audience, since in order to follow and comprehend the sequence of any one conversation, the consecutive lines must be mentally separated and rearranged.

The MAR edition eliminated most of the single-line simultaneity in favor of alternation of segments of conversation. This means that the group not speaking must pretend intimate talk or absorption in activity. The inclusion of temporarily silent groups conveys the feeling of a casual

evening of easy conversation as well as natural and comfortable silences among familiars. The technique itself of alternating rather than supposedly completely simultaneous dialogue in two stage areas is similar to that used in the juxtapositioning of scenes in M and also in E.

Simultaneity in Pedreira das Almas

Before I go on to study the simultaneity and juxtaposition of scenes in the multi-area single setting of E and other plays, I should mention that JA uses simultaneity in the mass group scenes of PA. He also uses it and some juxtaposition of scenes in the multi-area single setting of VS. In the first quadro of PA there is realistic simultaneous action as the townspeople come out of the church and pass through the plaza. Their voices increase bit by bit, one line after another, to create the effect of many people speaking at once, or simultaneity, until they break out in conflict. In the second quadro there is realistic simultaneous action again as the soldiers invade the town and drive the people from the church and other people from the town into the plaza.

In the first quadro of the second act there is limited and measured simultaneity as four groups of three women appear and gradually surround the soldiers. This is followed by a series of simultaneous movements and stops. At one point, as the women run about the stage, there is the effect of simultaneous dialogue as they call out for

Martiniano, his soul, and others, alternating their calls with answers, as in a litany. This obviously controlled and carefully organized series of movements and stops (see discussion in the next chapter) combines with the content to produce an eerie effect. All these instances of simultaneity in PA involve group action, and two of them involve the effect of choral dialogue.

Simultaneity and Juxtaposition in Vereda da Salvação

VS uses simultaneity of action and/or dialogue in the group scenes near the beginning of each act and in the endings of the acts, but its choral effect is different from that in PA. Shortly after the opening of each act, the sharecroppers enter as a group and sing. At the end of the first act, they attack; at the end of the second, they march about and prepare to fly to heaven as they sing. In each of the instances involving song, the singing is in unison; individual voices with individual lines do not stand out as in PA.

In addition to these examples of group simultaneity in VS, there is simultaneous action in various parts of the single multi-area setting. The latter is composed of three huts, with cuts in their walls to reveal an interior room in each; a view of tree trunks in the distance; and a cistern in the center front of stage. Thus the setting has an easily visible foreground acting area and also provides views of other areas. Therefore, characters not involved

in dialogue are still visible as they go about other activities. This creates physical simultaneity. For example, in both acts, Artuliana is seen in her hut, packing her belongings in the first and bedridden in the second, while action and dialogue proceed in other areas. This technique is essentially the same as that used in E, which was probably begun after VS although produced before the final version and production of VS. In VS Artuliana sings as she packs. Her song is heard between other scenes, thus creating an effect of verbal simultaneity as well.

With characters present on several parts of the stage at once, the focus of dialogue can shift from one group to another. For example, in the first act there is alternation between the dialogues of Artuliana and Durvalina in their hut and Manoel and Ana in their hut. Each conversation proceeds linearly, with realistically inspired interruptions. The two conversations are woven together so that when one temporarily stops, the other begins or proceeds. Thus this juxtaposition of dialogue and scenes gives the effect of simultaneous action in two places by the two sets of characters.

Further along in Act One in VS there is another use of alternating dialogues in different places, again creating an effect of simultaneity. However, its objective is different. This sequence serves as a bridge and realistic connective device between two scenes. In the first conversation, Dolor encourages Joaquim to marry, specifically,

Artuliana, and to take the people to Tabocal that very day. Lines at the end of this conversation in Joaquim's hut alternate with a conversation between Durvalina and Artuliana who appear at the door of their hut. Durvalina encourages Artuliana to leave right away for Tabocal. These dialogues prepare for the subsequent one between Joaquim and Artuliana.

After some hesitation, Artuliana begins to cross the open area as she heads toward Manoel's hut. At that moment Joaquim leaves his hut, escaping from the conversation with Dolor regarding marriage to Artuliana. Thus Joaquim and Artuliana meet by chance in the open area. Joaquim confronts Artuliana, at first regarding her work and religious habits, but then regarding marriage. Thus the sequence of alternating dialogues and the topic of departure to Tabocal serve as a connective device between the Dolor/Joaquim conversation regarding marriage to Artuliana and the Joaquim/Artuliana one on the same topic.

Thematic and Structural Similarities in E, OB, SBL

Chronological sequence with realistic juxtaposition of scenes on multi-area stage settings is a characteristic of three of JA's plays produced in the sixties, namely E, OB, and SBL. These three plays have various characteristics in common in both theme and structure. They are obvious comedies,[30] and in this they stand out from the rest of JA's dramatic production. They continue the clash of generations

present in T, M, and PA. All contain the theme begun in M of the older aristocratic traditionalist faced with a new social and economic order, including the need to work for a living and contact with the working class. In these plays, all in an urban setting, JA tried to show both sides, that of the traditionalist and that of the new classes.[31]

These plays, like M, are divided into three acts, with presentation in the first, development in the second, and resolution in the third.[32] The first acts present the situation and oppositions which are developed in more detail and greater depth in the second acts. Toward the ends of the second acts there are major turning points, which involve recognition or revelation of a situation and/or agreement as to the solution of the problem. They provoke or coincide with crucial or climactic emotional scenes. In M it is news of the definitive loss of the plantation. In E it is the almost complete acceptance of institutionalization of the parents as best for all concerned. In OB there is the awareness on the part of the traditional family of Egisto's ambition to marry his son to their daughter, and there is also the signing of the business agreement between the two families. In SBL there are threats to Hélio's position, the arrest of Penteado, and Camila's oral declaration that her mother smuggles. From these points onward the situations can only be carried out to their conclusions; therefore, there is continuous falling action to the ends of the plays. This basic dramatic pattern of presentation,

development, and conclusion also appeared in PA, but did not coincide with the act or quadro divisions.

Although these plays all use realistic juxtaposition of scenes, they do not use exactly the same techniques and structures. In E and the second and third acts of SBL, the juxtaposition of scenes is spatial on a single multi-area setting, thus creating the effect of simultaneity, and temporal in that it involves some repetition of activity. In E the repetition is carefully structured; in SBL it appears to be more free and natural. In OB and SBL there is juxtaposition of characters and scenes with some repetition of similar features for purposes of contrast and comparison[33] of characters and social classes. Although E, OB, and SBL have the above-indicated similarities in theme and structure, each of these plays is different in its overall structure and, therefore, will be analyzed separately.

NOTES TO CHAPTER IV.

JUXTAPOSITION OF SCENES ON REALISTIC STAGE IN EARLY PLAYS

[1]Beckerman, pp. 186-209, 222, 244, esp. 188, 195.

[2]Beckerman, p. 244.

[3]Décio de Almeida Prado, "Prefácio," in JA, M, Agir 1st ed., pp. 7-15; 2nd ed., pp. 9-17; reprinted as "A Moratória," MAR 625-29.

[4]Silviano Santiago, "A Moratória em Processo," PMLA, Vol. 83, No. 2 (May, 1968), pp. 332-39.

[5]Prado, "Prefácio," to M, Agir 1st ed., p. 14; 2nd ed., p. 16; & "M," MAR 629.

[6]With reference to T, M, E, OB, PA, VS, Santiago, "M em Processo," p. 332.

[7]Santiago, "M em Processo," p. 333.

[8]George William Woodyard, "A Moratória," in his "The Search for Identity: A Comparative Study in Contemporary Latin American Drama," Diss. Illinois, 1966, pp. 165-69.

[9]A. A. Mendilow, Time and the Novel (London: Peter Nevill, 1952), pp, in order of reference, 104 & 183.

[10]Prado, "Prefácio," to M, Agir 1st ed., pp. 12-13; 2nd ed., pp. 14-15; & "M," MAR 628.

[11]Magaldi, "Dramaturgia de JA"; cited by Peter Julian Schoenbach, "Jorge Andrade's Dramatic Epic of São Paulo," in his "Modern Brazilian Social Theatre: Art and Social Document," Diss. Rutgers, 1973, p. 75.

[12]Fergusson, Idea of a Theater, p. 17.

[13]Mendilow, Time and the Novel, p. 182.

[14]Henri Bergson, Matter and Memory, trans. Nancy Margaret Paul & W. Scott Palmer (London: George Allen & Unwin/New York: Macmillan, 1911), pp. 113 & 298.

[15]Thompson, Anatomy of Drama, p. 143.

[16]Eric Bentley, The Life of the Drama (New York: Atheneum, 1964), pp. 29-30.

[17]Levitt, Structural Approach to the Analysis of Drama, p. 31.

[18]Long, Role of Nemesis in . . . O'Neill, p. 210.

[19]Wilde, Craftsmanship, pp. 192-94.

[20]Allardyce Nicoll, The Theatre and Dramatic Theory (London: George G. Harrap & Co. Ltd, 1962), pp. 59 & 73.

[21]Van Laan, Idiom of Drama, pp. 237, 245-46.

[22]Levitt, Structural Approach to the Analysis of Drama, p. 27.

[23]Santiago, "M em Processo," p. 333.

[24]Joaquim's reaction is based on an incident involving JA's father, cited by [Magaldi?], "A Libertação de Jorge Andrade," Visão, Vol. 37, No. 10 (Nov. 21, 1970), p. 172; & JA quoted by Rocha, "Conversa com JA," p. 49.

[25]Santiago, "M em Processo," pp. 336-38; Woodyard, "M," p. 162.

[26]Rosenfeld, "Visão do Ciclo," MAR 614.

[27]Magaldi, "Dramaturgia de JA," & "Incorporação das Fontes Rurais," p. 216.

[28]Magaldi, "Dramaturgia de JA"; P[ascoal] C[arlos] M[agno], "O Telescópio," in "Teatro Nacional de Comédia no República," CdM, Sept. 14, 1957, 1.° caderno, p. 15, "Teatro" col.

[29]Machlis, Enjoyment of Music, p. 536.

[30]For discussion of comedy in E and OB, see: Magaldi, "Dos Bens ao Sangue," ESPSL, Feb. 23, 1963, p. 2, "Teatro" col., col. 2, reprinted in JA, E-OB, pp. 102-04, & MAR 650-52; Mazzara, "Theatre of JA," pp. 5 & 16-17; [Décio de

Almeida Prado], "Os Ossos do Barão pelo Elenco do TBC," ESP, March 15, 1963, p. 8, "Teatro" col., reprinted as "Os Ossos do Barão," in his Teatro em Progresso, pp. 258-59; & Rosenfeld, "Visão do Ciclo," MAR 605.

[31]JA, "Os Ossos do Barão," in program for OB, SP, first p. of article; JA quoted by [Décio de Almeida Prado], "Os Ossos do Barão Fixa um Instantâneo da Civilização Paulista," ESP, Feb. 24, 1963, p. 7; repeated by many others, see "BIBILIOGRAPHY II. ARTICLES ON JA AND WORKS AS A WHOLE."

[32]With reference only to E: [Décio de Almeida Prado], "Boa Peça de Autor Nacional no TBC: (A Escada)," ESP, Oct. 7, 1961, p. 7, "Teatro" col., reprint of "A Escada no T.B.C.," ESP, Oct. 6, 1961, 2.º clichê, "Teatro--Estreia de Ontem" col.

[33]Beckerman points out these essential differences in the technique of juxtaposition of scenes, Dynamics of Drama, p. 180.

CHAPTER V

REPETITION WITH VARIATION, ESPECIALLY IN A ESCADA

Since the juxtaposition of scenes in E is organized around a three-act pattern of repetition with variation and development, JA's earlier and partial uses of repetition with variation will be reviewed before discussion of that pattern in E. As mentioned above, the switching of scenes in M from one plane to another, especially in the third act, can be considered a form of repetition with variation. However, Andrade's first real and obvious use of repetition with variation and development is in the scene in which the women surround the soldiers in the first quadro of the second act of the revised version of PA after the stage production. Already discussed was the repetition in the structural pattern in VS. Therefore the women/soldiers scenes of PA will now be reviewed and then E will be analyzed.

Repetition with Variation and Development in the Women/Soldiers Scene of PA

Since, as already mentioned, the stage production of PA revealed flaws in the structure of the play to JA,[1] this discussion will be based on the later, revised version of PA. In it the women speak and move in the scene with the soldiers, instead of stand silently as the music and voices of the off-stage men of the encomendadores das almas procession are heard. In the revised scene four groups of three women appear and stand stiffly. The number of women increases

by threes from three to twelve. Such repetition of the same number creates an uncanny effect.[2] At the same time the number of soldiers decreases by three from six to only three. Thus the women methodically and numerically surround the soldiers. As each of the four groups appears, it repeats the same action; and its spokeswoman repeats almost the same dialogue with Vasconcelos, developing it a bit further.

This repetition with variation and development brings to mind the free imitation in the contrapuntal development of a musical motif which is repeated with slight variation by one line or instrument after another.[3] The musical pattern of repetitions returns upon itself;[4] and in this case the dramatic one does also in that the women repeat the same actions and lines of dialogue. However, since this is drama and not music, the repetition must depend upon a logical structure of meaning;[5] and it does. Here the repetition is a form of insistence upon the theme of the death of Martiniano, and its development is an attempt to make the soldiers empathize with the women in the situation in which they have put them. The visual and verbal integration of this scene marks it as of special importance and a major crisis in the play.[6]

This slow and controlled, measured and almost exact repetition with variation as the stiff women appear and the spokeswomen talk is the first part of a larger repetitive rhythm of movement and stops. It is followed by these

actions:

--fast major movement (the four spokeswomen run);

--stop (spokeswomen stop);

--minor movement (spokeswomen move heads and arms);

--faster and greater major movement and dialogue with repetition with variation (all the women run uncontrolledly about the stage, calling for Martiniano, etc.);

--full stop (women stop, stand stiffly);

--very slow minor movement (Mariana appears to come to life);

--fast major movement (the soldiers run).

This series of movements and stops involves the spokeswomen, then all the women, then transfers to Mariana and then to the soldiers.

The repetition in the appearance of groups of women who surround the soldiers in the plaza and the subsequent series of movements and stops not only reflects but intensifies the fear expressed by the soldiers at the opening of the quadro and, therefore, incites them to flee. The variation in the type and speed of the movements, and the stops between them, bring to mind the variations of tempo and rests in music. The use of movement and gesture here are very close to dance.[7] Music and group movement (or dance) play an important role in two different types of religious manifestation which inspired (or may have inspired) this scene.

As mentioned in the discussion of inspiration in the

introduction to this study, this scene is based upon the penitential encomendadores das almas processions. The sounds of the harsh musical instruments and lugubrious chants of these nighttime processions instilled fear in the populace who fled from them.[8] Similarly, in the play the sight of the women and their dialogue and action instill fear in the soldiers and cause them to flee.

The controlled and then frenetic movements of the women in the revised version of PA are strikingly similar to those of the women in Afro-Brazilian religious ritual. In addition, there are other similarities between Afro-Brazilian cults and the scenes portrayed in PA which support this comparison. These cults tend to be matriarchies, run by women with women as assistants.[9] Similarly, Pedreira das Almas is a matriarchy with Urbana, then Mariana, in leadership position and with women as the only assistants in the confrontation with the soldiers. The leaders of Afro-Brazilian cults are expected to aid their members,[10] and this is exactly what the women of Pedreira attempt to do in this scene.

Traditionally the Afro-Brazilian ritual takes place outdoors in a flat square area of land, called a terreiro, which may be on a height, just as this scene in the play takes place in the plaza or square of high Pedreira das Almas. Active movement and dancing in the ritual is generally limited to women.[11] The filhas de santo (saint's daughters) first dance controlledly to a repetitive rhythmic

beat and later go into near hysteria when they are possessed by the spirit.[12] These wild actions of Afro-Brazilian ritual might well inspire fear in the white, middle-class Brazilian theatergoing public and cause it to flee from such a ritual, just as the actions of the women in the play cause the soldiers to flee.

Multiple Pattern in PA

This pattern of repetition with variation and development in a series of movements and stops is superimposed on the overall ascending-descending pattern of PA, with both of them functioning at the same time in this scene. This use of two patterns at the same time is very much like the musical use of several simultaneous rhythmic patterns or "polyrhythm," one of the innovations through which "Western music achieved something of the suppleness of Asiatic and African rhythms."[13] The latter statement lends support to the comparison of this scene to Afro-Brazilian ritual.

Multiple Pattern and Juxtaposition of Scenes in E

This combination of patterns, one involving repetition with variation, in PA, and the combination of development of two related plots leading to one conclusion and overall pattern of juxtaposition of scenes involving repetition with variation on a double setting in M is carried a step further in E. It combines overall juxtaposition of scenes, overall repetition with variation, and four convergent lines of development (one for each child), all leading to a

single conclusion. In fact, JA stated that everything written up to then (T, M, PA) is a simple preparation for his more ambitious plays, mentioning E as the first of them.[14]

The technical experience with simultaneity and juxtaposition of scenes in two areas that JA gained in M and T leads to the generally unobtrusive juxtaposition of scenes in five basic areas in E. Because the multi-area setting of E involves contiguous rather than geographically separated space and simultaneous and sequential action rather than temporally distant action, the technique of juxtaposition of scenes in E appears to be a simple one. Scenes are not obviously linked to one another but rather are apparently free-flowing and natural. Perhaps it is for these reasons that Magaldi and Mazzara after him feel that the simultaneity and counterpoint techniques of E are simplifications of those used in M.[15]

The Single Multi-Area Setting of E

The action of E takes place on one stage setting with several separate acting areas always visible. The setting represents the lower part of a house showing four rooms which are parts of four different apartments, connected by a staircase with landings. The apartments are occupied by an older couple's four children and their respective spouses and children. This setting with staircase and four apartments or rooms brings to mind those of two other earlier plays: Antonio Buero Vallejo's Historia de una Escalera

(1949)[16] and Eugene O'Neill's Desire under the Elms (1924).[17]

The setting of the Buero Vallejo play is part of a building showing the staircase and doors to four apartments on one floor. Since the only connection among the occupants is that of living in the same building, accordingly, the only acting areas are the staircase and its landings. The interior of the apartments is not visible. In Andrade's play the staircase and its landings form the major acting area of the old couple who link the occupants of the apartments which are connected by the staircase. In addition, action and dialogue take place within the apartments.

O'Neill's Desire under the Elms has as its one stage setting a house with four rooms in which lives a single family. The setting shows the outside of the house. The curtain is lowered and raised to remove parts of the exterior wall in order to expose one room at a time and conceal it again when another is to be revealed, according to the needs of the action. Andrade's setting does not show any exterior wall, and thus there is no clumsy curtain interruption of the natural flow of the action when it moves from one area to another.[18] However, since the other areas are visible, frequently with characters in silent action, the effect of the focus is not as strong as when these other areas can be blocked from sight. This multiple view gives an expansion in space to the forward movement of the plot.

Simultaneity and Juxtaposition of Scenes (with Repetition with Variation) as a Vehicle for Plot of E

Andrade states that he chose the technique of simultaneous planes better to establish the counterpoint between the world of the old people and that of the children.[19] Although characters may be present at the same time in different parts of the setting, there is no real simultaneity of dialogue. Rather, there are sequences of short dialogues on the staircase or in only one apartment at a time. However, the multiple view and activity in different areas combined with the sequence of dialogues gives the effect of multiple simultaneity. The multi-area setting permits themes to be repeated, varied, and developed by different people in different places.

Thus the main theme of E, the children's gradual acceptance of the need to institutionalize their parents,[20] is conveyed visually in the multi-area setting which shows the development of this idea in each of the four children in each of the four apartments. This combination of several lines of action in the development of a single theme is somewhat comparable to polyphonal music or part singing in the round in which first one voice group, then another, takes the lead, while others remain in the background to create a single overall effect. The simultaneous and multiple vision is a most effective choice as a vehicle for the plot of the gradual development of a single idea in the four children.

The naturalness of the juxtaposition of scenes in E disappears in only a few scenes, and then it does so in order to stress the content of the play. One such instance is the close sequential repetition with variation in the action in several parts of the setting near the end of Act Two when the lines of development in the four children almost converge. The children finally admit to each other that their parents can no longer be permitted to be free, a painful realization for each of them. They return to their individual apartments.

Francisco and his wife Noêmia embrace in apartment 3, then Vicente and his wife Izabel do the same in apartment 2, then Maria Clara andher daughter Lourdes in apartment 1, as each seeks comfort from another beloved person. Only Helena is alone; her husband would be little comfort to her since they do not appear to get along very well. Because at this point only three of the children agree upon the need to institutionalize their parents (Francisco will keep the parents virtual prisoners in his apartment rather than send them to an institution), only three children embrace.

This triple scene of two people embracing for emotional comfort at the moment of awareness of crisis is reminiscent of the double final scene of Act One of M in which there are two people in similar embraces in both parts of the stage setting. Later in Act Three of E, in another discussion about their parents and Antenor's lawsuit, Vicente and Izabel embrace, and then Maria Clara and Francisco do the

the same. These scenes of repetition of the same action and pose on the part of the children come toward the end of the play as the children are gradually united in accepting the need to institutionalize their parents.

By the end of the final act, the four convergent lines of development merge; the problem is solved; and the parents are leaving for the institution. Therefore, for the first and only time in the play, all the characters gather together in one place. As the parents leave, the children, descending the stairs after them, stop. Ricardo, returning from the movies, enters and pauses to talk to Antenor. Thus all the characters are static for a moment, grouped as in a family portrait, somewhat reminiscent of the tragic final scene of M.

At this point, the lights in all the apartments are out. The juxtaposition of scenes on the multi-area stage comes to rest in the one central area, just as the action in M returned to one area at the end. Although tragic at heart, this scene in E is more natural and light and is not maintained as a tableau. Humorous dialogue continues during it, and the scene breaks rapidly as Ricardo goes upstairs and the parents resume their departure. The individual members of the family can now go about their activities unperturbed by the presence of the parents.

Repetition with Variation: Major Pattern in E

The two scenes mentioned above, involving repetition

with variation in the multi-area setting and convergence of the four lines of development in the final move of the parents at the end, form a connective link between the overall background weave of juxtaposition of scenes in various areas of the set and the pattern of repetition with variation in the three acts of the play. The most obvious repetition is the parents' one move in each act, with its repetition of the same dialogue with minor variation. In addition, there is varied repetition of several topics throughout the play to show the need for institutionalization of the parents.

Pattern of Moves

At first glance, the one move in each act seems to be a purely mathematical arrangement. However, the three-act organization of presentation, development, and resolution is also reflected in the moves and their positioning within the acts. In the first two acts the move is from the apartment of one child to that of another. In Act One it is from Maria Clara in apartment 1 to Francisco in apartment 3. In Act Two it is from Helena Fausta in apartment 4 to Vicente in apartment 2. In this way in these two acts the parents are seen in each of their four children's apartments. This arrangement completely presents to the audience the supposed routine cyclical pattern of their lives: the parents move each month from the apartment of one child to that of another, thus live in rotation with each of their four children. In Act Three the move is slightly different.

It is from Francisco's apartment, where they have been virtual prisoners for two months, to a home for the aged where they will have a permanent apartment of their own instead of just a room in a different apartment each month.

In the first, or presentation act, the direction of the move is upward. In the second, or developmental act in which the children come to the conclusion that the parents cannot be left free and almost agree on sending them to an institution, the direction of the move is downward. In the final or resolution act, the direction of the move is again downward and also out of the building. The darkening of all the apartments at this last move, leaving only the stairs lit, emphasizes that this move is not a routine one from one apartment to another but the final move from all the apartments out of the building.

There are progressive changes in the position of the moves within the acts. The first act begins with action on the stairs (Juca and Omar) and the parents' move shortly afterwards. In the second act there is a short dialogue on the staircase as regards a possible decision to institutionalize the parents; the move itself is at the middle of the act. In the third act there is a scene with Zilda and Omar on the stairs, and the move of the parents comes only at the end of the act. Thus in the first act or beginning of the play, the move is near the beginning of the act. In the second or central act, it is near the middle. In the final act it is at the end. This progressive shift in the

position of the moves within the acts, with the last move at the end of the last act, subtly and structurally reflects the progressive development of the idea of sending the parents to a home for the aged. The last move in the play is both the parents' last move and the move to an institution.

Dialogue in Moves: Humor and Significance

Just as in each act the move is repeated with variation for significance, in each move the dialogue is repeated with variation for both humorous and serious purposes. The dialogue in the first move is humorous. Amélia and Antenor do not recognize Juca who has been working in the building for six years. They talk of the past, nobility, and especially the emperor. They are concerned about Antenor's documents and lawsuit, the meaning of which is not yet clear to the audience. Their conversation shows them to be mentally removed from present-day reality and engrossed in the nineteenth century.

In the next move Antenor and Amélia repeat the same lines with slight variation. Since the principle of repetition is the basis of humor, such unincremental repetition is funny, regardless of the content itself, and belongs to comedy. Laughter is partly a reflex; and like reflexes, it can be conditioned by a simple repeated pattern.[21] In fact, a newspaper account of the original production mentions the second act as the best and refers to the constant interruptions of the play by audience laughter.[22]

Repetition, especially triple repetition as in the moves in E, is a primitive narrative technique. Repetition and near repetition of verbal formula, as in the dialogue in the moves in E, has an immediately sensuous appeal.[23] In the third move the dialogue includes talk of death and cemeteries, thus subtly indicating that this is the last move for the old couple.

The moves and their repetition are humorous but also serve a serious purpose. These moves display, repeat, and, therefore, stress the parents' lack of recollection from one month to the next, their total immersion in a world of the past century with its social and racial prejudices, and their inconsiderateness of other people. In this way, the repetitious moves help to convince the audience of the parents' inability to function in the present-day world and, therefore, of the need to send them to a home for the aged. This effect is strengthened and confirmed in the last move in which the parents carry their social prejudices into their discussion of death and cemeteries and apparently do not realize that they are going to an institution.

However, the last of the moves is not comic at heart, but tragic. What Andrade first presents as comedy gradually reveals an underlying tragic quality. This is a technique by which modern dramatists manage to achieve the impact of tragedy in a world where, according to Friedrich Dürrenmatt, the tragic is still possible even if pure tragedy is not.[24] It should be recalled that E is JA's first play produced

after the somber and tragic PA.

Incidents

In addition to the moves, each act also repeats other situations and incidents to show that the parents cannot be left free and that they interfere in the lives of the children and grandchildren. These incidents involve Antenor's (and later Francisco's) business mania; the disorganization which the parents' arrival causes in each of the four families, including Antenor's mixing up of the newspaper; and the estrangement of people attached to each other because of Antenor's (and also Francisco's) social, racial, and class consciousness.

Antenor's Outside Business Activities

In Act One, after the move with comments on Antenor's documents, a businessman comes to Maria Clara's apartment to pick up Antenor to see the lands he is selling in Brás, a subdistrict of São Paulo,[25] and to arrange the sale. She explains that her father does not know what he is doing and that he does not really own the lands although he does have a title to property, which belonged to the family long ago and on which many other people have been living for more than fifty years. The businessman accepts her explanation but says that she should not let her father go out on the street. In an ironic juxtaposition, this scene is immediately followed and the act ended by Antenor explaining to Amélia exactly which streets and parts of Brás belong to them.

At the beginning of Act Two, Sérgio comments on Antenor's wandering about alone, obsessed with business plans, in the city and in his office. A bit later a vendor comes to Maria Clara with a bill for the fruit Antenor had been buying on credit during the whole previous month, saying that they were starving him at home. This time Antenor's action cannot merely be explained away; the bill must be paid. Since Maria Clara does not have enough money to do so, she asks the vendor to return later and presents the bill to Helena because the expenses were for her month. Before the parents complete their move in this act, Antenor departs for the city to take care of his business.

After the move there is a second incident in this second or developmental act. A process server comes to Vicente with a summons for his father. It seems that Antenor sold lands, and the buyers are complaining because the lands were sold to more than one person. This happened because Antenor had given power of attorney to people who took advantage of him, sold the lands, received deposit money, and disappeared. More serious than the previous incidents, this cannot be explained away or paid for; Antenor must appear at the Forum (main civil court).

Thus in the first two presentation and development acts there are three incidents, separated by the moves and act break, in which people come to the house because of Antenor's outside or business activities. The incidents are progressively more inconvenient for the children. In fact, the

last one is quite serious and convinces all except Francisco, the oldest son, that the parents should go to an institution because they can no longer be allowed their freedom. At this point Francisco begins to assume Antenor's role in his belief in the lawsuit to regain the lands in Brás.

The third act reveals that Francisco has kept the parents virtual prisoners in a room in his apartment for two months rather than agree to send them to an institution. Now it is he, not Antenor, who is so preoccupied with documents of the past that he ignores the present: his job and his family. This assumption of a parent's attitude and role, beginning toward the end of the penultimate act and completed in the last act of the play, recalls Mariana's similar assumption of her mother Urbana's role in comparable acts of PA.

Parental Disruptions of Lives of Children

Throughout E there are various references to the disorganization which the arrival of the parents causes in each apartment and family, especially in the first two acts. In Act One young Ricardo must give up his room and, therefore, not have a place to study. (Later in Act Two when his father complains of failing grades, Ricardo states that they are from the month when grandfather was there.) Also in the first act, Francisco decides to decline a better position because it involves a transfer to another city and, there-

fore, means that he would have to put his parents in an institution.

At the beginning of the second act, Sérgio complains to his wife about Antenor's going to his office when he is not there and insulting people. In the same act Izabel feels sad that she has to dismantle the decorative touches, which she arranged for her expected child, because the room is to be used for a month by her husband's parents. Later Amélia interrupts Vicente at his work.

By the third or resolution act, the old couple, who had been installed in Francisco's apartment, go to the home for the aged where they will have an apartment of their own instead of living with a different child each month.

Other supporting details add to the picture of the inconvenience the parents cause in the children's lives. There are repeated references to Antenor's mixing up the newspaper so much that no one else can read it.[26] Amélia all but insults her daughters-in-law after the moves of the first two acts. Antenor's lack of tact is even more disastrous. His (and Francisco's) attitude toward genealogy, his racial and social class consciousness, and his non-acceptance of changes in society and the status of their family cause estrangements between people in the family and others.

Estrangements

In the first act there is talk of both an estrangement and an actual separation. There is reference to Antenor's

having broken up a previous romance of Lourdes, and an implication that he may do the same to that of Zilda and her current admirer. Then Zilda comes in upset because mulatto Omar has just broken off with her because of Antenor's slurs about his racial background.

In the second act there is talk of separation and an attempted rupture. Again there is mention of Antenor's having ruined Lourdes life. Helena states to Maria Clara that she will not leave her husband for her father's sake, and thus permit her father to do to her life what Maria Clara let him do to Lourdes' life. Helena's Negro maid tries to resign because of Antenor's insulting comments to her, but Helena convinces her to stay. In this developmental act, as the children gradually realize that Antenor can no longer function in the world, they no longer permit him and his antiquated social attitudes to regulate their lives and relations with other people.

In Act Three, the resolution act, there are again references to Lourdes' breakup; and, instead of an estrangement or an attempted breakup as in the earlier acts, there is a "patch up." First there is a reference to Lourdes' earlier broken plans for marriage. Then Zilda begs Omar to marry her, stressing that she does not have her grandparents' prejudices and that her mother, like his parents, works for a living. She succeeds in reuniting with him, and they will marry. This situation is a marked contrast to JA's earlier plays in which, even when there was no

longer any parental objection, the daughter renounces marriage out of consideration for her parents and their social attitudes. Later when Francisco, who has now also fully assumed Antenor's social attitudes, criticizes Maria Clara about Zilda's relationship with a mulatto, Maria Clara defends her daughter. She states that she will not permit him to do to Zilda what he and their father did to her other daughter Lourdes because she got engaged to an Italian. Maria Clara points out to Francisco that nowadays their traditional name and lineage are no longer significant. These two scenes in this resolution act stress that there will be no more estrangements in the family because of social attitudes of the past.

There is progressive movement and rhythm in the content of the estrangement theme in these three acts. In each act there is mention of Lourdes' previous romance which had been ended by Antenor in the past. In the first (presentation) act there is an actual separation in the present. In the second (development) act there are potential but averted estrangements. In the third (resolution) act the couple separated in the first act reunite, and there is a defense of this relationship between different classes and races. In the cases involving the old couple's children, the estrangements are averted. However, in those involving the third generation and outsiders, the estrangements succeed, either permanently as in the earlier romance of Lourdes, or temporarily, as in the present one between Zilda and Omar.

The estrangements have gone from permanent in the past, through temporary and potential but averted in the present, to (probably) none in the future. The latter is confirmed in OB in which the traditional parents actually encourage marriage of their daughter to someone of a different and "lower" background.

Act Endings

In addition to the repetition of moves and themes in E, there is also repetition with variation in the act endings which all show the parents out of touch with present reality and mentally in a world of the past. Since the last thing heard or seen is apt to remain most vividly in memory, showing the parents' senility at these ending points is most effective in convincing the audience of the need for institutionalization. Already mentioned was the ironic juxtaposition of the ending of the first act in which Antenor explains to Amélia which streets they "own" in Brás, right after Maria Clara explains that he does not really own the land in Brás.

The final scene of the second act shows the elders' lack of comprehension of the present and their absorption with the past. They do not understand the confusion about them even when told that Izabel is going to the maternity hospital. While the children are busy with new life and the future, the parents talk of Antenor's lawsuit and the past. They mention a judge who once gave a judgment against

Antenor and the judge's ancestor who accomplished all sorts of things, except turning white. There is humor in the punch line, but the story is pathetic if one considers the poor man in question. Similarly there is humor in this act ending, but it is pathetic if one considers the people involved. The parents, here as elsewhere, are oblivious of the present about them and are immersed in their own imaginary universe of the past,[27] which is not even their own but that of their ancestors.

The end of the third act, the final scene in the play, is the final move to an institution. As mentioned earlier, the parents are unaware that they are going to an institution. The act and the play end with Antenor talking of the past and calling "senhor Conde!" much as he did in the previous moves. In these ways the senility of the parents and their mental alienation from present reality, and therefore the need for institutionalization, are given a final emphasis.

Effect of Repetition with Variation in E and Conclusion

The recurrence of these numerous situations with variation and development as the play proceeds creates a feeling of easy rhythm.[28] Prado has equated the rhythm of the play to that of the large collective heart of the family, pulsating nervously in its minutes of ordeal.[29] In addition, these repetitions excite the audience to anticipate the results, much as in the deliberate repetitions in the farce

construction of the Commedia dell'arte.[30] The various forms of repetition in E are thus essential to the overall effect of the play. Such significant repetition also serves as a means of relation in the juxtaposition of parts and is characteristic of extensive structure.[31]

Somewhat as in E, carefully organized mathematical repetition with variation and linear development is used in C. However, since the technique of juxtaposition of scenes used in it (and RA and S) is different from the realist one used in E, OB, and SBL, it will be discussed separately later on along with RA and S.

NOTES TO CHAPTER V.

REPETITION WITH VARIATION, ESPECIALLY IN A ESCADA

[1]Flávio Rangel, "Jorge Andrade, Um Fazendeiro do Ar," Senhor (Rio), No. 1 (1959), p. 55.

[2]Sigmund Freud, "The 'Uncanny'," trans. Alix Strachey, in Freud's On Creativity and the Unconcscious: Papers on the Psychology of Art, Literature, Love, Religion, ed. Benjamin Nelson, Harper Torchbooks, the Cloister Library (New York: Harper & Row, 1958), p. 144.

[3]Machlis, Enjoyment of Music, pp. 358-59.

[4]Barry, Dramatic Structure, p. 137.

[5]Barry, Dramatic Structure, pp. 135-36.

[6]Styan, Elements of Drama, p. 107; for the importance of groupings of characters and movement to the creation of impressions, I am indebted to Styan, p. 105.

[7]Beckerman indicates that in theater there is always an impulse pushing in the direction of dance, but there is a reluctance to have stage movement actually become dance, Dynamics of Drama, p. 232.

[8]MAR 105-06; & Melo Morais Filho, "As Encomendações das Almas," in his Festas e Tradições Populares do Brasil, 3rd ed., rev. L. da Câmara Cascudo (Rio de Janeiro: F. Briguiet & Cia., Editores, 1946), pp. 249-55, esp. 254-55; Luís da Câmara Cascudo, "Encomendação das Almas," in his Dicionário do Folclore Brasileiro, 2nd ed. rev. & aumentada, Enciclopédia Brasileira, Biblioteca de Obras Subsidiárias, Série A Assuntos Brasileiros, 6 Ciências Históricas e Sociais,1(Rio de Janeiro: Instituto Nacional do Livro, Ministério da Educação e Cultura, 1962), pp. 292-93.

[9]See, for example, Ruth Landes, The City of Women (New York: Macmillan Company, 1947), pp. 28, 32, 38, 46-48, & 81.

[10]Roger Bastide, Le Candomblé de Bahia: (Rite Nagô), École Pratique des Hautes Études, VIème Section; Le Monde d'Outre-Mer: Passé et Présent, Première Série: Études V (Paris: Mouton & Co, 1958), p. 47.

[11]See, for example, Landes, City of Women, p. 52.

[12]For a more detailed yet concise description of Afro-Brazilian ritual, see Arthur Ramos, The Negro in Brazil, trans. Richard Pattee (Washington, D.C.: The Associated Publishers, Inc., 1939), Chapter VII, "The Cultural Heritage of the Brazilian Negro--Religion and Worship," pp. 80-93, esp. 85-87; for an account of an American woman's visit to a terreiro and ritual, see Landes, City of Women, pp. 40-58.

[13]Machlis, Enjoyment of Music, p. 524.

[14]JA quoted indirectly by Rangel, "JA, Fazendeiro do Ar," p. 54.

[15]Magaldi, "Incorporação das Fontes Rurais," p. 218; & Mazzara, "Theatre of JA," p. 5.

[16]Antonio Buero Vallejo, Historia de una Escalera: Drama en Tres Actos, ed. José Sánchez (New York: Charles Scribner's Sons, 1955) (a readily available edition), p. 7.

[17]Eugene O'Neill, Desire under the Elms, in Twenty Five Best Plays of the Modern American Theatre: Early Series, ed. John Gassner (New York: Crown Publishers, 1949), pp. 28-53.

[18]This same comment regarding rhythm, but with reference to the more usual and elementary changes of scenery from one scene to another, by C. A., "A Escada: de Jorge Andrade, no Nacional," A Voz (Lisbon), Nov. 2, 1965, p. 2, "Teatros: Primeiras Representações" col.

[19]JA quoted indirectly by [Décio de Almeida Prado], "O TBC Apresenta a Partir de Hoje a Peça A Escada," ESP, Oct. 5, 1961, 2.º clichê, p. 11, col. 2.

[20][Décio de Almeida Prado], "A Tradição como Obstáculo à Vida: (A Escada no TBC)," ESP, Oct. 25, 1961, p. 9, "Teatro" col.; reprinted as "A Tradição como Obstáculo à Vida," in JA, E-OB, p. xi; & as "A Escada," in Prado, Teatro em Progresso, p. 224.

[21]Northrup Frye, Anatomy of Criticism: Four Essays (Princeton: Princeton U. Press, 1957), p. 168.

[22][Prado], "Boa Peça . . . E."

[23]Barry, Dramatic Structure, pp. 116-18.

[24]Van Laan, Idiom of Drama, pp. 362-63, with reference esp. to Anouilh and Musset, and citing Duerrenmatt, "Problems of the Theatre," trans. Gerhard Nellhaus, in Playwrights on Playwriting, ed. Toby Cole (New York: Hill and Wang, 1961), p. 136.

[25]Guia de São Paulo, Ano 37 (1967), p. 49.

[26]E. g., see MAR 355, 359, 362, 365, 374, 383-84.

[27]Prado, "Tradição como Obstáculo," E-OB ix, & "E," Teatro em Progresso, p. 223; & Richard M[cGee] Morse, "Mito Urbano e Realidade," in his Formação Histórica de São Paulo: (De Comunidade à Metrópole) (São Paulo: Difusão Européia do Livro, 1970), p. 413, & in MAR, 646.

[28]Forster, Aspects of the Novel, p. 240; Frye, Anatomy of Criticism, p. 77.

[29]Prado, "Tradição como Obstáculo," E-OB xi, & "E," Teatro em Progresso, p. 225.

[30]K[athleen] M. Lea, Italian Popular Comedy: A Study in the Commedia Dell'Arte, 1560-1620 with Special Reference to the English Stage, Vol. I, 2nd ed. (New York: Russell & Russell, Inc., 1962), pp. 194-95.

[31]Beckerman, Dynamics of Drama, p. 195.

CHAPTER VI

CONTRAST: MAJOR PATTERN IN OB & SBL

The juxtaposition of scenes in OB and SBL also involves some repetition with variation in dialogue and in situation. The major pattern, however, is that of contrast, with synthesis in OB but not in SBL. JA had already used contrasting characters and elimination of their differences in VS, and merger in the ends of acts in M. Both OB and SBL use contrast for social purposes. OB focuses on families of different origins and traditions, the formerly wealthy, aristocratic Brazilians and the newly rich, immigrant Italians, and leads them to union. SBL focuses on individuals of different social classes, the same formerly wealthy, aristocratic Brazilians and those who are poverty stricken, and stresses the radically different treatment which these two groups receive in the Brazilian judicial system.[1] Both plays contrast characters and social groups by juxtaposition of scenes in which certain situations are repeated with variation in order to heighten the contrast.

Contrast and Synthesis in OB

Because JA had written E showing the aristocratic family in its decline, he wrote OB to show its opposite, the immigrant family in its ascent.[2] The contrast of the traditional Brazilians and the immigrant Italians appears both in the content and the structure of OB.[3] The first part of Act One presents the Italian immigrant couple and their

bachelor son. Then, in a causally motivated juxtaposition of scenes,[4] the second part presents the traditional Brazilian couple and their marriageable daughter. The clear symmetry in the composition of the two families equilibrates the forces in opposition.[5] By this immediate juxtaposition and the similarities in their composition, the two different families are contrasted for the spectator.

This sequential presentation can be considered thesis and antithesis. There is a hint at synthesis toward the end of the Brazilian family scene when Veronica positively appraises the characteristics of Italian worker Egisto. Synthesis actually begins at the end of the first act when the two families meet and introduce themselves to each other. The contrast stressed in the first act continues in the second which ends with partial synthesis; it continues again in the third act which ends in complete synthesis. Magaldi also points out that all the movements in OB are convergent.[6]

Act One

The contrast of the divergent family traditions actually begins in Act One before the second family is even presented. For example, the humorous scene between Bianca and the maid Elisa contrasts them and reveals their differing social backgrounds. In the former's illiterate working-class culture, the woman of the house works in the kitchen. According to the latter's traditional Brazilian standards,

the woman of the house does not work in the kitchen but merely gives written orders to servants in the kitchen. Martino's criticism of his father's behavior and the conversation between them reveals that the young man is aware of and even accepts upper-class Brazilian attitudes regarding propriety of behavior and deprecation of immigrant background, that makes it a barrier to marriage.

Act Two

The break between Act One and Act Two, after the meeting of the families, gives the spectator time to speculate on what their reactions will be toward each other. The most violent clash is between the members of the younger generation, and the most obvious agreement is between the two sets of parents. Act Two completes the comparison of these two families of divergent traditions and begins synthesis as the individuals interact with each other.

Although of contrasting origins, Martino and Izabel are shown to have some attitudes in common. He appears to be ashamed of his working-class immigrant background and does not like the idea of his father selling, instead of merely giving away, the traditional possessions which his family has acquired. Similarly, Izabel is annoyed by her traditional family's stress on ancestry and lineage and does not like the idea of buying the old things which once belonged to her family but no longer do. Just as Martino is uncomfortable at meeting this Brazilian family who comes to his

house to purchase these things, she is uncomfortable at being there to purchase them. Her family prides itself on its name and tradition, his on its money and possessions such as factories.

The young people's attitudes of rejection of their family backgrounds predispose them to each other; however, although there is a certain underlying attraction, this first meeting shows them in dispute,[7] denigrating the values of each other's class. Nevertheless, in a beginning of synthesis, there is an indication of appreciation of each other's traditions. Izabel promises to go to the kitchen to cook with Bianca. Martino intends to go to the Bandeirante House and to Ipiranga Museum, preservers of Brazilian tradition. In a sense, the pattern of thesis, antithesis, and synthesis is apparent in the first meeting of the two young people.

Act Two also shows contrast and synthesis on the parental level. There is apparent agreement between the Brazilian Verônica and the Italian Egisto on the advisability of marriage of their children. This situation contrasts markedly with those in previous plays in which the parents or older generation oppose marriage of their daughters to young men of differing social, political, or racial backgrounds. There is also agreement between the two sets of parents on a business deal. At the end of the act, the four parents sign and toast to their new business association. But even in this there is contrast. Bianca and

Egisto can barely sign their names, whereas the Brazilians are literate. Egisto even toasts with a pan for separating coffee beans, instead of in the traditional way, with a glass.

In this second or central act of the play, the scenes are shorter and there is more alternation of focus on the two different families than in Act One. In this way, the structure reflects the interaction and beginning of synthesis between the two families. In one scene Egisto talks to his son Martino regarding this marriage and, to encourage him, gives the sad example of an acquaintance's marriage based on other criteria. In a subsequent scene, the same situation is repeated with variation for the other family. Verônica advises her daughter Izabel on this marriage and, to encourage her, gives her the happy and prosperous example of an acquaintance's marriage based on similar criteria.

Although not portrayed on stage, a feeling of simultaneity is conveyed through the implied action going on beyond the living room stage setting, such as examination of things in other parts of the house, a trip to the factory and back, and, finally, the showing of the chapel with the bones. These activities not only logically motivate the entrances and exits of characters but also make the audience aware of the duration of this visit which seems long to Izabel and Miguel. The length of time makes logically acceptable Egisto's winning over of Verônica to the idea of the marriage of their children and especially his winning

over of Miguel to a business arrangement between the two families.

Act Three

The time gap of two years between Acts Two and Three of OB allows for the business union of the two families to come to fruition, and similarly, for the suggestion of marriage of the younger members of the family to come to fruition. When Act Three opens there are signs of wealth in the older members of the traditional family, a result of the profitable commercial association with the Italians. Not only are Izabel and Martino now married, but it is the christening day of their first child. The latter incarnates the synthesis or union of the two families.[8]

This last or resolution act continues the contrast of the two families and shows the completion of their union. Similar in structure to the first act, it first shows one group of characters of one tradition, then focuses on the other side, and unites them at the end. Since the nuclear families shown earlier are now united, Act Three introduces the extended family, Izabel's aunts and uncles, in order to continue the contrast. The reverse of the first act, this one begins with the traditional Brazilians and their views, and then presents the Italian side, now spoken for by Izabel and Miguel. It then reaches synthesis of the two cultural lines.

The aunts and uncles are all extremely traditional and conservative in their values except Aunt Ismália (Marta in

MAR), who is modern and liberal in comparison to the others. They discuss the Brazilian peerage and the family pattern of naming children, stressing the use of the mother's surname, instead of the father's, in final position in the child's name. The next scenes show Izabel's contrasting attitudes. She now calls herself by her husband's one Italian surname instead of her own family's series of surnames. In addition, she insists on naming the child after his paternal rather than maternal grandfather, thus breaking another family tradition. She has now accepted the Italian tradition even more than her husband and mother-in-law who would give the child names from her family.

Leading to synthesis, Miguel, in an attempt to convince the aunts and uncle to accept union with the Italians, repeats the lines which Verônica used earlier in the play with him when he balked at the idea of such a union. At one point Lucrécia even repeats Miguel's previous response. Whereas earlier in the play the 40 years of Egisto's work in Brazil were repeatedly contrasted with the 400 years of tradition of the Brazilians, the latter is now contrasted with the 2,000 years of Italian tradition.

Although the two families are now merged in the present and the future through the business arrangement and the newborn child, the genealogy-conscious aunts and uncle cannot accept the union of their noble family with the immigrant Italian family without linking them in the past. After the baptism, indicated by a lowering and brightening of lights,

they find that Bianca's Neapolitan family descends from a brother of the grandmother of Fernão Dias, the great São Paulo explorer of Brazilian tradition. The discovery of this noble ancestral link permits the aunts and uncle to accept the union of the two families, and also unites the families on the ancestral level in another synthesis.

At the end of the play, the two gifts for the baby show the two families' mutual acceptance of each other's heritage. Izabel's gift is a golden coffee pan representing the Italian immigrant grandfather who owes the start of his wealth to hard work with a pan on a coffee plantation. Egisto's gift is a golden miniature of Martim Afonso de Sousa's caravel, which brought colonists to Brazil, representing the Brazilian traditionalist lineage to which he has been aspiring. The two families are now one in the business association, the child, the common ancestor, and the mutual acceptance of each other's heritage. Egisto has thus legitimatized his rights to burial with the baron's bones. Synthesis is complete and OB ends.

Contrast: Major Pattern in SBL

Contrast of characters and social groups is continued in SBL,[9] but there is no synthesis. Rather, there is the reverse; as the play proceeds, the differences become greater and are affirmed. Unlike OB, in SBL the events all take place within one solar day, thus presenting a kind of unity of time. Act One takes place in the morning; Act Two,

a few hours later; and Act Three, between eight and nine p.m. of the same day. The actions of the characters and the events during this day in SBL, just as the moves in E, represent the standard pattern of behavior. To show the bias in the Brazilian judicial system, individuals of different classes are compared and contrasted both in their behavior and in the treatment which they receive; and differing views of social reality are presented. These contrasts and comparisons are achieved technically through conversations between individual characters, through juxtaposition of scenes, and through repetition of certain incidents with variation.

Act One

In the first act the conversation between Camila and her elegant mother Noêmia contrasts them and reveals their different attitudes and ways of life. They are of the upper class but no longer wealthy. Camila has not only accepted the need to work for a living but finds positive value in achievement through one's own accomplishments instead of use of influence and name. Noêmia does not like the tiny house in a poor area and wants to live as in the past when they were rich. She has just returned from one of her trips to Europe, paid for by resale of her foreign purchases to Brazilian friends for a profit.

Camila's extroverted co-worker Carmem calls for her, and the scene between Carmem and Noêmia establishes a class contrast. Noêmia's upper-class sensibilities are shocked

by the young working woman's boisterous manner, dark appearance, family without long ancestry, colloquial language and slang, travel within Brazil instead of abroad, mention of poverty in the North of Brazil, criticism of Brazilian officials, and, finally, criticism of Camila's ladylike manner in courtship. The behavior and conversation of Camila's working-class friend here contrast with those of Noêmia's upper-class older friends who come to visit, or rather to buy the things which she has brought from Europe. Their chatter reveals deprecation of Brazilian products and exaltation of Western Europe and its products over other parts of the world and their products.

The subsequent dialogue between Simão (Simon in SBL ed.) and Noêmia reveals the two different types of smuggling or contraband which each practices: Noêmia's is an independent and more-or-less innocent personal practice; Simão's is part of an organized smuggling ring. At the end of the act Hélio arrives and arrests both Simão and Noêmia, who are to be taken to police headquarters.

In the MAR version the scenes in Act One dealing with each character are generally complete and juxtaposed in the sequence outlined above; thus the contrasts of character types and classes is quite clear. In the earlier edition scenes dealing with individual characters were separated into segments; and there were, therefore, more scene shifts and more complexity in the juxtaposition of scenes. The arrest at the end of this act permits the remainder of SBL

to be set in the police headquarters in order to show greater contrasts not only of characters representative of different social classes as in Act One but also of the treatment which they receive in the Brazilian judicial system.

Acts Two and Three

The police headquarters setting consists of several areas: a center lobby, with a curved staircase with railings leading upward, Hélio's office on the right side of the lobby, and the guards' office on the left. As in the single multi-area setting of E, action can take place at the same time in several areas as well as on the staircase. The scenes switch from one area to another but action frequently continues silently in one area while there is dialogue in another.

The careful integration and sequential arrangement of scenes used in M and T and the obvious pattern of repetition used in E are not used in SBL. Much as in Brechtian technique, many scenes appear to be complete in themselves and independent of immediately preceeding and following scenes. Thus the order of many of them could, theoretically at least, be switched. Also reminiscent of Brecht, these separate but juxtaposed scenes present socio-political criticism. By showing routine activity in the various parts of the main floor of the police headquarters while Noêmia or Hélio are upstairs or between scenes involving them, Acts Two and Three contrast the rough or familiar treatment,

and subsequent imprisonment, which the poor people receive at the hands of the guard, soldier, and Garcia, with the gentle, respectful treatment and release which upper-class Noêmia and Penteado receive from the same officials.[10] The juxtaposition of scenes in different areas unifies near the end of both acts to a juxtaposition of dialogue sequences in one place, the lobby; thus, each act and the play come to rest.

Perhaps some critics' views of Acts Two and Three of the productions of SBL should be noted before the discussion of contrast in them continues. Rodrigues considered Act Two the best, with its scene of the visit of Noêmia's influential friends, including a priest and military official, to the prison.[11] Michalski considered this same scene to be false and below the level of JA, author of VS.[12] (That scene was eliminated in MAR.) Jafa felt that the play ended in the second act, but continued lazily without text or brilliance of acting.[13]

The contrast of different characters through dialogue in Act One is continued in some scenes in Acts Two and Three. Several times Garcia gives advice to Hêlio on how to get along in the biased and corrupt system. In contrast, Hêlio is upright and believes in unbiased and equal justice for all.

Toward the end of the second act Noêmia talks with Shirley, a prostitute, in a more striking difference of class and vocabulary than that of the conversation with

Carmem in the previous act. Instead of hearing about poverty in another region of Brazil and not believing it, Noêmia is now confronted with it in person. (The earlier SBL edition includes the scene near the end of the second act with friends of Noêmia, but it and the additional characters it requires are eliminated in MAR.)

At the beginning of the third act, in the third such situation, upper-class, formerly wealthy Noêmia converses with lower-class, poor Mãe[14] (Mother) (Marta in MAR) to pass the time. Their womanly roles as wife and mother provide a basis for small talk and reveal the striking differences in their lives.

As Mãe comments on the elegance of Noêmia, the scene switches to the guards' office where crude Malandro (rascal) is being interrogated. He uses picturesque language in an attempt to free himself, stressing his hard life. This scene contrasts with one in the previous act in which Noêmia tried to free herself by subtly referring to social and judicial reality. The next scene in Act Three reveals that the case against Noêmia has been closed, that both Simão and Penteado were freed, that Noêmia must sign a simple declaration promising not to do it again, and that she will not be punished. As Noêmia is preparing to leave, entirely free, the Malandro is being sent to jail. He had actually been fingerprinted, while in the previous act the jailer did not have the nerve to fingerprint Noêmia with her fine hands.

This review of contrasts through conversations between

characters of different classes and juxtaposition of scenes for contrasts shows that much of the effect is achieved through repetition with variation. There is cumulative repetition in the scenes dealing with the lower class, for example, in the treatment of the five indigents in Act Two, the two prostitutes in the same act, and the conversations in each act between Noêmia and a woman of a lower class. To these can be added the scenes in which Garcia gives advice to Hélio. There is also contrastive repetition, such as in Noêmia's and the Malandro's attempts to free themselves and their fingerprinting. The repetition of these scenes does not form a major pattern as in E, or even an obvious one, except perhaps in that of the conversation between Noêmia and a lower-class woman in each act. Rather, these repetitions are part of the broader use of dialogue and juxtaposition of scenes to contrast character and social class and the treatment which they receive.

Social Reality/Major Characters/Past, Present, Future

This contrast of characters of different classes and the treatment which different social classes receive in the police headquarters represents social reality and forms one aspect of the presentation of it in SBL. In addition, in each act the dialogue stresses the major characters' differing views of social reality, and the action shows social reality at work against or in favor of these same characters.

In the first act Noêmia is critical of the place where

she and Camila now live and of Camila's working. Camila suggests that her mother give up her travels and that she also work. Although Noêmia laments the changes she sees in Europe, she does not recognize the changes in Brazil. Noêmia says she sees in things the images that please her most. Camila suggests that she see reality: they can no longer afford to live as they did in the past and to frequent the circle of wealthy people whose values no longer count in the present-day world. Camila's criticism of her mother's way of life and Noêmia's arrest by Hélio at the end of the act show that social reality seems to be on the side of idealistic and hardworking Camila and Hélio and is definitely against Noêmia. Rodrigues feels that JA is on the side of Camila and a new way of life.[15]

In the second act Garcia tries to convince Hélio of the reality of social forces at work. At one point there is an indication that Hélio is being reprimanded by a superior for having arrested Noêmia. In the same act Noêmia refers to Hélio's idealizations and lack of knowledge of social reality. In these incidents, the third act shows social reality to be against Hélio. At the end of the act, Camila denounces Noêmia's smuggling activity in an effort to make her see reality and to prevent her from using her connections--social force at work--against Hélio. This denunciation makes it seem that the weight of social reality is against Noêmia.

In the third act Garcia again advises Hélio on how to

get along in the corrupt system. By the end, with Noêmia (and also Simão and Penteado) freed, it is seen that Garcia and Noêmia are correct and that idealistic and honest Camila and Hélio incorrect in their assessments of social reality, which actually works against the young pair. As Garcia warned Hélio, social forces are at work in the judicial system. Justice is not the same for one and all; it is balanced in favor of the wealthy upper class. Unlike Garcia, Hélio decides to abandon his job rather than compromise himself with the system. Because Noêmia is freed, it seems to her, contrary to Camila's statements of Act One, that her upper class still carries weight and has power as in the past. Because her mother would never accept Hélio's unprestigious social background and would make life miserable for him, Camila refuses marriage to Hélio. Thus in this last act, in a reversal of the situation of the first act, social reality seems to be on the side of Noêmia and is against idealistic Camila and Hélio.

At the end, as Noêmia looks around herself at the police station, the formerly elegant private mansion where she first met her husband, she loses herself in recollection of achievements of their ancestors. In an attempt to make Noêmia see present-day reality, Hélio (Camila in MAR) lights the chandelier. The lights which still function reveal the shabbiness and deteriorization of not only the chandelier but the whole mansion turned police headquarters. This decay is symbolical of Noêmia's former elegant

social world which is now decadent. For a moment Noêmia sees the true condition of the place, but then loses herself again in her fantasy, seeing in things (as she said in Act One) the images which please her most: the past glory, not the present decay.

Bearing in mind one critic's view that SBL deals with a triangular conflict among Noêmia (the past), Garcia (the present), and Camila and Hélio (the future),[16] this survey of social reality reveals the following: Noêmia's social class is decadent and its glorious era is past although it still carries some weight; Garcia's view of the biased functioning of the judicial system, presented in the middle of the play, is true in the present; and Camila and Hélio's honesty and idealism, hopefully stressed in the first half of the play, are not yet possible in the present, perhaps in the future. Somewhat as in E, what is first presented as comedy is not only serious but tragic at heart.[17]

NOTES TO CHAPTER VI.

CONTRAST: MAJOR PATTERN IN OB & SBL

[1]Hermilo Borba Filho, "Lixo no Mundo," front & back cover flaps of JA, SBL.

[2]JA, "OB," 1st p.; JA quoted by [Prado], "OB Fixa," & by others (see "BIBLIOGRAPHY II. ARTICLES ON JA AND WORKS AS A WHOLE" or "BIBLIOGRAPHY III. ARTICLES AND ITEMS ON INDIVIDUAL PLAYS, Os Ossos do Barão").

[3]Contrast of character types discussed by: JA, "OB," 1st p.; JA quoted by [Prado], "OB Fixa," etc. (see note 2 above); Magaldi, "Dos Bens ao Sangue," E-OB 101 & MAR 649-50; Mazzara, "Theatre of JA," p. 15; Rosenfeld, "Visão do Ciclo," MAR 605.

[4]Beckerman points out causation and structure as the factors that affect connection of parts most significantly, Dynamics of Drama, pp. 179-80.

[5]Magaldi, "Dos Bens ao Sangue," E-OB 101 & MAR 649.

[6]Magaldi, "Dos Bens ao Sangue," E-OB 101 & MAR 650.

[7]Magaldi, "Dos Bens ao Sangue," E-OB 102 & MAR 650; [Prado], "OB pelo Elenco," & "OB," Teatro em Progresso, p. 259.

[8]Magaldi, "Dos Bens ao Sangue," E-OB 103-04 & MAR 651-52; Mazzara, "Theatre of JA," p. 16.

[9]Some contrasting characters in SBL are discussed by: Urbano Tavares Rodrigues, "Senhora na Boca do Lixo, no Teatro Avenida," O Século (Lisbon), Jan. 4, 1967, p. 9, "Últimas Notícias: Estrelas" col., reprinted as "Jorge Andrade: Peça em Lisboa," ESP, Feb. 1, 1967, p. 9; Rosenfeld, "Visão do Ciclo," MAR 604.

[10]Mazzara mentions some of the contrasts in the content of Acts II & III in "Two New Plays by Jorge Andrade," Latin American Theatre Review, 2, No. 1 (Fall, 1968), p. 52.

[11]U. T. Rodrigues, "SBL."

[12]Yan Michalski, "Um Contrabando que Não Compensa," JdB, March 14, 1968, caderno B, p. 2, "Teatro" col.

[13]Van Jafa, "Senhora na Boca do Lixo," CdM, March 20, 1968, 2.º caderno, p. 2, "Teatro" col.

[14]Several critics have commented on this woman: U. T. Rodrigues, "SBL," considered her one of the most important figures of the play and the basis for comparison to show the extremes of Noêmia & Hélio; A[rmando] F[erreira], "Senhora na Boca do Lixo," Jornal do Comércio (Lisbon), Jan. 9, 1967, p. 2, "Teatro Avenida" item in "Teatros & Cinemas" col., considered the meeting of the upper-class woman and this poor proletarian woman to be the real value of the play and a symbolic approximation; Luiza Barreto Leite, "O & A * Dulcina, Eva e Jorge * Bethania & Paulo," Jornal do Commércio (Rio), March 10, 1968, Suplemento Dominical, p. 5, considered this scene to be the highlight of the play, with regard to both text and acting.

[15]U. T. Rodrigues, "SBL."

[16]Artur Ramos, "Uma Peça Brasileira Estreada em Lisboa," Seara Nova, Ano 45, No. 1456 (Feb, 1967), "Teatro" col., p. 59.

[17]See Mazzara's discussion of tragic-triumphant conclusion and comparison to Corneillian drama, "Two New Plays," p. 52.

CHAPTER VII

JUXTAPOSITION OF SCENES IN RASTO ATRÁS

Extensive Structure: RA, S, and C

General Themes Compared to Those of Earlier Plays

RA,[1] S, and C are generally different in theme and structure from the earlier plays discussed already and are similar to each other in those same areas. The earlier plays usually portrayed the decadence of the old dominant class and its older members' problems of adaptation to a changed contemporary society, along with the resultant family breakdown and conflict of generations.[2] In contrast, RA, S, and C psychologically probe individual characters, many of whom can be considered socially marginal by virtue of their interests, professions, and/or race. These plays also analyze the contemporary or historical societies in which these people live. Father-son conflict is either patently or latently present.

The situations depicted in the earlier plays were inspired by observation of family and socio-economic class or the surrounding regional environment (see INTRODUCTION). The situations and dialogue of RA, S, and C, including references and quotations, are both more personal and broader. They are based on autobiographical experience and feelings as well as on literary and historical knowledge and research. These plays express personal, as well as historic and literary, nationalistic and political ideo-

logical attitudes and struggles.

The earlier plays (VS and SBL excepted) and part of RA generally recall the past with affection as they show the existing contemporary situation. Part of RA, S, and C view their contemporary societies critically and show struggles for liberty and justice in the past, present, and future. The destroyed or abandoned hopes of the earlier plays change in RA, S, and C to incompletely achieved goals and struggles ended only by death. SBL is perhaps an intermediate stage in this change of attitude. It not only recalls the past way of life with fondness on the part of Noëmia, but also shows its evils.[3] In addition, it views contemporary society critically. However, the attempt to change part of that society is abandoned in despair.

General Techniques Compared to Earlier Plays

RA, S, and C, JA's most recent plays, have been referred to as the result of total technical maturity.[4] His previous plays, already discussed, used more-or-less realistic techniques and stage settings for their portrayal of social reality. In contrast, the later plays use expressionistic and distancing techniques and generally non-realistic stages, including sound, slides, and film. The reduction of scenery almost to nothing permits the fictional character to reign supreme[5] in these studies of individuals and their emotional and ideological struggles. To reflect and support their literary and historical atmospheres and

content, these plays also use references to or excerpts from literary works and historical documents. Overt reference to authors and literary works had begun in SBL.

The earlier plays generally used the traditional chronologically linear progression in their sequential ordering of scenes,[6] with some juxtapositioning of scenes greatly limited in time and space. M, with its pattern of juxtapositioning of scenes of two clearly defined time and space planes and with its beginning and ending in the present, is a technical predecessor to these more recent plays. RA, S, and C have overall patterns of juxtaposition of scenes, which cover a broad expanse of time and space. Each play has two or more time levels, with the present or contemporary one serving as the framework for the past or earlier level(s). In RA and C the diverse parts are related to each other through significant repetition. In addition, RA, S, and C make use of the archetype of the journey, both geographical and mental, as well as the closely related search, in both content and structure. These uses of the journey and juxtaposition of scenes of a broad expanse of time and space with significant repetition to connect parts are the major characteristics of Beckerman's category of extensive structure (already mentioned).[7]

Present Framework Containing Past

In order to illustrate the interior probings of the characters through revelation of their pasts, RA, S, and C

dramatize past incidents on stage. These past scenes are organized within a framework of the fictional dramatic present, which has a comparatively narrow limit of forward time progression. In RA the realistic present covers a day or at most a few days in which Vicente returns to his childhood home in an attempt to find understanding with his father. In this present he as well as his aunts and father recall past scenes.

In S the realistic present extends from late night to early morning. As Vicente searches for the last line to his play on the historical figure Fernão Dias, he mentally dialogues with his character and leads him on a journey into the past, and geographically within it, to see scenes relevant to or excerpted from his exploration of the Brazilian interior in search of emeralds.

In C the realistic present, chronologically past for the audience, is one evening and the following morning as Marta, in search of burial for her dead son, treks from one brotherhood to another in a pattern of repetition with variation and development (much like those used earlier by JA). In this present she narrates, and the audience sees, events of her son's journey through life.

Although the thematic content of past scenes in these plays seems to be different from that of the present, they are actually closely related. The cumulative effect of these reviews of the past is to explicate and resolve problems and situations of the present. Toward the end of

each play the past merges with the present for the resolution in the fictional dramatic present, the framework, at the end.

Sequence and Time Progression in the Past

In the content of the dramatic present, the past scenes are perceived as recollections, imaginings, and/or revelations. Except for the first part and the very beginning of the second part of RA, the past scenes in these plays do not have the close, realistic, chronological sequence which the present frame has. These past scenes, especially in RA, are generally anthological incidents[8] selected from a broad range of past time. The organization of past scenes is thematic, therefore also fairly chronological, with time gaps of various lengths. These time gaps tend to decrease as conflict increases approaching the climactice scene of the play. Throughout the plays, individual scenes of both past and present progress at temporally realistic rates. However, because the past scenes with time gaps represent a greater expanse of time than the temporally limited present, the overall past appears to progress at a greater velocity than the present. In spite of these general similarities, each play has its own pattern of time range and sequence of past scenes as well as relationship between past and present.

Staging

To juxtapose the scenes of diverse times as well as

places which characterize these plays, JA makes use of the modern stage which Pirandello freed from realistic limitations for the purpose of the poetic imagination.[9] These plays have minimal stage settings and/or props. Instead they use modern technical means, such as lighting, slides, film, and/or sounds, to portray or focus on their diverse settings--real, imagined, recalled, or symbolic--and to switch from one scene to another.

It should be pointed out that only one of these plays has been staged to date, RA. The Serviço Nacional de Teatro, aware of the extraordinary difficulties of staging RA which would probably have made it inaccessible to any private organization, undertook the production of this play which had won its 1966 prize.[10] According to the Rio critic Yan Michalski, the mixtures of different periods and differing amounts of reality must have given the director Gianni Ratto headaches.[11] However, he efficiently overcame its enigmas.[12] He used a rotating stage, only a few props (mostly three chairs), and white screens (which descended from above when necessary). At times slides and films of settings and emotional states were projected over the characters onto the screens.[13]

It is said that Barbara Heliodora, the director of the Serviço Nacional de Teatro at that time, supposedly spent 120,000,000 (old) cruzeiros,[14] or about $55,000,[15] to stage RA. The cost of a comparable future production of the play may be slightly reduced owing to the elimina-

tion of two scenes, involving an actor and setting or two. The significance of these scenes is transferred to discussions between Vicente and Lavínia in the published text.[16] As a public explanation for the non-production of JA's plays in recent years (see "INTRODUCTION"), producers allege that JA's plays are expensive to stage, citing the 26 characters and dozen extras in S.[17]

Although RA, S, and C have the general similarities of content and structure outlined above, each play has a distinct structural organization which merits more detailed separate study.

Patterns and Techniques in Rasto Atrás

As mentioned earlier, RA has an overall pattern of juxtaposed scenes covering a wide range of time and place within a present framework. It uses the technique of expressionistic drama with isolated scenes of various times and places connected only in their focus on one person, extended to the immediate family in RA. However, in RA these unchronological scenes are sequentially connected by related themes, with present incidents bringing to mind related events of the past, much as ideas and story mix in the novelistic stream-of-consciousness technique. Modern techniques, such as lighting and sound effects and slides, facilitate these scene switches. The jumps to and from different times and places make the play seem disconnected and at the same time give it a jerky backward, forward, and

sideways rhythmic pattern. To overcome the disconnectedness, there are overall patterns of interweaving themes and recurrent symbols, verbal expressions, relationships between characters, and repetition of similar incidents, references, and other items. The movement back and forth among these elements adds to the to-and-fro rhythmic pattern.

Within these overall enmeshing patterns there is a pattern of increasing momentum and greater intensity which coincides with the increase of emotion and tension toward the climax in the content of the play. This pattern begins with a long, slow, gradual increase of momentum leading to a rapid increase, culminating in a high point of confrontation, then a rapid descent to rest. This pattern is most keenly felt in the momentum of the to-and-fro rhythm of scene switches. It appears in both parts of RA and in the play as a whole. In order to better illustrate these patterns, detailed reviews of various aspects of RA follow. The juxtaposition of scenes will be discussed in this chapter, and the pattern of increasing momentum and intensity in scene switches will be discussed in the next chapter.

Time Levels and Themes

Content of Framework of the Dramatic Present

The first part of RA, interrupted by illuminations from memory, is extended in the present from Vicente's decision to travel to the moment in which he meets his aunts; the

second part opens with a town literary session in honor of Vicente, now famous as a dramatist, and ends with the rapid scene between father and son[18] followed by Vicente's departure. This trip and the events in it form the realistic dramatic present, the framework of the play. Because of the free association of memory, incidents of various moments of time are re-created on stage.[19]

Content of Past Levels

In both parts of the play, references, imaginings, and recollections of incidents, ranging from distant past through to recent past and present, are brought forth by different characters, beginning with Vicente and ending with Vicente and his father. In the first part the aunts and Pacheco recall family and town incidents on the day of the wedding of Vicente's parents and of the initiation of train service, events which he cannot logically recall. In the second part Vicente imagines scenes just prior to his birth. Meanwhile, present scenes reveal the aunts' and other townspeople's stagnation and immersion in the past. Scenes of the recent past or general present reveal Vicente's problems as an honest creative dramatist in contemporary Brazil, his work as a teacher to support his family, and his relationship with his wife and children. Subsequent past scenes stress the growing conflict between hunter father and his book-loving son Vicente at various stages in the boy's life: prior to birth and at the ages of 5, 15, and 23.

Juxtaposition of Times and Themes

The distinct contents, or themes, of these various time levels of RA are broken into segments by the juxtaposition of scenes. However, this same technique permits these different themes to interweave. One broad theme or time level is replaced by another, only to reappear again later and again to be replaced by another. Thus, at the same time, the juxtaposition of scenes interweaves the different themes and time levels to form an overall mesh pattern and gives the play a to-and-fro movement.

Linkage of Juxtaposed Scenes

As stated above, RA uses the stream-of-consciousness technique to show juxtaposed scenes of different time levels. In the beginning of the first part, these scenes are connected logically and obviously by indications in the dialogue which prepare for the subsequent scene or relate to the previous one. These connectives, however, are not as architectonic as in the earlier M in which lines of dialogue at the end of one scene closely parallel those at the beginning of the subsequent scene.

Linkages between Juxtaposed Scenes, First Part of RA

In the beginning of the first part of RA the connectives tend to be references to and preparation for subsequent introduction of characters and incidents. Almost from the start, these dialogue references combine with sound effects and slides which thus become aural and visual

motifs associated with the characters. These associations are developed further throughout the play. For example, the sounds of dogs barking and the hunting horn as well as visuals of the woods are linked to João José, the hunter. The sounds of the modern train and the flute as well as visuals of the moon and books are linked to Vicente, the creative man who travels back home by train and the inquisitive boy with literary interests. The sound of the train is also used for the aunts who are critical of the present and immersed in the past. The expressionistic simplification of character portrayal to a dominant aspect or generic idea[20] makes possible the association of these visuals and sounds to characters. This association, in turn, permits the use of these elements throughout the play in scene switches, relating to different characters who exit or enter.

As the first part progresses, the stream-of-consciousness technique becomes less obvious and scene-to-scene connectives disappear. Once naturalistic chronological progression is established for both present and past, scenes of present and past alternate. Gaps in time or stage action of one level are filled by scenes of the other without connectives between them. Dialogue and/or action explain or motivate the realistic beginning or ending of a scene in one level, much as they do the entrances and exits in the well-made play. Thus scenes are linked, not to the immediately preceding or subsequent scene, but to the previous

one on the same time level, that is, the second-to-preceding scene or the second-to-subsequent scene.

Linkage of Final Scenes of Part One, Bridge to Part Two

Themes, characters, and incidents which appear or are implied toward the end of the first part serve as links to the second part in which they will be developed in greater depth. These scenes center upon Vicente's arrival in his home town.

A past scene shows the reading of the (to-be-published) newspaper account of Vicente's parents' wedding and departure on their honeymoon on the inaugural train trip. The next scene shows Vicente's arrival in the present. The two scenes are connected by the sound of the train, the departing sound merging with the arriving sound. The juxtaposition of these two scenes is significant with regard to Vicente. The early trip marks not only the beginning of the town's train service but also the beginnings of his parents' marriage and his possible biological existence. The present trip marks the possible beginning of Vicente's new emotional existence (if understanding is achieved with his father). The themes of beginning, birth, and new life included in these scenes and linking them will become obvious themes connecting scenes in the second part of RA.

Vicente arrives in the second-to-last scene of the first part. He has a series of rapid, short visions of himself at different ages in the past, of himself stating his departure to Maria, and of his grandmother advising him.

The characters and situations introduced in these visions will all be developed in greater length and depth in the second part.

The first part of RA closes as Vicente enters the house and the aunts greet him. This closing is similar to that of the first act of OB, which closed upon the arrival and introduction of the traditionalist family. The audience is left to wonder what events will occur and how. A probable event is the aunts' suggested literary session with townspeople to honor their now-famous and successful newphew. And, of course, the audience continues to anticipate the meeting between adult Vicente and his father in order to resolve their differences. Thus Part One ends with implications of further action. Part Two will open on the literary session in progress and with the father-son meeting still anticipated.

Thematic Linkage of Scenes, Second Part of RA

Whereas in the beginning of the first part dialogue references obviously connect sequential scenes, and then regular alternation of the two progressing time levels weaves scenes together, in the second part subtle interrelating and expanding themes connect the more diverse scenes. These themes start with those highlighted toward the end of the first part and also include others introduced earlier in the dialogue of the first part, for example: a literary session, poetry, the hunt, books, death, departure, incomprehension, beginning, birth, trains, a flute. As the sec-

ond part progresses, these themes appear in various ways: action, topics of conversation, facial expressions and gesture (as indicated by stage directions), sounds, visual effects, symbols, and recurrent words and phrases.

Individual themes appear, continue in scenes of different times and places, merge with others, fade away, disappear, and reappear again as the second part unfolds. Thus they not only link the juxtaposed scenes and weave together the different times and places in which they appear, giving the play another set of interweaving themes and another overall mesh pattern, but they also add to the to-and-fro movement in the play.

Sequence of Themes at Opening Literary Session

A detailed review of the second part will show how these themes progress and interrelate scenes. The themes of the scenes at the beginning of the second part can be itemized as follows:

--local literary session in honor of Vicente.

--recollected literary session in honor of Vicente as best national author of the year.

--beginning of Vicente's decision to leave home and follow literary career, to communicate, to become someone, related to his hunter father's incomprehension of his artistic leanings.

--departure for beginning of local singer's artistic career frustrated by her father's incomprehension.

--local poet's poem about beginning, birth of city.

--Etelvina serving tea to Elisaura, who is in the last stages of pregnancy.

--Vicente's poem "P'ra quê o menino nasceu?" from beginning of boy's life through various stages to death.

--Jesuína serving coffee to guests; the tray is broken, revealing that it was already sold, to be handed to new owners upon death of sisters. Etelvina complains that their poverty and suffering are due to the lack of understanding of both João José and Vicente who are alike.

--Mariana unsympathetic toward Elisaura, who hopes her son will not be like his father. She complains about his leaving her alone, away hunting.

--Isolina, Jesuína, and Vicente age 43 at tomb of Elisaura.

--Elisaura in pains of childbirth; João José out hunting; these two scenes are integrated by Vicente at age 5.

This progression of themes and scenes shows that the focus is shifting from incidents to feelings and emotions. The major thematic connectives change from literary honor, artistic career, beginnings, birth and death, to neglect and lack of understanding. In fact, Magaldi points out that the anthological scenes of RA are arranged according to increasing subjectivity.[21]

Theme of Lack of Understanding

Lack of understanding, at times stated explicitly, is developed and expanded throughout the major portion of the second part to become the major stressed theme of RA. The references to the beginnings of an artistic career, the scenes of Elisaura, and Etelvina's comparative analysis of João José's and Vicente's behavior (all mentioned above) contain the beginning of various forms of personal and literary incomprehension along with a feeling of aloneness on the part of the misunderstood. There is the personal and intellectual incomprehension of Vicente toward his wife and children, the incomprehension of Brazil toward the theater and Vicente's works, and João José's lack of understanding of literary and cultural activities.

Intolerance

The incomprehension then becomes intolerance of other people's interests and activities: João José of Vicente at 15 years of age, Vicente at the same age of João José, Mariana of Pacheco, and Mariana of Vicente. She prays that God will illuminate both her son (João José) and her grandson (Vicente). The adolescent Vicente tries unsuccessfully to escape from this unsympathetic and intolerant environment. The adult Vicente comments "Seria melhor... que não tivesse nascido!" (RA 89 & MAR 504), thus subtly referring to the birth theme again. This same statement is repeated by João José at the end of the subsequent scene, chronologi-

cally prior, in which he expresses to Mariana his inability to understand and his intolerance of Vicente's activities. Adolescent Vicente then complains to Isolina of people's incomprehension of him, and she advises him to leave.

The next scene shows the mature Vicente complaining to Lavínia of the government's and the TV producer's incomprehension of his artistic honesty. Vicente then asks if the lack of understanding is his, and Lavínia advises him to return to his father to find the source of what is troubling him.

The following scene shows that João José is similarly troubled by his past criticism of his son. He has visions of the women of the family one by one telling him to stop annoying the boy, and then of Vicente at different ages in activities he disapproves. These Vicentes silently beg for comprehension.

Communication

The theme of lack of understanding is then extended to the need to communicate through several scenes apparently focusing on the sex act. João José, not understanding his son, gives Marcelo money to take adolescent Vicente to a prostitute. En route, Vicente confesses to Marcelo his love for the latter's sister, Maria. Adolescent Vicente and the prostitute are replaced by young adult Vicente and Maria, now his fiancée. Their conversation reveals that although they have been sexually intimate, Maria does not comprehend Vicente, who wants to communicate, to write, to

escape, to be someone.

The next scene shows the mature Vicente communicating and realizing himself as a teacher, at the same time as it again shows incomprehension and intolerance in the broad outside world. Vicente discusses with his students the play In the Matter of J. Robert Oppenheimer in which the scientist is accused of being a communist. A priest in the school similarly accuses the dramatist Vicente of being a notorious communist and a subversive, and then criticizes his theater and his father. Vicente comments that he recalls another story of intolerance and incomprehension, thus returning the play to familial incomrehension in the past.

Incomprehension: Books vs. the Hunt

Slides of books, representative of Vicente's literary interest throughout youth, form the background for talk of incomprehension. João José complains to Mariana about Vicente and his activities. Mariana criticizes João José and complains about her husband Bernardino and his flute.

The books disappear, and in contrast, sounds of dog barks and the hunting horn gradually increase during a series of scenes in which book-loving Vicente and hunt-loving João José confront each other as the older man dresses for the hunt. In all the places in which he looks for his hunting dress and gear, he finds Vicentes at different ages. Hunting imagery predominates in the dialogue, but previous themes, such as lack of understanding and solitude, also

appear again. Words and phrases which were introduced previously begin to be repeated in these scenes.

The various Vicentes then move in circles on the stage, surrounding João José and repeating single lines from the confrontations in the previous series of scenes. They besiege João José physically so that he is held at bay, like a hunted animal. By the end of this series of one-line confrontations, the sounds of the dog barks and the hunting horn are probably quite loud as the audience sees how Vicente's first hunt ended.

Verbal Repetition and Merger of Themes in Climactic Scene (Father-Son Confrontation in the Past)

All the young Vicentes leave the stage except for the 23-year-old Vicente. He and João José confront each other and shoot each other verbally as each accuses the other and defends himself. Unlike M, in which Marcelo, drunk, is unable to tell his unsuccessful planter father the truth of the man's faults,[22] here in RA Vicente confronts his father with the latter's faults. This unexpected confrontation in the past, instead of the expected one in the present, is the climax of the play.

In this highly emotional and tense scene, the repetition of words and phrases reaches a high point. A vida inteira, voltar, ser homem and como um homem, vencer, filho, sózinho, and morrer (including variations in the verb and adjective forms) beat incessantly, one after another. This intense verbal repetition signifies repetition in close

proximity, and, therefore, merger, of various themes connecting preceding scenes. Thus the overall mesh pattern of these themes comes together in this climactic scene. In addition, because of this close proximity of previously more separated themes, the length of the swing of the pendulum-like to-and-fro movement between these individual themes decreases, and, therefore, its momentum increases.

Return to the Present and Reversal

This series of scenes, all painful past incidents between father and son, is linked separately to each man and to the return to the realistic dramatic present. Vicente at age 43, who recalled these scenes, is overcome by remorse and sits on the bed. Vaqueiro's questioning about João José's shouting to himself reveals that the father has not only been recalling these same incidents but has been re-experiencing them as well. His excuse is the telegram announcing his son's return. Thus the play is brought from immersion in the past back to the dramatic present.

As a contrast to and as a response to the previous conflictive scenes, João José now rationalizes acceptance of his son. This in turn prepares for the meeting in the present with his son, to which Etelvina, Isolina, and Jesuína call Vicente.

Concluding Touches to Themes in Anticlimactic Scenes (Father-Son Meeting in the Present)

Father and son now meet in the present. With their

differences independently reviewed and mentally resolved, the dialogue is limited to essential conclusions.[23] The separate words and phrases stressed by hammering repetition in the previous confrontation scene reappear quietly in succinct integration in this scene. Their former bite is removed, and their emotional significance is reversed. Instead of hate and rejection, there is now love and acceptance. The father offers his son hunting gifts to show his love and uses hunting terminology, which the son does not understand, to explain that he has returned to die. This reveals that his understanding is only superficial, and both he and Vicente feel more alone than ever. Thus the various expressions and themes stressed earlier, especially the father-son, book-hunt incomprehension and aloneness, receive concluding touches in this anticlimactic scene.

Other Concluding Touches to Themes in Last Two Scenes

The last two scenes of the play give a concluding touch to the other themes and symbols of the play. The aunts, again static, are back at their persistent topic of conversation, the sinking of the Titanic. Their mention of the written register of humanity not only puts a final touch to the themes of birth and death but also again recalls the father-son hunting-reading conflict of the play, which in one scene centered upon the use of the desk for Vicente's books and João José's written register of births and deaths of animals.

The final scene shows Vicente departing alone from this visit to his father, aunts, home town and past. In the final review of themes and symbols connected with Vicente, the sound of the train merges with that of the flute; and there are slides of the moon, which the passing Vicente as a five-year old admires. The motifs of books and the hunt do not reappear because the father-son conflict, which they represent, has been resolved as well as it will ever be, with the father now dead. The lighting on the aunts, representative of the past and the backward hinterland town, fades to that of an old photograph. Vicente leaves the stage to the sound of the flute. This departure implies completion of the round trip home, which forms the present frame of the play, and a return to active creative life. It thus provides the play with a satisfactory conclusion.

Summary of Patterns of Themes Connecting Juxtaposed Scenes

This detailed outline of themes connecting scenes shows that different themes relate scenes of various times and places and thus interweave these distinct times and places and the various scenes of the play. There is also a similar movement back and forth among these themes. In addition, this review reveals another pattern in the use of these themes.

There is an increase of verbal repetition representative of earlier themes. It parallels the increase of sound,

stage movement, emotional tension and conflict approaching the climactic confrontation scene. That tense emotional scene between father and 23-year-old son is supported by intense repetition of verbal formulas reflective of previous themes. Thus the previously independently stressed themes all come together at this high point. After this scene the situation and emotion are reversed until they gradually come to rest. Similarly, after this confrontation scene the various themes receive concluding touches as the overall mesh pattern of interweaving themes, and the play, come to rest.

This emotion and tension pattern of long ascent or increase to the climactic scene near the end and rapid descent or decrease to the closing is a common one in the theater. However, its manifestation in and its support by the interweaving themes connecting scenes in RA is unusual. Other aspects of this pattern will be analyzed in the next chapter after further discussion of elements which interweave and connect various parts of RA.

Recurring Elements

Along with the themes of each level of the play and the themes connecting juxtaposed scenes, there are other recurring or repeating elements which serve to interweave and relate the diverse separate scenes of different times and places.[24] These are recurring characters,[25] relations between characters, words, phrases, and motifs.[26] For ex-

ample, the aunts appear both in the present and past scenes. They repeatedly speak of the sinking of the Titanic.

Relationships between Characters

There are several sets of relationships between characters which persist not only throughout the play but throughout the various time levels of the play. João José and Vaqueiro have an apparently unchanged relationship through the years and different situations. The three sisters as well as Jesuína and Pacheco also have apparently unchanged relationships through the years. There is a continuing understanding relationship between Isolina and Vicente at different ages: 15, 23, and 43. Throughout the play the conflictive relationship between João José and Vicente at different ages is basically the same, changing with time only to worsen in degree.

João José and Vicente; Father and Son

In the first part of RA João José has a vision of himself and five-year-old Vicente asking him why the moon is broken. In the second part Vicente at 43 years of age has a more developed vision of his father and himself at age five in the woods again asking why the moon is broken. Other visions in the longer second part show other similar conflicts between father and son.

In spite of the basic conflict between hunter João José and his literary son Vicente, they are similar. Iglésias points out the solitude of João José in the woods

and the solitude of Vicente, integrated in work and environment but persecuted by the creative search (which continues in S).[27] Early in the second part of RA Etelvina points out that Vicente made of his (literary) inclination what João José made of his hunting, a means to flee to a world of his own.[28] Each is immersed in his own activity, hunting or writing, and thus neglects and/or does not understand his family, especially son and wife.

This lack of understanding with regard to their sons is stressed by a significant juxtaposition of superficially different scenes. In the first João José, intent on fishing and teaching this masculine diversion to his son, does not have patience with five-year-old Vicente's questions about the moon. In the next scene Lavínia helps her young son with his kite because his father, Vicente, absorbed in his work, does not even have time for his son.

Another scene partially redeems Vicente's lack of attention to his son. It shows him in dialogue with his young male students. Somewhat as the young Vicente argued with his father and criticized his behavior as unworthy of respect, Vicente's students argue, not with him, but with the priest and criticize his attitude and behavior as unworthy of respect.

Husband-Wife Relationships: Exit from Cultural Event

Similarly, neither man, because of this immersion in his own activities, has time for or inclination to under-

stand and share activities with his wife. This is revealed for both in a similar incident. The scene with Vicente and Lavínia is at the very beginning of the first part; that with João José and Elisaura is a little after the beginning of the longer second part. Vicente's initial presentation to the audience shows his abrupt departure from a cultural event (film of Tom Jones) which his wife wants to attend but he does not.

The chronologically earliest scene in which João José appears shows him likewise departing from a cultural event (lecture by Coelho Neto) which his wife wants to attend but he does not. This incident reveals João José's lack of appreciation for literary or artistic things, part of the problem of his later lack of understanding of his son. Significantly, in this same scene Elisaura informs him that he is to be a father. Partly because in the content of the play Elisaura dies in childbirth, there are no other scenes showing João José and her as husband and wife. However, a preceding scene shows expectant Elisaura and Mariana discussing João José's abandonment of her in favor of hunting.

On the other hand, there are several scenes of Vicente and Lavínia talking over problems. Although Lavínia complains a bit of Vicente's neglect of her and their children owing to his work, she appears to be an understanding and sympathetic wife. However, the purpose of these scenes is not merely to reveal a marital relationship. In reality in most of them Lavínia serves as a confidante, permitting

Vicente to express aloud to the audience his dissatisfactions and complaints as a dramatist in contemporary Brazil.

Other Marital Relationships

Besides João José and Elisaura's and their son Vicente and Lavínia's at least partially unsatisfactory marital relationships, a third such relationship is implied, that of João José's parents, Mariana and Bernardino. There is a similar triple set of relationships which never lead to marriage: Isolina and Dr. França (in the distant past), Jesuína and Pacheco (from distant past through to present), and 23-year-old Vicente and Maria (in the past). The first and last of these relationships can be considered examples of the broken romances which appear in other JA plays. These recurring sets of similar marital and romantic relationships involving various members of the family, as well as the repetition of the exit-from-cultural event scenes, help interweave the various parts of the play.

Comparable Incidents and Scenes

Present and Past, Parts One and Two

In addition to these incidents, there are other sets of comparable scenes and incidents which reveal character relationships. They are of two types: those which integrate separate scenes of a part of the play, and those which integrate the two parts of the play.

In Part One Mariana first tells Dr. França and then later her daughter Etelvina that the marriage of João José,

her son, to Elisaura will not work out because they are too different. Later Marieta tells her daughter Elisaura the same thing but from the opposite viewpoint, that is, the marriage of Elisaura, her daughter, to João José will not work out because they are too different. These three incidents are separated by approximately the same length of stage presentation time (RA 25, 35, 44-45 & MAR 469, 475, 480).

In Part Two there are a pair of conversations similarly related to each other. Isolina asks 23-year-old Vicente what happened between him and his father. Vicente responds "Não sei. Sempre acontecem coisas entre nós. É inevitável." (RA 56 & MAR 485) He then continues conversing. In a subsequent scene Mariana asks João José if something happened between him and Vicente (15 years of age according to end of this scene) on the hunt. João José responds, in almost the same words Vicente used: "Sempre acontece tudo entre nós." (RA 90 & MAR 504) He then also continues conversing. A subsequent scene shows what happened on the hunt.

The theme of part of a scene in the first half of the play is repeated twice, once as a whole scene, in the second half of the play. In Part One young Jesuína and Isolina dream of departing by train and then traveling in ocean-liners. In the longer and more developed Part Two, Isolina advises adolescent Vicente to leave. In another scene he actually, but unsuccessfully, attempts to leave home by train. These sets of similar conversations and incidents

in various parts of RA help weave together its diverse scenes.

Initiation of Train Service and Literary Sessions

The most developed comparable incidents of the two parts, however, are the local initiation of train service in the past near the end of Part One and the local literary session in the present at the beginning of Part Two. They are both prepared for in anticipatory conversation by the sisters. The initiation of train service was a highlight in the town's past social life. It included the recitation of poetry and the singing of an operatic aria. The literary session in honor of Vicente is similarly the highlight of the town's present social life. It includes the same type of activity as the initiation of train service: the recitation of poetry and the singing of an operatic aria. In fact, an explanation is given for the failure to have "Vissi d'arte" sung, the aria from Puccini's Tosca sung at the earlier initiation of train service. Jesuína compares the amount of comment about Vicente's arrival in town with that at the time of the initiation of train service, thus definitely linking these two events.

The local literary session in honor of Vicente in the dramatic present is further related to two other scenes, both literary sessions. The lecture by Coelho Neto in the past is also prepared for by anticipatory conversation by the sisters. Just as the Coelho Neto session begins with

cheerful music of 1923, Vicente's recollection (at the local literary session) of a national session in the general present begins with popular modern music. These contemporary musical selections, and the formal clothing of the participants in the national literary session, contrast with the classic operatic arias of the past and the clothing of the participants at the local literary session in the backward-looking town.

References and Other Items

In addition to the recurring relationships between characters and the scenes and incidents mentioned just now, there are other references and items which help interweave the various scenes, times, and places in RA. These include music and poetry, literature, film, and also the train and public surface transportation. In contrast to these historical and cultural items, the expression rasto atrás, the hunt, and hunting imagery also recur throughout the play.

Music and Poetry

Not only do music and poetry appear in the accounts of or the stage action of the initiation of train service and the local and Coelho Neto literary sessions, as already indicated, but they also occur in other scenes in the play. Prior to the initiation of train service but after it in time, a scene shows Vicente at 23 years of age listening to a professional record of "Vissi d'arte," thus introducing it and its theme of living for art to the audience. In

contrast to the young man's refined taste, there is an earlier reference to the local popularity of Paraguayan music. The Italian Maruco, who sells the sweets Etelvina makes, enters and exits singing "Se Sono Rose Fioriranno." In addition to these uses of specific music and song, the sound of the flute is heard at various times in the play for symbolic and structural purposes.

In the second part of RA, 15-year-old Vicente recites for Marcelo the poem he has written for the latter's sister Maria. Similarly in the first part, young Isolina and Jesuína recite for each other the poems they will recite to their respective sweethearts, Dr. França and Pacheco, and then sing together. Marieta repeats to Elisaura the poem that people say about the girls. These uses of music and poetry add another dimension to this play of serious, heavy dialogue and content. They also interrelate the various scenes, times, and places in which they appear, thus forming two other sets of interweaving themes which help tie together the various parts of the play.

Literature

There are also several references to literary authors and works of different cultures and historical periods. The very first is the epigraph quoted from the late nineteenth-century Portuguese novelist Eça de Queiroz's Correspondência in the first edition of the play. Within the play itself there are references to the locally popular Pitigrilli and

Willy Aurelli, the great Italian d'Annunzio who is unknown locally, Shakespeare, the Brazilian Coelho Neto, and the very local authors and works at the local literary session. There is a classroom discussion of Heinar Kipphardt's contemporary play In the Matter of J. Robert Oppenheimer. The references to and uses of these various types of literature form another set of related elements or theme which helps interrelate diverse scenes and parts of RA.

Film

Film appears in various parts of the play in various manners. An episode from the motion picture Tom Jones is used in the first scene of the text of RA. There are several references to the sinking of the Titanic, the topic of two motion pictures.[29] Film is used for setting and action in the scenes of the city train station and the local initiation of train service. Critics have even compared the content, techniques, and structure of RA to several modern motion pictures (see "INTRODUCTION V. INSPIRATION AND INFLUENCES"). These implied references to motion pictures and uses of film in the content and structure of RA form another set of elements which helps connect the diverse scenes of the play.

Social History (Public Surface Transportation)

In addition to the train and the initiation of local railroad service which are major topics and incidents in RA, there are references to other forms of public surface trans-

portation and to another transportation incident of the past. The train replaced the earlier trolleys and connected the interior city to the possibility of transatlantic travel. The frequently mentioned sinking of the Titanic, which represented the height of luxury in transatlantic travel of its time, was an international incident which contrasts with the local initiation of train service. These references to and uses of historic incidents and modes of public surface transportation combine to form an additional set of elements, of social history, which helps interrelate the various parts of the play.

These Cultural Items vs. the Hunt and Rasto Atrás

These various references to and uses of music, poetry, literature, film, and social history, all popularly classified as cultural, form a group of interweaving themes. This cultural, civilized thematic group contrasts with the all-pervasive theme of the hunt and rasto atrás in the play, much as literary Vicente contrasts with his hunter father and his social environment in the content of the play. However, in the theater the social situation is reversed. The audience shares Vicente's world and these cultural references and needs little further explanation. In contrast, it needs help in understanding rasto atrás and other hunt terminology, as do Lavínia and Vicente. When Vicente first uses his father's hunting expression rasto atrás near the beginning of the play, he explains it for the benefit of Lavínia and the

city audience who probably would not understand it otherwise. When João José uses a hunting expression near the end of the play, Vicente (and probably also the audience) does not understand it so he must explain it. The hunt and rasto atrás, present in the structure as well as the content of RA, will be discussed in more detail in the next chapter.

Expanding Symbols

Certain visual, aural, and verbal symbols expand in meaning as they recur throughout RA. They include the following:

--the train and its sound;

--the moon, especially its phases, and visuals of the moon;

--books and also props and visuals of them;

--the hunt and sounds of dog barks and the hunting horn, also props of the latter and other hunting gear;

--the flute and its sound.

For Settings and Switches

As in Ibsen and Chekhov, these symbols have structural force.[30] The review earlier in this chapter of the connectives used to link juxtaposed scenes indicates that these sounds and visuals as well as other visuals are used to indicate settings and emotional states and also to facilitate the switches from one scene to another. Frequently sounds and/or visuals are used as devices to indicate transition

from the world of action to the world of thought.[31]

As Interweaving Element

These diverse expanding symbols, verbal, aural, or visual, relate to each other somewhat as in counterpoint. One usually predominates while the others are in the background or disappear. Sounds often merge as one recedes and another comes to predominate. According to Magaldi, the superimposition and merger of the different sounds underscores the poetry of the atmosphere or the evocative coloring of the image; and all these means interrelate to form a tenuous and nostalgic thread through the play. At times the cinematographic techniques are the only way for efficaciously achieving certain effects.[32]

Expanding Symbols and Interweaving Themes as Rhythm

These expanding symbols and the themes they represent form another set of overall interweaving themes in the play, in addition to the various other themes and sets of elements discussed above. Such interweaving themes and expanding symbols provide an imaginative form of repetition with variation (a structural technique used earlier by JA in more obvious forms in PA and E and again later in C) and have been called the difficult rhythm.[33] The movement back and forth from one symbol or theme to another is just one aspect of rhythm in RA, especially to-and-fro rhythm. The changing visuals and sounds create a feeling of instability and thus add to the sense of movement in the structure of the play.

This movement and to-and-fro rhythm in RA will be discussed in the next chapter.

Overall Pattern in Use of Expanding Symbols

Just as the themes used to connect scenes and also verbal repetition increase in intensity to the climax and then decrease to rest, the use of these symbols follows a similar pattern. As the climactic confrontation draws near, slides of books and then the increasing volume of hunt sounds underscore the father-son conflict centered on the boy's interest in books and the father's interest in hunting. As the play winds down to rest and the 43-year-old Vicente departs, symbols associated with him make a last appearance: the sound of the train, the sound of the flute, and visuals of the moon. However, as already mentioned, since the father-son conflict over books vs. the hunt is now resolved as well as it ever will be and the father is dead, neither the visuals of books nor sounds of the hunt reappear for a similar final touch. Unlike JA's realistic plays which end with character groups, RA ends with the characters fading away or leaving the stage, and only the symbolic sound of the flute remains.

Pattern of the Train

The train and events involving it form a structural pattern of their own. At the beginning the scene of Vicente's departure ends with the train sound, and the second-to-subsequent scene begins with the train sound. The

aunts then comment about poor train service and the beginning of train service. Toward the end of the first part, film and stage action show a portion of the festivities of the initiation of railroad service. The narrated account of Vicente's parents' wedding and departure on their honeymoon trip on that same initial run is also connected by the train sound to the subsequent scene of Vicente's arrival by train. These scenes, beginning and ending with the train sound, at the beginning and ending of Part One are complementary to each other.

Again in the second part of RA there is reference to the beginning of rail service, with stress on the bad changes it brought. One scene shows Vicente trying to run away from home by train. Vicente's departure again at the end of the play brings to mind both his departure on this trip at the beginning of the play and his arrival at the end of the first part. Since, as already mentioned, this departure implies completion of the round trip to his home town, which is the dramatic present framework of the play, and also of his mental trip back into the past, it gives the play a satisfying conclusion.

NOTES TO CHAPTER VII.

JUXTAPOSITION OF SCENES IN RASTO ATRÁS

[1]Luiza Barreto Leite, "Rasto Atrás," Jornal do Commércio (Rio), Feb. 10, 1967, p. 9, "Teatro" col.; Magaldi also points out that RA opens a new phase in the themes of JA's plays, in "O Adeus de Jorge Andrade ao Teatro: Um Livro de Textos de Teatro," Jornal da Tarde--ESP, Oct. 23, 1970, p. 16.

[2]Miriam G. Mendes, "Marta, a Árvore e o Relógio," Palco + Plateia (SP), No. 7 (Oct, 1971), pp. 24-25.

[3]Leite, "O&A * Dulcina, Eva e Jorge * Bethania & Paulo."

[4][Magaldi], "Libertação de JA"; & Yan Michalski, "Rasto Atrás," JdB, Jan. 26, 1967, 1.º caderno, p. 10, "Primeira Crítica" col.; & also implied at end of his "Rasto Atrás (I)," JdB, Jan. 31, 1967, caderno B, p. 2, "Teatro" col.

[5]Décio de Almeida Prado, "A Personagem no Teatro," in A Personagem de Ficção, ed. Antônio Cândido, 2nd ed., Coleção Debates (São Paulo: Editora Perspectiva, 1970), p. 84.

[6]Marvin Rosenberg, "A Metaphor for Dramatic Form," in John Gassner, Directions in Modern Theatre and Drama (New York: Holt, Rinehart, and Winston, 1965), pp. 341-42, cited by Van Laan, Idiom of Drama, p. 283.

[7]Beckerman, Dynamics of Drama, pp. 188 & 195.

[8]Sábato Magaldi, "A Procura de Rasto Atrás," Comentario, Ano 9, Vol. 9, No. 1 (33) (1.º trimestre, 1968), p. 48.

[9]Fergusson, Idea of a Theater, p. 193.

[10]Yan Michalski, "Rasto Atrás, a Estreia da Semana," JdB, Jan. 22, 1967, caderno B, p. 4.

[11]Michalski, "RA Estreia."

[12]Michalski, "Rasto Atrás (II), JdB, Feb. 1, 1967, caderno B, p. 2, "Teatro" col.

[13]Van Jafa, "Rasto Atrás (2)," CdM, Feb. 21, 1967, 2.° caderno, p. 2, "Teatro" col.; Michalski, "RA," & "RA (II)"; & Rubem Rocha Filho, "Rasto Atrás," ESPSL, Feb. 18, 1967, p. 5, "Teatro" col.

[14]Van Jafa, "Rasto Atrás," CdM, Feb. 19, 1967, 5.° caderno, p. 2, "Teatro" col.

[15]By my rough calculations, from exchange rates in The New York Times, Jan. 4, 1967, p. 62L, & Jan. 25, 1967, p. 65L.

[16]Magaldi comments on these two scenes and their content in the published text, in "Procura RA," p. 45.

[17]"Da Rivalidade à Convivência," Visão, Vol. 43, No. 10 (Oct. 29, 1973), p. 124, "Teatro/TV" p.

[18]Magaldi, "Procura RA," pp. 43-44.

[19]Magaldi, "Procura RA," p. 42.

[20]Peacock, Art of Drama, p. 205.

[21]Magaldi, "Procura RA," p. 48.

[22]Santiago, "M em Processo," pp. 337-38.

[23]Magaldi, "Procura RA," p. 46.

[24]Beckerman, Dynamics of Drama, p. 195.

[25]Luiza Barreto Leite, "Rasto Atrás (II)," Jornal do Commércio (Rio), Feb. 16, 1967, p. 9, "Teatro" col.

[26]Levitt, Structural Approach to the Analysis of Drama, p. 67.

[27]Francisco Iglésias, "Teatro de Jorge Andrade," Minas Gerais, Suplemento Literário, Ano 6, No. 230 (Jan. 23, 1971), p. 9, col. 1; & ESPSL, No. 711 (March 14, 1971), p. 5, col. 3.

[28]Rosenfeld, "Visão do Ciclo," MAR 617.

[29]A 1941 German Nazi wartime film Titanic (see The International Encyclopedia of Film, ed. Dr. Roger Manvell et al. [New York: Crown Publishers, Inc., 1972], pp. 230 & 561) &, closer to the theme of references in RA, the 1953 American Twentieth Century-Fox film Titanic (see A. [H.] W[eiler], review of Titanic, in The New York Times, May 28, 1953, p. 27, col. 5, reprinted in The New York Times Film Reviews: 1913-1968, Vol. 4: 1949-1958 [New York: The New York Times & Arno Press, 1970], p. 2699).

[30]Peacock, Art of Drama, p. 219.

[31]Peter Brook, The Empty Space (New York: Atheneum, 1968), p. 81.

[32]Magaldi, "Procura RA," p. 48.

[33]E. K. Brown, Rhythm in the Novel (Toronto: U. of Toronto Press, 1950), pp. 63 & 86, refers to E. M. Forster's term "difficult rhythm" on p. 63.

CHAPTER VIII

RASTO ATRÁS AND THE HUNT IN THE STRUCTURE OF RA

The hunt, symbolized by the sounds of dog barks and the hunting horn, is a recurrent verbal image and also the most pervasive theme of RA. The whole action of the play is Vicente's figurative hunt back and forth (instead of up and down) over past incidents (instead of over hill and dale) in pursuit of his father (instead of an animal). The movement of the hunt, especially the back-and-forth movement of an animal gone rasto atrás, is reflected in the structure of RA. The back-and-forth movement increases in momentum to form a pattern of increment to climax and then rest, somewhat similar to the pattern of steady increase to climax previously used in VS.

Rasto Atrás Back-and-Forth, To-and-Fro Movement

The rasto atrás movement is verbally presented to the audience in the second scene of the text through Vicente's account of this expression of his hunter father:

> Certain hunted animals frequently run rasto atrás, that is, double back over their own tracks, confusing their tracks, changing direction several times, until the hunter is completely bewildered and does not know which direction the animal had taken; frequently, they are so sly that they are hidden close to the hunter, in places so obvious that he doesn't think of looking into them. (RA 9 & MAR 461)

This detailed reference to and explanation of the confusing and elusive back-and-forth, to-and-fro movement of rasto atrás introduces the theme and movement of rasto atrás, backward and back and forth. It thus prepares the audience

for the similar movement, in the structure and content of the play, backwards and back and forth as Vicente goes back in time and reviews elusive past incidents in his journey in pursuit of understanding with his hunter father.

Critics' Views

The to-and-fro rhythm of rasto atrás is conveyed in several ways. Mazzara points out that the rasto atrás theme is one with the structure of the play of counterpoint in space and time.[1] Cecília de Lara states that rasto atrás, rather than a symbol, is a to-and-fro structural element of meetings and discordances in time and space.[2] For Osman Lins the movements of rasto atrás are comparable to the artful movements of memories and what they signify in the play. He feels that the technique of RA of careful movements to and from different time periods which merge establishes a tension, at times exasperating.[3] Delmiro Gonçalves states that the technical means of narration, development, and sequence are the only ones possible and are sure ones for this play.[4]

Other Views

None of these critics points out that the various themes, repeated elements and references, and the recurring symbols (already discussed in the previous chapter) also give the play to-and-fro movements as they alternate with each other throughout. Nor do the critics point out that the basic to-and-fro rhythm is created by the segmental

arrangement of the play, that is, the differentiation between various sections, the length of each, and the total number, as well as the way they are related temporally and spatially.[5] The relation of the segments to each other in these ways, and the resultant increases and pattern in the momentum of the to-and-fro rhythm of RA, will be shown in the detailed survey further below.

Hunt Theme and Pattern Introduced in Scene from Tom Jones

Even more important, none of these critics has gone beyond the theme and movements of rasto atrás to see the whole pattern of the hunt in the structure of the play. The hunt theme as well as its frenetic and confused to-and-fro movement leading to confrontation and reversal, followed by rapid decrease to rest, are visually introduced in the hunt episode from the film Tom Jones included in the first scene of the text of RA. According to the Tom Jones film script, this episode stresses the bloody aspects of the hunt and uses a camera always in motion.[6] Crowther, of The New York Times, described it as a roaring deer hunt, with the camera handheld and pitching wildly in the midst of the huntsmen and hounds or flying over the scene (in a helicopter) surveying the madness below.[7] This dizzying hunt scene apparently disturbs Vicente who abruptly leaves the theater. As he does so, the dogs seize the game at the end of the hunt episode in the film. This wildly moving hunt film at the be-

ginning of the play visually and aurally introduces the movement of the hunt, to and fro, culminating in the capture of the game, which will subsequently appear in the play.

Although this hunt episode from Tom Jones is mentioned as the opening scene of the RA text which won the prize[8] (see "INTRODUCTION"), critics of the Rio production do not refer to it. Two critics, however, do refer to the opening confusion of lights, sounds, and photographs in permanent movement, which not only suffocate Vicente in the city but also affect the audience as it enters into Vicente's drama and his rasto atrás in search of his father.[9] This description seems to be of the scene which is the second one in the published text: Vicente's departure from the busy city railroad station. Thus it is probable that the stage production did not include the first scene of the text which incorporates the hunt episode from Tom Jones. This omission may account for the critics' lack of perception of the pattern of the entire hunt in the structure of RA.

Hunt Combined with Rasto Atrás

Also, significantly, the explanation of rasto atrás, which Vicente gives in the second scene of the published text as he departs on his trip, does not include the actual catching of the game at the end. Since he was leaving the theater, he was not to see that scene at the end of the Tom Jones film sequence. As he sets out now he does not know whether he will catch the "game" of his father's acceptance at the end. However, just as the game is caught at the end

of the wildly moving hunt episode in the film, so too the "game" will be caught at the end of the "hunt" in the play.

Thus the structure of the play is to consist not only of the to-and-fro movement of rasto atrás but also include the overall pattern of the hunt, as exemplified by the hunting episode of Tom Jones in the first scene of the published text. In the play as in this episode, there is increased movement as hunter and hunted go back and forth until the hunter confronts the game in close quarters; then movement decreases rapidly as the hunt and the play come to end. It should be recalled that the previous discussions of interweaving themes and recurring symbols in RA had revealed that they follow a similar pattern of to-and-fro movement and increase of intensity toward the confrontation scene--merger of interconnecting themes, intense verbal repetition, increased physical movement, and crescendo of sound--followed by reversal and decrease to rest. Similarly, the following detailed analysis of the to-and-fro rasto atrás rhythm of scene switches in RA will show that it also has this pattern of increase--in momentum--leading to the climactic confrontation scene followed by reversal and rapid decrease to rest.

Pattern of Momentum in Scene Switches: Part One

Beginning

The momentum of time and place scene switches in Part One of RA gradually increases. In the beginning there are a limited number of switches which are either prepared for

logically or subsequently explained. For example, Vicente's exit from the film is explained in the following scene. This explanation makes the first theater scene, originally perceived as dramatic present, become recent past. The careful preparation for switches (see discussion of juxtaposed scenes in previous chapter) at the beginning of RA makes these switches less jolting than they would otherwise be.

Contrast of Activity and Rest

The first few scene switches are between different locations of the same time level, the present. However, these different scenes contrast activity, confusion, and movement with quiet and peace. The confused movement of the hunt episode on film is contrasted with conversation between Vicente and Lavínia. That scene in turn is followed by the confusion and activity of the railroad station. The next scene is set in the woods which, by contrast, seem peaceful and idyllic. The implied hunting activity of João José and Vaqueiro contrasts with the static existence of the aunts and Pacheco, immersed in the past, in the next scene.

Regular Pendulum-Like Movement between Present and Past

The aunts are logically able to recall scenes which Vicente cannot recall, such as those prior to his birth. As they begin to reflect on these incidents, a great time disparity--between present and distant past--occurs in the scene switches. These back-and-forth time jumps make the

momentum of switches seem to increase. However, there is regularity in this alternation between two extremes of time. This movement is comparable to that of a pendulum, back and forth in an unchanging path between two set extreme points.

Part of this regularity in the scene switches is the result of the realistic time progression in the action of both present and distant past. Both move at approximately the same rate of speed as each covers the events of a single day. Scenes of one level fill the time gaps caused by unseen, but narrated, action of the other level. The beginnings and endings of scenes are realistically motivated.

As explained in the discussion of juxtapositioning in the previous chapter, these scenes now are related not to adjacent scenes but to second-to-adjacent scenes. This change from the initial scene-to-scene connections in RA makes the rhythm of scene switches more complicated, in a sense giving it two lines as in counterpoint. At the same time it makes the to-and-fro rhythm of scene-to-scene switches more jerky and, therefore, seemingly faster.

Contrasting Temporal Attitudes

In this apparent regular parallel progression of both time levels, there is a contrast of temporal attitudes, one of which, the present level, is disturbing. In the present the generally passive aunts, as well as Vicente, look to the past, much as an old person approaching death does. On the other hand, the past scenes which they recall show generally

active people looking toward the future, both near and distant. This situation will persist throughout these time levels in the play.

The abandonment of present action and renunciation of effective action and immersion in reverie, such as Vicente does on his trip and the aunts apparently normally do, is a more difficult temporal attitude than the more natural forward movement to action and life. Thus the contrast between the action of the two levels is not merely the contradictory pull of different temporal attitudes but of a difficult psychological attitude vs. the more normal attitude.[10] Although the to-and-fro movement of scene switches is regular, and therefore perceived as routine, the attitudes of one level create an uneasiness which is only temporarily relieved by action of the other level before it returns again. Rosenfeld states that the structure of RA annuls time, fusing it into simultaneous space, and that this fusion and suppression of time makes the public experience the tormenting presence of the past at the present moment.[11]

Increasing Momentum

Toward the end of the first part, the tempo of actual scene switches increases. Connectives are reduced and disappear. Past scenes become shorter. Gaps in time and stage content of the past are no longer filled by scenes of the present. The combination of these techniques gives the feeling of increased momentum in the switches and more rapid

time progression in the past.

Increased Activity and Tension

The aunts leave their routine immersion in the past for action in the present at the news of Vicente's imminent arrival. Similarly, in subsequent scenes representing the past, there is a flutter of mental and physical movement in the film and stage activity in anticipation of the wedding and the initiation of rail service. This increase in emotional and physical movement is followed by increased tension and conflict as Mariana and Etelvina argue about an account of João José and Elisaura's wedding. Characters in the past scenes of the first part of the play looked forward to this wedding and the train celebration. The realization of these events implies further action in the long-range future of the past.

High Point of Momentum and Emotion

Present scenes, generally focused on the past, have looked forward to only one event, Vicente's arrival in his home town. He now enters the stage, suitcase in hand. As he does so, he has a rapid series of visions of himself at different ages, including confrontation with Maria and Mariana. These scenes are extremely short, much shorter than the previous ones, and thus the momentum of scene switches is suddenly increased. This increase of momentum coincides with Vicente's (and perhaps also the audience's) emotional high point as he arrives home for his anticipated

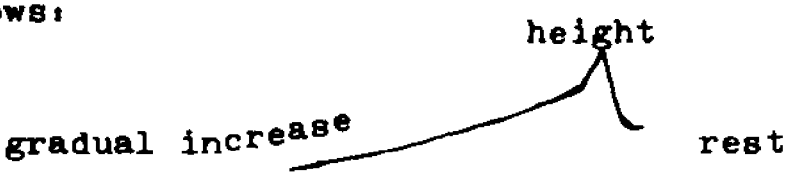
meeting with his father. The longest and most developed of these visions is that which focuses on a confrontation between Mariana and 23-year-old Vicente, who declares his departure. It is followed by Mariana's explanation of reality.

Decrease to Rest

Both the tempo and emotion come to a rapid rest as Vicente returns to reality and is greeted by his Aunt Isolina. This short meeting scene has few words and is filled with quiet, tearful emotion. As pointed out in the review of linkages between scenes in the previous chapter, this final scene of Part One also implies further action.

Pattern of Momentum of To-and-Fro Scene Switches, Part One

This survey of momentum in the rhythmic to-and-fro scene switches in Part One of RA shows that it has a pattern of gradual increase to a high point and then rapid descent to rest, a pattern which is similar to that of other elements of the play discussed in the previous chapter and to the hunt. There is a gradual increase of to-and-fro momentum and then a greater increase coinciding with increased activity, tension, and emotion. The momentum reaches a high point in a series of visions ending with a confrontation and reversal. It then descends rapidly to rest, with implication of further action. This pattern can be sketched as follows:



This general pattern of momentum of to-and-fro scene switches, coinciding with tension and emotion, will be repeated in the second part of RA. However, because Part Two continues the regular progression and increasing momentum of Part One, the increasing momentum, emotion, and tension of the second part reach an even higher level.

Pattern of Momentum in Scene Switches: Part Two

Time Gaps between Parts One and Two

The intermission between Parts One and Two partially compensates for time gaps of perhaps a few hours or even days in the dramatic present and an even greater gap of a year or more in the past. These gaps are the beginning of greater ones between scenes and resultant increased momentum in the rhythm of scene switches in the second part of the play.

Gap in Progression of Clothing Styles

There is, however, a more subtle yet greater time gap between Parts One and Two. It is in the evolution of clothing styles worn by the aunts and local townspeople. In Part One the aunts initially appear in a mixture of old and modern clothing, with the old predominating. Pacheco in the scene with them wears clothing of the beginning of the century.

In 1922 Mariana says her daughters like fashion, but this style consciousness will pass. Then Jesuína and Isolina appear dressed in the height of fashion, with their

hair cut short. Mariana criticizes their dresses as indecent. They defend themselves by saying that it is the style. Mariana retorts that it is the style of artists and dissolute people. The same day at the initiation of local train service, the townspeople wear clothing they judge to be stylish.

At the beginning of Part Two the townspeople attending the local literary session in the dramatic present wear 1965 styles of the Brazilian hinterland. In contrast, men and women in formal attire serve as the background for Vicente's recollection of receiving a national prize in the recent past or general present.

This evolution of clothing styles was admirably done by Belá Pais Leme for the stage production.[12] The chronological progression in clothing styles, and the perception of it, give an overall sense of linear chronological progression otherwise lacking in this play of time shifts. Coincidentally, the jump from 1922 to current clothing styles at the beginning of Part Two marks the beginning of the end of realistic chronological progression in both past and present scenes.

Time Switches at Beginning of Part Two

The momentum of scene switches in the second part picks up a bit beyond where it left off prior to the sudden increase represented by Vicente's series of visions just before the end of the first part. The second part opens, with the time gaps already mentioned, on the local literary

session anticipated near the end of Part One. Even before there is dialogue, scene switches begin. The first one is from the present to a scene of the recent past, or general present, a time level not previously used since the opening scene of the text. Then for a short while scenes of the literary session of the dramatic present alternate with scenes of Vicente's imminent birth in the far distant past. Both continue to progress chronologically at a realistic rate.

Stronger Contrast of Temporal Attitudes in Present and Past

As in the first part, at the beginning of the second part there is the contrast of Vicente and the townspeople in the present stopped in time, immersed in the past, and people in the past who are active and forward looking. However, here in Part Two these contrasting attitudes are strengthened. A scene of the recent past shows Vicente commenting to Lavínia that hidden things, past and present, which he does not recall, torment him. This stresses the purposeful removal from present activity and immersion in memory. A present scene shows that the aunts exist in the present but are economically and emotionally unable to take part in it. They look to the future only for an escape from their current misery, that is, for death. This situation is one step further than that portrayed for the aunts and uncle in OB, who, with one exception, disapprove of the present and therefore intentionally avoid it.

Interruption of Sequential Time Progression in Present and Past

The sequential progression of the present is broken by Vicente's recollection of the national literary session, already mentioned, in the general present, or recent past. This scene interrupts not only progression of the present but also the past, which was previously only distant.

The implication at the end of the other scene of the general present, between Vicente and Lavínia, of being later than the dramatic present makes the dramatic present become past and a memory. This scene thus disrupts the positioning in time of both general present or recent past and the dramatic present.

This scene is followed by a past scene which is prior to the dramatic past of the second part up to this point. It is the scene in which Elisaura informs João José of their expected child. If chronological sequence were maintained, this scene would appear after those of the wedding day in the first part and before the initial past scenes of Vicente's imminent birth in the second part. This past scene at this point disrupts normal temporal progression of the past much as the previous scene disrupted normal temporal progression and perception of both general present and dramatic present.

Random Scenes of Diverse Times and Increased Momentum

Adult Vicente on stage in Part Two recalls or imagines random scenes and incidents, moving back and forth in time.

These scenes range from prior to his birth in the distant past through the recent past or general present to the dramatic present of the trip. Because of these random scenes of diverse times, rather than the chronological progression of only two time levels in Part One, unanticipated incidents appear and the time jumps between scenes are irregular. This in turn makes the to-and-fro movement of scene switches more strongly felt. The thematic connectives between scenes become more and more elusive (see discussion in previous chapter). The length of scenes themselves becomes shorter, and thus the rate of scene switches increases. These techniques and the interruption in time progression all combine to make the scene switches, which form the obvious oscillatory movement of the play, seem more pronounced and choppy, and, therefore, to make the momentum more rapid.

Minor High Point

At about the midpoint of the second part, the regular progression of to-and-fro scene switches is interrupted by what can be considered a minor high point. João José has a series of visions, similar to those which Vicente has near the end of the first part. João José sees his mother and sisters telling him one by one not to annoy the child Vicente. They are followed by a vision of Elisaura, which disturbs him. Then the four Vicentes appear one after another. They seem to surround him; then approach him. This series of short visions and stage movements can be consid-

ered a minor high point of momentum, emotional tension, and conflict leading toward confrontation. It anticipates the similar but more developed series of visions and stage movements leading to the actual high point and confrontation near the end of the play. After interruption by this minor high point, the momentum of to-and-fro scene switches again continues its regular pattern of increment.

Kaleidoscope Comparison

The fragmentation of the text into scenes which cut into each other is so great in this second part that, according to Cecília de Lara, the simultaneity technique is enriched as in a kaleidoscope. At a turn one scene after another appears in a lively game which is concretized in the expression rasto atrás.[13] Although her comparison of the great number of scenes and switches to both the kaleidoscope and rasto atrás is certainly appropriate, the kaleidoscope comparison may have been inspired by the 1966 British film Kaleidoscope.[14] Nevertheless, such reference to other visual effects (and motion pictures) is suitable for the explication of the structure of RA since the play utilizes these elements in techniques and content.

The feeling of kaleidoscopic movement comes not only from the scene switches but also from the visual means used to establish settings and emotions. The numerous and varied scenes or settings in RA, as in Shakespeare's works, are generalized and convey the idea of locale rather than represent its nature.[15] However, the modern audience, trained

by photography, films, and television, has greater visual than auditory acuity.[16] Thus in RA settings as well as emotional states are created on stage, not through verbal comments as in Shakespeare's plays, but through slides and films, that is, non-static visual means. The elimination of realistic stage setting and most props and the use of blank slide screens permit the public to submerge itself in memory, where there is a blank background (as on stage) and people and evocations are conjured.[17] This absence of scenery and the filling of the stage according to the needs of the dialogue also amplifies the acting space in a convincing manner.[18] Thus the spectator experiences the scenes of the play as a changing and expanding imaginative visual experience, much as one experiences the views of a kaleidoscope.

Greatly Increased Momentum

Gradually the times and topics of these random scenes narrow to the intermediate times of the various periods of Vicente's youth--at the ages of 5, 15, and 23--and the conflict between book-loving son and hunt-loving father. A critic of the original production considered these scenes of father-son conflict to be excessive and overly repetitive.[19] Rather than develop the plot, these scenes stress the basic conflict through repetition with variation. This beating stress is reinforced by the increased to-and-fro momentum, or beat rhythm, of scene switches which these scenes represent.

However, the non-development of plot in these scenes contrasts with the linear progression of João José's dressing for the hunt during them. It thus creates a contradictory back-and-forth pull similar to that revealed in the father-son, book-hunt conflict itself. In addition, this combination of non-development and linear progression is psychologically disturbing. When one adds to it the back-and-forth movement of scene switches, the movements on stage, and the increasing background sounds of dog barks and hunting horn, it causes psychological malaise, much as the backward and forward to-and-fro movement of ocean waves and their beating sound causes physical malaise in those who slowly progress over them.

Rapid Hunt-Like Movement

The encounters and separations in this series of scenes, in which João José dresses for the hunt and there are background hunt sounds, closely approximate the frenzy of the hunt. Then, in a physical representation of both the hunt and the increased momentum of the play, the Vicentes actually surround João José in circling movements, holding him at bay. The non-hunter Vicentes have become hunters and the hunter João José has become the hunted.

High Point, Climactic Confrontation Scene

This situation finally ends in a tense and unexpected confrontation scene in the past between the 23-year-old Vicente and João José. This scene, the high point of

tension, emotion, and conflict in RA, is, therefore, the climactic scene. As mentioned earlier, this scene is also supported by increase or intensity of other elements of structure: merger of interconnecting themes, intense verbal repetition, and crescendo of symbolic sound. This scene also incorporates the beginnings of reversal and change. Here previously unexpressed criticism is openly voiced as father and son mutually accuse each other and the father challenges the son. Finally, Vicente will definitely depart from this oppressive situation.

Comparison of Stage Movements with Those in PA

The sequence of scenes culminating in confrontation in RA is similar in its basic stage movements to those leading to the major confrontation in the second part of the earlier PA:

--a series of challenges and movements by several characters of one side (RA--Vicente; PA--women) in opposition to numerically more limited but traditionally stronger authority (RA--father; PA--Vasconcelos, the police delegate, and the soldiers);

--major movement, approaching dance, with authority on stage surrounded by opposition;

--reaction of fear and attempt to flee on the part of the surrounded;

--culmination in one-to-one confrontation resulting in departure of one side, that is, change of situation, and therefore freedom for the opposition.

Whereas in PA these actions take place in the realistic present, in RA they are a nightmare combining individual incidents of the past.

Reversal in Structure

The confrontation scene marks the reversal in the structure of RA. The narrowing of the random scenes to three specific times and one topic and also their culmination in an incident involving the 23-year-old Vicente return a vague sense of chronological progression to the latter part of the play. It is continued thereafter through use of only the 43-year-old Vicente to the end of the play. Also, after the confrontation scene, the momentum of scene switches and other elements decelerates rapidly toward rest. The next scenes return both Vicente at age 43 and João José from their immersion in the past to reality and the dramatic present, which continue to the end of the play.

Reversed Situation in Anticlimactic Scene

The physical and emotional explosiveness and mutual criticism of the past confrontation scene, accompanied by loud hunting sounds, change to quiet mutual acceptance in the subsequent father-son meeting in the present. This final tragic-triumphant encounter,[20] probably originally anticipated by the audience to be the climactic confrontation scene of the play, is anticlimactic by contrast. As indicated in the review of thematic linkage of juxtaposed scenes in the previous chapter, the use of words and phrases,

the emotional content, and the expression of emotions in this scene are the reverse of those in the previous climactic scene.

Comparison of Sequence of Scenes at High Points, Parts One and Two

The sequence of scenes at the high point of Part Two is comparable to that at the high point of Part One outlined above:

--a series of visions of Vicente at different ages (I--of Vicente alone by Vicente; II--of Vicente and João José in confrontation by both of them);

--culminating in a scene in which 23-year-old Vicente confronts another person (I--Maria; II--João José) and declares his departure;

--followed by short scene(s) in which someone recalls the imaginer(s) to reality (I--Mariana/Vicente; II--Vaqueiro/João José; and Etelvina, Isolina, and Jesuína/Vicente);

--meeting in the present and tearful greeting of a few words, including "meu filho," between 43-year-old Vicente and another family member (I--Isolina; II--João José).

However, these scenes of the second part are more extended and developed than those of the first part.

Longer Descent to Rest

Since the ascent in Part Two is longer and reaches a

higher point in the longer second part, the descent is also longer than that of the first part. Thus there are two additional scenes in the dramatic present of Part Two.

One is that of the aunts and Pacheco. After the flutter of excitement and activity which Vicente's visit occasioned, they are again static and are now back to their usual topic of conversation, the sinking of the Titanic. The implication is that their life continues as before, immersed in the past.

In the final scene, representing Vicente's departure, several themes and symbols used in the play reappear as in a short and peaceful finale (see discussion of expanding symbols in previous chapter). At the end the lighting on the aunts fades, making them appear as an old photograph; and Vicente leaves the stage to the sound of the flute. The play has come to rest, but with implication of further action as at the end of the first part.

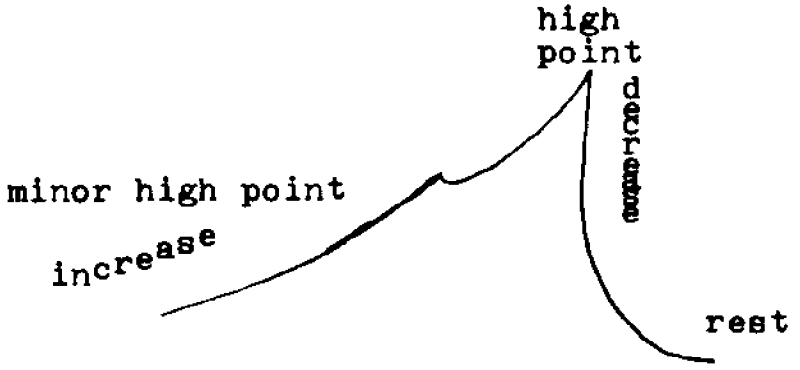
Implication of Further Action

As mentioned in the previous chapter, this departure marks the end of Vicente's visit to his hometown and past, that is, the end of the present framework of the play. At the beginning he withdrew from present activity to return to the past. Inversely, the aunts returned to present activity from their withdrawal and immersion in the past. Now the situation is reversed. The implication is that Vicente returns to the active life he left at the beginning of the play.

RA was criticized for the incompleteness in the character of adult Vicente and the lack of projection of the writer into the present and future.[21] However, the liberation from the past, which the content of the play represents, will now permit Vicente to go on to the present[22] and assume a positive attitude in relation to the future.[23] The next play, S, will show the writer Vicente at work in the present and future.

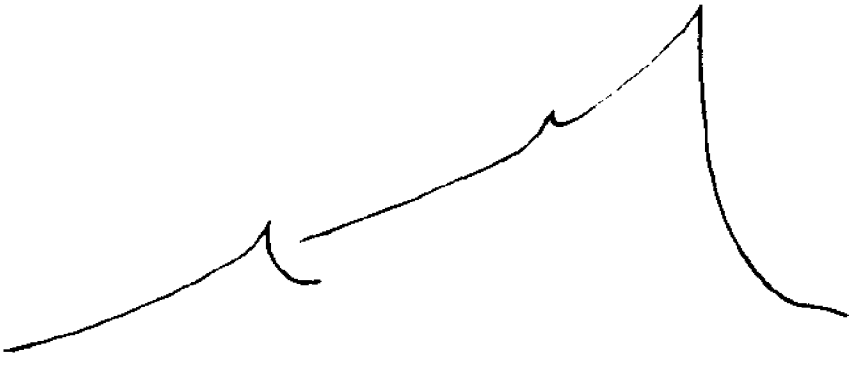
Pattern of Momentum of To-and-Fro Scene Switches, Part Two

This survey of momentum of the to-and-fro movement of scene switches in the second part of RA shows that it follows a pattern of acceleration, interrupted by a minor high point. It then continues and culminates in a high point at the climactic scene and decelerates to rest. Previous discussions showed that other elements in the play also had a similar increase approaching and at the high point and then came to rest. The pattern of momentum of the to-and-fro scene switches and of the increase of intensity of other elements can be sketched as follows for Part Two:



Overall Pattern of the Play

In its basic outline this pattern for the second part of RA is similar to that already sketched for the first part. However, in this second part the ascent is longer; the momentum is greater; and the high point is higher. Thus the patterns of the two parts in relation to each other, that is, the pattern of the whole play, would be sketched as follows:



This sketch shows that the overall outline of the play is approximately the same as that of each part. It may be recalled that VS, although it had a different pattern, had a similar repetition of each part in the overall pattern.

As mentioned earlier, the basic outline of this pattern--long ascent to high point near the end followed by decrease to rest--is a common one for tension and climax in the theater. However, in RA it is also the pattern of dramatic rhythm, which combines the two change-producing elements of recurrence (such as relationships between characters, words, phrases, symbols, and motifs discussed in the previous chapter) and reversal (change in fortune, circumstance or situation).[24]

Thus, instead of being merely linear, progressive, and direct as is usual, this pattern in RA is moving, nervous, and pulsating. Similar to a cardiogram of a heart condition, it has a back-and-forth movement and high points as it progresses. This is owing to the superimposition of the back-and-forth, to-and-fro rasto atrás movement of scene switches on the overall pattern of the hunt with its increase of momentum to a high point--confrontation--and then decrease to rest. This combination is a most appropriate one for the structure of this play with literal and figurative themes of rasto atrás and the hunt.

NOTES TO CHAPTER VIII.

RASTO ATRÁS AND THE HUNT IN THE STRUCTURE OF RA

[1]Mazzara, "Two New Plays," pp. 49-50.

[2]Cecília de Lara, in her talk at the round table discussion of RA at the Serviço do Ensino Vocacional de São Paulo, quoted by Magaldi, "Procura RA," p. 48.

[3]Osman Lins, "Significação de Rasto Atrás," ESPSL, Jan. 27, 1968, p. 1, & reprinted in MAR, p. 654.

[4]Gonçalves, "Prefácio," RA xvii.

[5]Beckerman, Dynamics of Drama, p. 196.

[6]John Osborne, Tom Jones: A Film Script (London: Faber and Faber, 1964), pp. 35-37, esp. 36.

[7]Bosley Crowther, review of Tom Jones film, in The New York Times, Oct. 8, 1963, p. 48, col. 1, reprinted in The New York Times Film Reviews: 1913-1968, Vol. 5: 1959-1968, p. 3416.

[8]Talvani Guedes da Fonseca, "Jorge Andrade, um Passo Atrás," JdB, Aug. 24, 1966, caderno B, p. 5.

[9]Leite, "RA (II)"; & Luiz Alberto Sanz, "A Direção de Gianni Ratto," Última Hora (Rio), Jan. 31, 1967, second section, p. 3, "Teatro" col.

[10]Bergson, Matter and Memory, pp. 94 & 199.

[11]Rosenfeld, "Visão do Ciclo," MAR 606 & 615.

[12]Leite, "RA (II)"; & Michalski, "RA (II)" & "RA Estreia."

[13]Cecília de Lara, quoted by Magaldi, "Procura RA," p. 48.

[14]The film Kaleidoscope opened in both Rio & SP on May 22, 1967, & continued in release in 1968, according to Warner Bros. records, as reported to author of this study

by Leonard Palumbo, Director of Advertising and Publicity, Warner Bros. International, Burbank, California 91522, in letter dated Aug. 19, 1974.

The theme and structure of Kaleidoscope are quite different from RA; however, there are some similarities. The film makes use of a game (cards), travel, fast movement and chase as parts of plot sequences which can be called "hunts." The last is a manhunt in which the "game," the man, is caught at the end. As in the structure of RA, the movement in the content of the film increases to a high point as it progresses to the climactic confrontation scene near the end, and then comes rapidly to rest.

[15]Beckerman, Dynamics of Drama, p. 194.

[16]Beckerman, Dynamics of Drama, p. 236.

[17]Rocha, "RA."

[18]Magaldi, "Procura RA," p. 48.

[19]Michalski, "RA (I)."

[20]Mazzara, "Two New Plays," p. 50.

[21]JA quoted in interview by Michalski, "Rasto Atrás e Suas Raízes," JdB, Feb. 15, 1967, caderno B, p. 2, "Teatro" col.; Magaldi, "Procura RA," pp. 49-50; & Michalski, "RA (I)."

[22]JA quoted by Michalski, "RA e Saus Raízes."

[23]Michalski, "RA."

[24]Levitt, Structural Approach to the Analysis of Drama, p. 67.

CHAPTER IX

PRESENT FRAMES, PAST, AND MERGER IN S

S, the most ambitious play of JA's career, required many years of elaboration.[1] It represents an important step in JA's theater; it reveals historical comprehension, ability to manipulate large groups of people, and attainment of the epic.[2] The predecessor of S in both content and structure is RA. In it JA led the spectator to examine the past of the autobiographical dramatist Vicente and in this examination found the answers and acceptance of his own problems.[3] Somewhat similarly in S, Andrade, through the same autobiographical dramatist Vicente, leads the spectator and also Fernão Dias to examine with him the past of that historical figure. Again, in this examination he finds the answer and acceptance of his own problems.[4] The short, one-line commentaries in RA in the form of asides by Vicente in the present about scenes of the past are expanded in S to include interchanges between Vicente and his character Fernão Dias in the mental present about scenes of the past.

Although both RA and S have juxtaposition of scenes of a wide expanse of space and time, S has only two time levels, the past and the present. Each of these, however, consists of two reality levels, either separate or concurrent. Whereas in RA several different people in several locations in the present recall or imagine scenes of several levels of past and present, in S for the most part Vicente (occasion-

ally Fernão Dias) in the mental present brings forth past scenes. The pattern of scenic organization as well as the focus of the content of scenes approaching the climactic point, the climactic confrontation scene itself, and subsequent revelation in S are quite similar to those of RA. These temporal and reality levels and patterns will be discussed below as the analysis of S proceeds.

From the viewpoint of the opening realistic dramatic present of S, past scenes as well as present scenes between Vicente and Fernão Dias take place in Vicente's mind, with his office serving as the internal space in which scenes appear on stage, at times through the use of slides and films. Although the only fictionally real place in S is Vicente's office, Fernão Dias's drama is inserted in the context of universal politics, with scenes of the Portuguese court and the Papal court. On stage and in the mind of Vicente, places and times interpenetrate as Vicente makes Fernão Dias see the modern critical view of his undertaking.[5]

This presentation is facilitated by the stage setting: an imprecise place suggesting trees, streets, palaces, columns, and rivers as if they were images in a confused mind. To the left is Vicente's large work table with the pictures of pioneers and dramatists above it.[6] Slides and films without clear focus are to be projected, not on screens as in RA, but panoramically over the stage.[7] They are especially employed for thoughts or visions of Fernão Dias in the past.

Realistic Dramatic Present Frame

Because of the Brazilian audience's probable familiarity with the basic story of Fernão Dias's long, fruitless search in the seventeenth century through the wild and rugged interior of the country for precious stones, his condemnation of his son, and his death at Sumidouro, that audience may feel that it knows the story of S even before attending the play. This knowledge makes the Brazilian audience akin to the audience of classical Greek drama which frequently knew the story of a play but not the manner of presentation or the exact words to be used. In order to counteract this attitude of apparent foreknowledge as soon as possible and to build suspense where it would otherwise be lacking, JA opens S with an introductory scene prior to the beginning of the play on Fernão Dias.

Creation of Anticipation and Suspense

Set in the present, the opening scene of S shows the dramatist Vicente, back from his trip rasto atrás, discussing with his wife Lavínia his play writing, his striving, his characters, and the play with which he is currently struggling. Unlike JA's previous play RA in which the dramatist examined his personal problems, the focus in S is on the creative process itself.[8] Although the use of a dramatist who is writing a play may bring to mind the novels of, for example, Gide, in which some characters are at work as novelists,[9] JA does not carry this technique to its possible

extremes, as does Gide. Rather, he uses it in part for ideological and suspense-building purposes with regard to his supposed play on Fernão Dias, the basic theme of S.

Vicente points out that the familiar story of Fernão Dias is not the one which certain documents reveal. He is writing his play to show the truth about Fernão Dias to the public. At the moment, he is searching for the last line which should synthesize everything. These references both prepare the audience and build its expectation for the critical, analytical view of Fernão Dias and the unfamiliar version of his story which are to come. At the same time, these references extend that anticipation to the very last line.

Becuase this scene of Vicente and Lavínia is the opening of S, it is perceived as occurring in the realistic dramatic present. Therefore, scenes not sharing its temporal or reality level are perceived as situated in other temporal and reality levels according to their relationship to this level. Thus, when Vicente reads the last scene of his play and it is enacted on the stage, it and subsequent past scenes about Fernão Dias and his exploratory expedition are perceived as occurring mentally in the present but actually in the past, instead of actually in the present as they would be without this introduction. Vicente's confrontation of his character Fernão Dias is perceived as occurring in the same present as the introduction, but not in the same reality, rather, only mentally. These two levels, mental present

and past, make up the bulk of S.

As S progresses, there are a few momentary returns to the realistic dramatic present which help link these different levels. The realistic dramatic present returns fully again for one scene toward the end and again at the very end of S. Thus, as Rosenfeld points out, it forms a frame for the past level or drama of Fernão Dias.[10]

Symmetry in Use of Frame

The use of scenes of the realistic dramatic present at both the beginning and ending of S and their being followed at the beginning and preceded at the ending by the same past scene brings to mind the opening and closing symmetry used in JA's earlier plays. Even the problematical items in the conversation of the opening scene of S reappear and are resolved in the final scene.

At the beginning of S, Vicente, talking with his wife Lavínia, mentions the maid Marta and her adverse criticism of his occupation as a writer, his own attitude toward his writing, and his searching for the last line which will synthesize everything to his play on Fernão Dias. Meanwhile, lighting reveals Fernão Dias on stage. After Lavínia leaves, Vicente returns to work.

As he reads the last scene of his play, it is enacted on the stage. Then Vicente confronts his character Fernão Dias and insists that he, now at the moment of death, see scenes relevant to or of his famous expedition. Then other characters and scenes appear.

Near the end of S, this same final scene of the past reappears and is completed with Fernão Dias's succinct last words which synthesize everything, that is, his motivation which is the truth as told in Vicente's play. In a reversal of the sequence at the beginning of S, the other characters disappear and Vicente is again alone at work with only Fernão Dias present on stage. Vicente types Fernão Dias's last words and falls asleep. Marta enters and reads aloud the line in the typewriter: "Procurar... procurar... procurar... que mais poderia ter feito...?" (MAR 594) That one line written and spoken in the realistic dramatic present at the end of S resolves the various problems stated in the opening scene of the same level. It is the synthesizing last line to Vicente's play on Fernão Dias. It is Vicente's answer to his own personal anxieties. And it is also his answer to Marta's earlier criticism of his occupation as a writer.

One other scene of the realistic dramatic present appears in S. It comes in the latter part of the play, after Fernão Dias reveals that he finally understood that searching (procurar), not finding, was his goal and defends his search to the priest. Vicente then similarly reveals to Lavínia that he has finally understood that striving (procurar) and writing, not the results, are what matters to him. Thus this scene marks the height of Vicente's psychological identification with his character Fernão Dias.

Since Vincente's statement to Lavínia in this scene

answers some of his doubts stated in the opening scene of the same level, and since all the facts of Fernão Dias's exploratory expedition in the past seem to have already been shown, including his unexpected motivation and goal, the audience may feel that this scene will also reveal the sought-for last line to Vicente's play and be the last scene of S. However, just as in the previous past scene Fernão Dias continued absorbed in his search, Vicente now continues absorbed in his confrontation of Fernão Dias and in his play on him. Thus audience suspense, almost felt to have come to rest with this return to the realistic dramatic present, is rekindled and brought into sharper focus as Vicente again challenges Fernão Dias and as S returns not only to the story of the pioneer in the past but to the climactic face-to-face father-son confrontation over his persistent searching.

Although this return of the realistic dramatic present between those two past scenes of great tension and emotion toward the end of S is not the symmetrical center with regard to the total length, the return at this point serves other structural purposes. It reinforces the high point of the dramatic pattern of the past (which will be discussed below) by making the high point of Vicente's identification with Fernão Dias closely coincide with it. Its appearance integrates and merges the different levels of structure at this point in the play. The realistic dramatic present appears at all the extreme points of the dramatic pattern of

S--at the low beginning, at the high climactic point, and at the low ending. Thus its major uses can be considered dramatically symmetrical.

Other Momentary Returns

In addition to the three major scenes of the realistic dramatic present discussed just now under symmetry, there are several places in S where it is brought to mind again. These momentary returns are accomplished through the striking of a clock, presumably the same clock which was mentioned in the opening scene of the realistic dramatic present as being a recently acquired heirloom to be put in the home. Later at the end of Part One of S and at three points in Part Two, the clock is heard striking.

This striking marks off the passage of chronological time in the realistic dramatic present during the progression of S. In the major return of this level, Lavinia relates that the Swiss watchmaker said that the clock is in good working order, thus informing that realistic time can be calculated from its strikings. If the clock is supposed to strike on the hour, more than four hours pass. If, on the other hand, it is understood to be half-hourly, more than two hours pass. Half-hourly striking would make the passage of realistic fictional chronological time coincide quite well with the actual passage of real chronological time during the staging of the material in S between these clock strikings. There is a similar comparable harmony with regard to time of day between the content of the real-

istic dramatic present and the staging of S: both take place late in the evening.

The striking of the clock also serves other purposes in the content and structure of S. It sounds at moments of increasing identification and psychological merger of Vicente with his character Fernão Dias, thereby drawing attention to that identification. Also, its sound motivates identical physical reactions and actions by Vicente in both the mental and realistic presents and by Fernão Dias in the past, or motivates non-reactions of either Vicente or Fernão Dias or both of them in the mental present. These actions and non-responses symbolize and draw attention to the growing identification of Vicente and Fernão Dias with each other and their mental immersion in that identification. The strikings of the clock and these actions cross and appear in the different levels of structure, including the temporal level of the audience (already discussed); and thus link these levels at these points of increasing identification of the modern author Vicente and his historical character. This growing identification and the merger of the structural levels will be discussed in more detail below after separate review of the other levels.

Secondary Frame of Mental Present

The scenes of the author Vicente in dialogue with his character Fernão Dias and also Vicente's comments about past scenes as scenes of his play can both be considered to form a secondary frame, of the mental present. As mentioned

earlier, from the orientation point of the opening realistic dramatic present, these scenes take place in the same temporal level, the present, but in a different reality level, not realistically but mentally, in Vicente's mind. For Fernão Dias, these dialogues between him and Vicente take place concurrently in two different temporal and reality levels. As Vicente's creation today, he is being probed by Vicente. As a real person at the moment of death in the past, he is being questioned and accused as in an examination of conscience and in a judgment by God, the omniscient. These dialogues in both instances can be considered to take place in Fernão Dias's mental present.

Since these dialogues between the explorer and the author introduce and comment on characters and scenes of the past and connect those diverse scenes, they serve as a frame and guide for the past level of S. Generally Vicente, in this mental present, controls the selection and sequence of the past scenes. However, occasionally the character Fernão Dias, in this same mental present of Vicente, recalls a character or scene of the past. For these reasons, these author-character dialogues form a distinct temporal and reality level between the frame of the realistic dramatic present and the scenes of the past in S.

Purposes of Author-Character Dialogues

One of the purposes served by the comments, arguments, and discussions of the autobiographical dramatist Vicente[11] with his character in the mental present is to make the

audience aware of the author, who is usually forgotten in the theater because he cannot speak directly.[12] Attention is drawn to the role of author and to the personal aspects of the (supposed) author in one scene a bit after the midpoint in the length of S.

In it the character Fernão Dias confronts the author Vicente about his (Vicente's) existence and behavior in the present, somewhat as Vicente has been confronting him up to that point about his (Fernão Dias's) existence and behavior in the past. This questioning and the reversal of interrogative roles is disturbing to Vicente. He, therefore, reaffirms his prerogative as creator, informing Fernão Dias that he can make him disappear and that he (Fernão Dias) is merely a character. This attitude on Vicente's part makes his initial reaction similar to the concluding reaction of Unamuno in Mist, who, challenged and annoyed by his character Augusto, decides to kill him (and does so).[13]

In S Vicente does not accept his character's dare to try to make him disappear. Instead, the dramatist accepts the invitation of his historical character, with whom he identifies more and more, to continue their mutual examination. This character-author confrontation discloses that the author is probing not only a historical figure but himself in S. Vicente's analysis in the mental present of Fernão Dias's persistent fruitless search in the past, and also of himself at his character's beckoning, gradually provides him with the answer to his own anxieties: what matters

is the searching and striving, not the result. JA has made similar declarations about himself.[14]

These intrusions of the personality of the fictional author Vicente on the story of Fernão Dias in the past establish a relation with the spectator which cuts across that story and conveys another story to the spectator.[15] That other story is not only Vicente(JA)'s supposedly unplanned gradual discovery of the answer to his own anxieties as he analyzes Fernão Dias's motivations, but also his hoped-for truthful critical re-evaluation of Fernão Dias's historical exploration and search.

The use of the supposed author Vicente as a narrator serves purposes not achievable in the traditional form of historical drama totally immersed in the past. The most obvious purpose attained through this use of Vicente as narrator is the efficient introduction and integration of the numerous characters and diverse scenes of the past. More importantly, the narrator permits the author to express what the events of the basic story do not express themselves,[16] in this case, the judgment of Fernão Dias in the light of the historical results of his action.[17] It also permits the author to focus on certain effects,[18] such as the events just mentioned and the motivation of Fernão Dias (already discussed) as well as that of other people.

Critical Effect of Narrator

The comments of the supposed contemporary author Vicente

about past characters and scenes to the audience and to Fernão Dias make the audience aware of its own chronological time and, therefore, destroy the sense of immediacy, belief, and presentness which it normally would enjoy in the fictional time of the past scenes,[19] thus making that action distant.[20] This distancing and the agile use of time in S give the play an acute analytic quality.[21] As the author-figure Vicente comments, approves, or censures, he destroys the myth surrounding Fernão Dias.[22] The revelation of the truth and the destruction of the glorification of Fernão Dias are the stated goals of Vicente's (supposed) play on Fernão Dias.

Literary Comparison

This critical aspect would be lacking in S if the story of Fernão Dias were staged in the traditional linear sequence set entirely in the past without these returns to the mental present for the author-narrator Vicente's comments and discussions with his character Fernão Dias. Consider, for example, two other fairly modern dramatizations dealing with search and discovery of precious stones in the past: the 1950 adventure movie based on the nineteenth-century novel <u>King Solomon's Mines</u>[23] and Edmundo Moniz's 1956 historical play <u>A Vila de Prata</u>.[24] In both these works, the action is entirely in the past. Therefore, there is acceptance of the story as dramatized; and there is little stimulation to critically examine the historical events and characters.[25]

Rosenfeld points out that the dramatist Vicente, showing scenes to his character Fernão Dias, becomes a kind of Dantesque Virgil, a guide to the hero, showing him the political conspiracies of his time.[26] He also points out that the use of the narrator, as in S, adds to the traditional line of the character's action the line of the narrator, who, better informed, is more distant and objective, more critical and thoughtful. Fernão Dias's reactions to the criticism of his modern critic Vicente show the contra- and juxtaposition of two horizons of conscience--past and present--a phenomenon (along with wide expanse of space and time as in S) characteristic of epic theater, such as that of Brecht.[27]

Tribunal of Judgment and Documentation

Summoned by the modern author Vicente, it is as if Fernão Dias were being called to depose before the tribunal of history.[28] He testifies before this imaginary tribunal which knows all of his activities, motives, reverses, and dreams.[29] It also knows other people's motivations and activities with regard to his famous expedition as well as the results of his explorations. Accuser, prosecutor, jury and judge, all the judicial roles are assumed by Vicente. He can also be considered to have assumed the role of God, the supreme judge, since this interrogation and omniscient review of Fernão Dias's life at the moment of his death and today is comparable to individual and last judgments.

In search of the truth and in preparation of his case for trial, that is, his play S for the public, JA read dozens of volumes,[30] totaling approximately 180 books.[31] This preparation enabled JA to have Vicente, as testimony for the truth of his accusations and challenging arguments and as part of his confrontation of his character Fernão Dias, read from historical documents to Fernão Dias in the mental present or include quotes from such documents in scenes of the past which he makes Fernão Dias observe. Moser feels that the inclusion and discussion of historical documents gives S (and C) a contemporary critical flavor, but that it also slows down the dramatic action.[32]

Structural Arrangement of Historical and Modern Quotations

The critical and judicial purposes of these historical citations are reinforced by their structural arrangement and thematic relationship with other, modern quotations. There is balance approaching symmetry in the positioning of these historical and contemporary quotations in the two parts of S. Each part of S begins with two modern idealized views of Fernão Dias and his explorations. In Part One they are in the realistic dramatic present; in Part Two they are in the mental present. The past of Part One contains quotes from two original documents. The past of the longer Part Two contains similar quotes from two other original documents and also an additional one not indicated verbally as a quote. Whereas the first historical document quoted in

each part is a written communication, the second is an oral communication. The two letters quoted are quite similar in origin and content. In a sense this use of related modern and historical quotations in different reality and time levels in S is a form of repetition with variation of scenes and incidents which, as in RA, helps relate the different time levels of S. However, it serves more important thematic purposes.

With the exception of the first historical document, a letter from the king to Fernão Dias, and the last, a Biblical prediction of paganistic behavior and Divine punishment, the quoted documents of the past predict or reveal the harsh realities resulting from Fernão Dias's search for precious stones and the discovery of mines. Therefore, as S develops and these quotations are used, they not only contrast and counteract the idealized views of Fernão Dias and his activities in the modern literary and historical quotations at the beginning of each part, but prove these modern views to be false. The following review details this process.

Part One

In the realistic dramatic present at the beginning of S, Vicente complains to Lavínia of the idealized history of Fernão Dias taught in school and contrary to that revealed in certain documents. As an example, he mockingly describes an imaginary session of the pioneers planning their route. He then delightedly recites a verse of a famous poem by

Bilac ("O Caçador de Esmeraldas"[33]), surely familiar to the audience educated in Brazil. These recitations are examples of the idealizations of Fernão Dias and his activities which Vicente hopes to correct by showing the truth about Fernão Dias in his play. To do so, he will use quotations from original documents.

The first historical document is quoted in two geographically separated past scenes which are structurally and thematically linked by the quoting from that document. It is a letter from the king to Fernão Dias commanding him to go on his now-famous expedition and naming him governor of the emeralds. The quoting of this particular letter, obviously familiar to Fernão Dias, establishes for him the veracity and reliability of Vicente's historical documentation. The explorer's acceptance of this document, which is probably unfamiliar to the audience, similarly establishes the veracity and reliability of Vicente's historical documentation for the audience, who, therefore, also accepts this letter.

The next historical quotation appears a bit further on, still in the first part of S. When compared to the previous one, it possesses an inverse relationship of familiarity to the audience and Fernão Dias. Vicente, speaking to the pioneer, mentions a priest who gave famous sermons. He then proceeds to quote from one which he says was given twenty years prior to the departure of Fernão Dias's expedition. This information is sufficient for the audience to identify

the source: a sermon of Padre Antônio Vieira. His sermons, sincerely and stylistically composed for practical and persuasive purposes in the seventeenth century, are read and studied in the twentieth century as literature and examples of style.[34] Even though this particular passage and the sermon from which it is taken ("Sermão da Primeira Oitava da Páscoa" of 1656[35]) may not be familiar to the spectators, they probably accept it to the degree they know or accept its author's deeds and writings.

Although familiar to the modern audience, Vieira and his sermons preached in Northern Brazil are unfamiliar to his contemporary Fernão Dias, the explorer of Southern Brazil. However, because Vicente's previous quotation was authentic, Fernão Dias accepts this one without question.

This particular passage predicts the misery which the discovery of mines in Brazil would cause. Vicente uses it to show Fernão Dias a contemporary opinion opposed to this activity, which he took upon himself, because of awareness, which Fernão Dias did not have, of its bad consequences. Vicente also uses this passage from a sermon, a combination of historical communication and literature, to counteract for the audience today's glorification of Fernão Dias's explorations in the history taught in school and in the historical poem cited by Vicente at the beginning of S.

Part Two

As a counterpart to his imaginative re-creation and the modern poetical idealization of Fernão Dias which Vicente

quoted to Lavínia at the beginning of Part One, at the beginning of Part Two he reads two modern historical idealizations, of colonial life in Piratininga and of Fernão Dias, to the pioneer, who rejects them as unrealistic. The audience at first probably would have accepted these quotations because of their familiar tone. However, because of its new and growing awareness (through S) of today's misrepresentations about Fernão Dias and because of the explorer's rejection of these items, it now also rejects them.

As in Part One, the first original document quoted in Part Two appears in two past scenes which are geographically separated but connected logically and structurally by the quoting from this document. As in Part One, it is a letter, in fact, a letter very similar to that of Part One. It is from the Prince Regent to Castel Blanco sending him in search of the mines and further stating that any profits belong to the treasury. Fernão Dias recognizes this letter and, therefore, accepts it. Again, because of his acceptance of this letter, which is probably unfamiliar to the audience, the audience also accepts it. Whereas the previous quotation (in Part One) from a historical document (the Vieira sermon) merely predicted the results which the discovery of mines would cause, this one states one of the actual results of Fernão Dias's continued unsuccessful search for mines and indicates what really would come thereafter.

To demonstrate what in fact did come about and to confirm and extend Vieira's prediction of the misery which the

discovery of mines would cause, Vicente uses another historical quotation. He shows Fernão Dias a past scene of a herald crying out an announcement from Castel Blanco. It imposes severe restrictions on mining and miners and also imposes penalties on those who may disobey.

The longer Part Two of S includes an additional quotation not indicated as such in the dialogue. It is from the same Vieira sermon[36] quoted in Part One. The Franciscan priest, criticizing Fernão Dias's search for precious stones, uses Vieira's translation of Biblical verses and summarizes Vieira's twisting of them in prediction of the religious evil which would result from discovery of mines. This quotation extends the predictions of physical hardship and the announcement of actual personal restrictions in previous quotations to prediction of pagan behavior and threat of resultant Divine punishment. It thus takes these predictions and miseries from the mere physical realm to the spiritual.

Past, or Inner Play within Frame of Outer Play

The structural levels already discussed serve as a frame for the story of Fernão Dias which is the past level of S. The realistic dramatic present positions these scenes as scenes of Vicente's play on Fernão Dias. The showing of them is both an aid to Vicente in his search for the last line and also a means to prepare the audience for full comprehension of the significance of that sought-for final line when it comes. Vicente's initial confrontation of Fernão

Dias in the mental present makes these same scenes, both scenes which the author Vicente shows to his character Fernão Dias, and scenes of Fernão Dias's life which pass before him mentally as he is dying in the past. In addition, that initial confrontation again stresses Vicente's purpose in his play on Fernão Dias: to show the true history.

Structure through Sequence

The past level begins with the dramatization of the last scene of Vicente's play. It shows Fernão Dias, amid trees, making Garcia Pais and the captains swear that the stones which they found are good-quality emeralds. The audience, through its basic knowledge of the story of Fernão Dias, probably places this incident very close to the end of the explorer's life. The showing of the last scene first is a structural acknowledgment of the audience's familiarity not only with the basic story of Fernão Dias but also with its ending. If it were not for the introductory reference in the opening realistic present to the still-missing final line to Vicente's play, the audience would assume, as in M, that it knew the ending of this level of S, that is, Vicente's play.

After this initial scene, the last scene of the past, and after the initial discussion between Vicente and Fernão Dias in the mental present and past, there is a great jump backward in time. From then on, past scenes alternate among various geographically distant places to show long-

range chronological progression of events related to or of Fernão Dias's expedition. As mentioned earlier, Vicente in the mental present controls the selection and dramatization of these scenes. He rejects the immediate dramatization of any character or scene out of chronological sequence which Fernão Dias recalls in the mental present.

Past scenes are connected by dialogue between Vicente and Fernão Dias in the mental present. Sometimes this dialogue consists of only a short line or two, especially as the climax draws near. At other times it is expanded to form a whole scene. It then fits into the basic scenic pattern of variety in location, setting, and characters.

Flashbacks of Distant Past in Past through Visions and Film

If Fernão Dias in the past mentions, recalls, or imagines incidents which are beyond the time and events of his expedition, which is covered in the past of S, or others which are not realistically stageable, these incidents are conveyed through film. The first such episode is Fernão Dias's first meeting with the Indian woman who was to become the mother of his son José Dias. The father talks about this long-previous occurence to that son on the expedition, toward the end of Part One.

In a comparable position toward the end of Part Two, Fernão Dias, dying, has tormented visions of that same son's death. Although this incident is within the time period and events included in the past level of S and Vicente's play,

the hanging and torture would be difficult to stage effectively. The explorer then envisions episodes of subsequent suffering. Again, these scenes of mass torturous treatment are not stageable. In addition, they are beyond the time period of Fernão Dias's expedition which forms the basic past level of S.

The use of film for these incidents rather than the stage dramatization used for other scenes of the past helps indicate that they take place in Fernão Dias's mind during the past scenes enacted on the stage, rather than actually as do the dramatized scenes. In addition, it indicates that these scenes are outside the chronological period and sequence of performed scenes.

Scenic Organization around Dramatic High Point

S is similar to RA in content and organization of scenes approaching the climactic confrontation scene, in that scene itself, and in subsequent revelations. In RA the climactic focus was on father-son conflict over the father's persistent attitude--hunting--and the son's persistent contrary attitude. In S it is also on the father-son conflict, similarly over the father's persistent attitude--searching for precious stones--and the son's activity contrary to it. In S as in RA, the order and composition of scenes change for dramatic purposes as the climax approaches.

The generally chronological progression of past scenes is distorted in Part Two to permit dramatic focus on Fernão

Dias's persistent searching and his condemnation to death of his son which are tied together in the play. If the sequence of historical events were followed in the play, it would have a linear structure consisting of a series of incidents but no single emotional or dramatic high point.[37] The distortion of the generally chronological progression is prepared for in a scene in the woods. In it, two captains, taking leave of Fernão Dias, mention that it is being said that he is becoming senile and that it must be true for him to condemn his son the way he did. The subsequent scene jumps back in time to show the overt father-son conflict, over Fernão Dias's persistent searching, which led to the father's condemnation of his son.

The resultant developments of this incident are shown in the subsequent scenes which have a tighter chronology than that used up to this point in the play. After the climactic confrontation scene, the previous chronological sequence returns.

The change in chronological sequence and the decrease of time gaps in order to focus on Fernão Dias's searching and the father-son conflict are accompanied and facilitated by changes in the spatial composition and sequence of scenes. The previous wide geographical expanse and jumps back and forth among distant places decrease as the focus narrows to the expedition itself. Concurrently, the activity content of scenes changes from static indoor situations to outdoor incidents. Thus the decrease in geographic expanse is

inversely accompanied by an increase in (implied) physical movement. The tighter temporal and spatial organization and the increased (implied) physical activity structurally and kinetically support the focus on the increased tension of the series of confrontations over Fernão Dias's persistent search for precious stones and the resultant father-son conflict.

Unlike RA in which all the scenes of movement and confrontation involve father and son, in S father and son are face to face in only two scenes. These two scenes in S are comparable to the climactic father-son confrontation in the past and their later meeting in the present in RA.

The first such scene in S shows overt physical conflict. In RA the comparable father-son confrontation scene was the climactic one in the play and was the spontaneous outcome of the life-long divergence between father and son represented in the preceding series of milder confrontations. In S the original physical confrontation is also positioned as past, that is, further past than the past level at that point in the play. It appears to be similarly unplanned and spontaneous. However, it is not the result of life-long conflict, but of the son's long and continuing conspiracy against his father's search for precious stones. Whereas the son Vicente in RA refused to fight his father physically when challenged to do so, the son José Dias in S tries to fight his father physically, raising the Indian club over his head, when challenged ideologically. However,

like Vicente, he controls himself and does not strike. He is then taken away by the captains.

The second and longer father-son confrontation scene in S, which can be considered the climactic scene, shows not physical conflict but rational and judicial discussion and disagreement. In RA the present-day father-son meeting was the result of Vicente's attempt to reach understanding with his father, who was called to come to meet him. In S this meeting is the result of Fernão Dias's attempt to reach a different kind of understanding with his son, who is called to come before him. Just as the mature son Vicente in RA wanted understanding with his father, so does the son José Dias. However, whereas Vicente accepted his father as he was because his father's activity no longer restricted his own activity, José Dias cannot accept his father's activity, which he feels is dangerous to Brazilian society, and tries to change it. Whereas in RA the father in the earlier confrontation actually disowned the son and in the comparable meeting accepted him again both as son and as a man, in this meeting in S the father disowns the son in the sense that he disregards biological and emotional ties and, acting as a cold legalistic judge, condemns his son to death.

In certain aspects this condemnation scene is similar to, and may have been inspired by, the condemnation, recorded in history, of Felipe dos Santos, the colonial martyr of Brazilian independence, who appears in film in the subsequent scene in S as a vision of Fernão Dias. José Dias

is condemned for his conspiracy. Called before his father for verification of his awareness of what he has done, he confirms his deeds. He speaks against the kingdom and in favor of the colony. Since Fernão Dias will not order the expedition to return, José refuses to repent, knowing that this non-repentance means his death.

Similarly, Felipe dos Santos was summarily condemned to death. Called to the presence of the count, he declared that he would die without repenting what he had done and that he was certain that the scoundrel of a king would be defeated by the patriotism of the Brazilians. He was condemned to death and was hanged. His body was tied to the tail of a horse and dragged through the streets.[38] It is this last incident which appears in the filmed vision in the subsequent scene of S.

Somewhat as in RA, in S there is a return to reality after the climactic confrontation scene and a revelation that the father has been talking to himself, thus implying that the previous scenes were visions. After the confrontation scene in S, several films and a series of characters speaking disconnected lines appear on stage as obvious visions of Fernão Dias. Then it is revealed that he has been talking to himself for three days. This revelation can lead to the assumption that not only these obvious visions but the previous scenes focusing on his search and condemnation of his son, as well as all scenes of the past in S, are Fernão Dias's visions as he is dying, just as Vicente

indicated in his initial confrontation with the explorer.

Patterns in Past

Dramatic Pattern

This review shows that the dramatic pattern of rhythm, emotion, and tension in past scenes in S is not only similar to that of RA but is achieved in much the same manner. It begins with a long, slow preparation. Then there is decrease of geographic expanse and temporal jumps and increase of movement in a series of confrontations between two people about the father's persistent searching for precious stones (hunting in RA), culmimating in the climactic father-son confrontation. This is followed by indication of visions of the father and his approaching death. The final scene of Fernão Dias's life, previously shown almost entirely as the initial scene of the past level of S, is now repeated and completed; and Fernão Dias dies. Thus the dramatic pattern of the past of S is brought to complete rest.

Circular Pattern

The ending of the past with the same scene with which it began brings to mind what in literature is usually called a circular structure. That structure implies that the cycle of events can be repeated ad infinitum. However, since the repeated scene in S is brought to conclusion and followed by the death of Fernão Dias, such unending repetition is not possible in S. Thus S does not quite fit the standard circular structure. However, the circular path on which

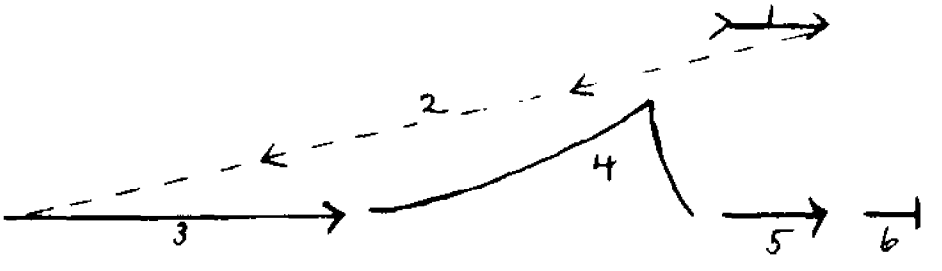
the modern author Vicente leads his character Fernão Dias in S, returning at the end to the same past scene of the beginning, reflects the content of the past in which José Dias led the historical Fernão Dias in circles in the woods, returning at the end to a place where they had been near the beginning. Thus the modified circular pattern used in the past of S is a most appropriate one for representation of the content of the play.

Complete Diagram

The complete sequence of past scenes is perhaps best expressed diagrammatically as:

1. a short forward movement (of action in the last scene presented first),
2. a long jump backward to the beginning,
3. then gradual forward chronological progression, changing into
4. thematic progression to high point followed by decrease toward rest (the climactic pattern already discussed)
5. repetition of last scene, and
6. its conclusion.

This pattern would be sketched as follows:



Inverse or Periodic Pattern

The inverse order of scenes of the past of S, starting with the incomplete last scene first, followed by subordinate elements in mounting climactic order, terminating with the completion of the main thought in the very last words, thus securing emphasis through suspense, is the pattern of the periodic sentence. It contrasts with that of the loose sentence, in which the main statement comes early and other elements follow in natural order.[39] A traditional play on Fernão Dias would have followed the latter pattern. The use of the emphatic and suspense-building inverted periodic pattern is not merely appropriate in a play on a topic familiar to the audience, such as the story of Fernão Dias, but necessary because such a familiar topic needs special emphasis and suspense in order to create and maintain audience interest.

Merger of Structural Levels through Identification of Vicente with Fernão Dias

Both Fernão Dias's final words and death at the end of the past are reflected in and extended into the frame by Vicente's typing of those words and falling asleep. His actions in the present, closely related to those of Fernão Dias in the past, complete his identification with Fernão Dias, which has been developing throughout S, and also complete the merger of the different levels of structure. As already mentioned, at the moments of increased psychological

identification, the clock of the realistic dramatic present strikes. Frequently this sound stimulates similar physical actions by Vicente in the present and Fernão Dias in the past and also the momentary merger of the different levels of structure. The increasing identification of Vicente with his character follows a pattern closely coinciding with that of the dramatic pattern of the past already discussed. It begins almost imperceptibly, reaches its height with the climactic confrontation scene of the past, and comes to completion and rest with the final scene of the past already mentioned. A detailed review of this gradually increasing identification follows.

The basis for the identification of Vicente with his character Fernão Dias can perhaps be said to begin even before the play. First, there are the known facts of Fernão Dias's life, probably familiar to the audience: his condemnation of his son on their long exploratory expedition in search of precious stones which he never found and the poverty suffered by his wife and daughters to finance the continuance of that expedition. Several basic facts are given about Vicente in the opening scene of the realistic dramatic present. These later serve as the basis for his initial identification with Fernão Dias because of similarity between (these facts about) himself and (the known facts of) Fernão Dias. This similarity and resultant initial identification may well be the true reason for his selection of Fernão Dias as a theme for his supposed play.

Part One

The facts about Vicente for his later identification with Fernão Dias on the basis of similarity are provided almost imperceptibly in the introductory scene of S, which is in the realistic dramatic present. Near the opening Vicente speaks of Marta's criticism and questioning of his career as a writer. A bit later, referring to the unrealistic view today of Fernão Dias, Vicente comments to Lavínia that he is accountable, seeing his son educated in concepts which no one with a bit of intelligence accepts.

A short while later, still in the opening realistic present, Vicente defends himself against Lavínia's practical reproaches about his writing by stating that he is striving and searching; she questions whether it is the best way to realize himself, sacrificing himself and also her, his children, and life which is passing. Her questioning and comments about Vicente's behavior subtly prepare the audience for Vicente's similar questioning and comments about Fernão Dias's behavior which he finds to be similar. Apparently unknowingly, Vicente's defense to her is almost the same as Fernão Dias's later defense to himself and others in the past; he is trying, striving, searching. In these instances and in the later ones of both Fernão Dias and Vicente, the word used in the Portuguese text is always "procurar" or a form of it.

Contrast and Similarity

In the beginning of the mental present when Vicente first confronts Fernão Dias, there appears to be an antagonism and hostility between them. Vicente questions Fernão Dias about his making the captains swear to the genuineness of the stones. Fernão Dias in turn questions Vicente's questioning of him. These situations recall those of the introductory scene in which there was questioning of Vicente's writing and of Marta's questioning of it.

Vicente's first reference in the mental present to his similarity with Fernão Dias ties together a know fact about the pioneer, the killing of his son, and a fact revealed in the realistic dramatic present, the untrue history of Fernão Dias which Vicente's son is taught in school. Vicente tells the explorer, who is under a tree where (as the audience is informed later) he thinks his son died, that there are many ways of killing a son and that he, Vicente, will be killing if he permits his son to be raised in falsehood. Because this comment in the mental present refers to a fact about Fernão Dias in the past and also to a fact originally revealed in the realistic dramatic present frame of the play, it not only links Vicente and Fernão Dias but also the three structural levels of the play.

The next point of similarity between Vicente and Fernão Dias also ties together the three levels. Vicente in the mental present says to Fernão Dias, referring to the explorers behavior in the past: "Como eu o compreendo! Ter que

destruir o que ama, para ser." (MAR 544) Although Vicente proceeds to again speak of Fernão Dias's son, the latter part of this statement brings to mind another set of related facts about Vicente and Fernão Dias: Vicente's neglect and the suffering of his wife and children in the process of achieving his goal--writing and striving to realize himself--and Fernão Dias's long absence and the suffering of his wife and daughters in the process of achieving his goal--searching for precious stones. These aspects of Fernão Dias will be brought out in later scenes.

In the process of reviewing the scenes of his play and making Fernão Dias see scenes of his life, Vicente in the mental present increasingly identifies with his character Fernão Dias in the past. It should be recalled that in Eça de Queiroz's novel A Ilustre Casa de Ramires (The Illustrious House of Ramires)[40] there is also a pre-existing and increasing identification of fictional author with his historical character. The fictional writer of biography, as he writes a modern version of the story of an ancestor, gradually assumes the personal characteristics of his character. The works of the real author, Eça de Queiroz, are definitely familiar to JA because he quoted from Eça's Correspondência for the epigraph of RA.

Toward the end of the first part of S, the identification of Vicente with Fernão Dias moves beyond external similarities. Vicente declares that Fernão Dias is his most beloved character and that they depend on each other to

arrive where they must arrive; if not, their dream will be worse than venom. This is Vicente's first indication of affection and mutuality. The latter will be strengthened and developed in the second part of S.

Closer to the end of the first part of S, the clock of the realistic dramatic present strikes. It is heard and listened to both in the mental present by Vicente and in the past by Fernão Dias. Although they both have the same initial reactions to this sound, they are still separate in time, space, and personality. This sound prompts Vicente to run to the door of his library to hear better and thus momentarily leave the mental present and return to the realistic present. The same sound prompts Fernão Dias in the past to say good-by to his wife and set forth on his now-famous expedition, which will be focused on in the second part of S.

Part Two

Shortly after the beginning of the second part of S, the identification of Vicente and Fernão Dias is continued and strengthened. Vicente states that they are strangely connected, re-affirms their mutual dependence, and adds that Fernão Dias's son depends on them. Vicente sums up the psychological unity of himself and Fernão Dias: "Nossa verdade é uma só." (MAR 566)

This identification and their mutuality is stressed shortly afterwards in Fernão Dias's temporary assumption of

Vicente's interrogatory and expository roles. The explorer asks Vicente to reconfirm his earlier statement that they depend on each other and that their truth is one; and Vicente does so. As the character Fernão Dias begins to confront his creator Vicente, the clock of the realistic present strikes. However, this time it is heard only in the mental present by Vicente. Fernão Dias, absorbed in his confrontation of Vicente in the mental present, does not hear it. However, he compares his own not leaving his tree to Vicente's not leaving that place (his office), thus pointing out another similarity of physical action linking them. Fernão Dias challenges Vicente to assume his own faults in the same manner that he points out Fernão Dias's faults.

Fernão Dias knows that he reminds Vicente of something, and that is why the writer cannot free himself of the pioneer. Vicente, tortured, replies that we descend into others; and when we get to the bottom, we find ourselves. He thus again reveals that his examination of Fernão Dias is a self-examination. Fernão Dias states that since Vicente made him doubt, he wants to get to the bottom (of himself), implying that he is now anxious to know his own truth and is no longer contrary to it as at the beginning.

Fernão Dias's assumption of Vicente's questioning and accusing role at this point at the beginning of the second part of S puts his relationship toward Vicente in the second part on the same terms as Vicente's toward him in the first

part. The striking of the clock in this scene, which brings to mind the realistic dramatic present of the opening, underscores this similarity, as does Fernão Dias's drawing attention to their similar physical attachment to a certain place. Fernão Dias's adaption and adoption of his companion's opposite role is similar to Sancho Panza's adoption of his companion Don Quixote's opposite attitude in the second part of the novel Don Quixote. In addition, Fernão Dias's words and new attitude as well as Vicente's response indicate that the probing is now completely mutual. Each now wants to examine the other as well as himself.

The dramatization of past scenes continues, focusing on Fernão Dias's persistent search and his reasons for it. The clock, the subtle reminder of the realistic dramatic present, strikes again. However, this time, not even Vicente hears it. Both he and Fernão Dias are equally absorbed in their own worlds: Fernão Dias in the past and his search (procura); Vicente in the mental present in his identification with the searching Fernão Dias. At the moment of the striking of the clock, Fernão Dias falls to his knees in search of precious stones on the ground. At the same moment, Vicente similarly falls to his knees, but without logical reason, thus indicating his close identification with his searching character. Vicente in the mental present states: "Estamos presos para sempre... à nossa procura!" (MAR 584) This incident is the climactic point of Vicente's psychological identification with Fernão Dias as will be

further revealed in the subsequent scene.

The realistic present now returns fully as Lavínia and Marta enter Vicente's study, and he tries to explain his being on his knees by saying that he dropped his pen (which Lavínia finds in Marta's hand). In this scene Vicente reveals to his wife that he has found what he was looking for: the meaning of everything. He now knows that he must write, regardless of the results, and that he must strive (procurar) to the end. He adds that when we are absorbed in our striving (procura), we do not see anything, even the errors we commit in its name. He thus verbally confirms what he indicated physically in the previous scene and enigmatically at the end of it: his acceptance as his own of Fernão Dias's awareness that the ideal is searching, not finding, and his immersion in that search.

The latter part of this same discussion in the realistic dramatic present extends Vicente's identification to Fernão Dias's son José Dias and thus prepares for the subsequent scene, the climactic father-son confrontation in the past. Somewhat as Vicente's father made him feel like a traitor for being what he was (in RA), Fernão Dias kills his son as a traitor for what he did. Vicente also compares himself, living divided in a thousand pieces, to José Dias, a faceless man with the face of everyone. Lavínia's reminder to leave a light on leads Vicente to then mention to Fernão Dias that the light is beginning to shine, that light being both Vicente's and Fernão Dias's light of self-under-

standing and self-revelation.

Completion of Identification and Structural Merger

The identification of Vicente and his character Fernão Dias is completed and comes to rest with several related actions at the end of the past level of S. In the past, Fernão Dias, clutching a stone, the symbol of his ceaseless and unsuccessful search for precious stones, utters his last words: "Procurar... procurar... procurar... que mais poderia ter feito...?" (MAR 594) As already mentioned, in the mental and realistic presents, Vicente writes these words on his typewriter, the symbol of his unending writing. Fernão Dias, still clutching his stone, remains lying on the ground, thus implying his death. Vicente, leaning on his typewriter, falls asleep, thus implying the end of his mental activity, this night and on this play. The identification of Vicente with Fernão Dias is both complete and completed in these two series of related triple actions. These actions also mark the end of the past and the mental present and their absorption back into the realistic dramatic present for the final scene. Thus these actions bring S to a satisfactory thematic as well as structural conclusion.

NOTES TO CHAPTER IX.

PRESENT FRAMES, PAST, AND MERGER IN S

[1]Delmiro Gonçalves mentioned in 1964 and repeated in 1967 that JA had been working on S for about 10 (dez) years ("Drama do Café Encontrou Seu Autor," Visão, Vol. 24, No. 24 [June 19, 1964], p. 21; & "Prefácio," RA ix); JA quoted in 1965 said he had been working on S for 3 (três) years (Rocha, "Conversa com JA," p. 55). In 1967 JA did two versions of S (JA quoted by Yan Michalski, interviewer, "Senhora na Boca do Autor," JdB, March 10-11, 1968, caderno B, p. 4). However, S was not published until 1970 in MAR. In that text there is reference to Fernão Dias as the work of long years (MAR 556).

[2]Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 9, col. 5, & ESPSL, March 7, 1971, p. 5, col. 5.

[3]Yan Michalski, "A Caça de um Dramaturgo," in "Dez que Estão em Cartaz," JdB, March 5, 1967, caderno B, p. 4, "Teatro" p.; & Rosenfeld, "Visão do Ciclo," MAR 605 & 615.

[4]Urbano Tavares Rodrigues, "O Sumidouro," ESPSL, No. 757 (Jan. 30, 1972), p. 1; & Rosenfeld, "Visão do Ciclo," MAR 615-16.

[5]Rosenfeld, "Visão do Ciclo," MAR 614-16.

[6]Description of setting at beginning of S, MAR 531.

[7]Directions after the character list at the beginning of S, MAR 529.

[8]Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 9, col. 4, & ESPSL, March 7, 1971, p. 5, col. 5; & Rosenfeld, "Visão do Ciclo," MAR 613.

[9]See discussion in Mendilow, Time and the Novel, pp. 187, 224-25, & 227.

[10]Rosenfeld, "Visão do Ciclo," MAR 614.

[11]E.g., Rosenfeld indicates that Vicente represents JA himself, in "Jorge Andrade," Palco + Plateia, No. 3 (June, 1970), p. 49.

[12]Brooks & Heilman, Understanding Drama, pp. 24-25; Prado, "Personagem no Teatro," pp. 95 & 101; & Styan, Elements of Drama, p. 249.

[13]Miguel de Unamuno, Mist (Niebla): A Tragicomic Novel, trans. Warner Fite (New York: Knopf, 1928), pp. 291-322, esp. 295, 299-303.

[14]JA quoted by [Décio de Almeida Prado], "História Narrada em Ciclo Teatral," ESP, Oct. 23, 1970, p. 12; also, but not connecting his idea to a character, in Michalski, "Senhora na Boca do Autor."

[15]Frye, Anatomy of Criticism, p. 52.

[16]Prado, "Personagem no Teatro," pp. 85-86.

[17]Rodrigues, "S."

[18]Van Laan, Idiom of Drama, p. 118.

[19]Mendilow, Time and the Novel, p. 99; & Styan, The Dark Comedy: The Development of Modern Comic Tragedy (Cambridge: U. Press, 1962), pp. 180-81.

[20]Rosenfeld, "Visão do Ciclo," MAR 613.

[21]Rodrigues, "S."

[22]Iglésias, "Teatro de JA," MGSL, Jan. 23, 1971, p. 9, col. 2, & ESPSL, March 14, 1971, p. 5, col. 4.

[23]Helen Deutsch, screenplay, King Solomon's Mines, Metro-Goldwyn-Mayer, 1950, based on Henry Rider Haggard's adventure novel King Solomon's Mines, 1885.

[24]Edmundo Moniz, A Vila de Prata, in his Teatro: Branca de Neve, A Vila de Prata, Egleia (Rio de Janeiro: Livraria de São José, 1960), pp. 113-210.

[25]E.g., Bosley Crowther, in his review of the film King Solomon's Mines, speaks of the fantasy of the plot and the reality of the settings and photography (The New York Times, Nov. 10, 1950, p. 35, col. 1, reprinted in The New York Times Film Reviews: 1913-1968, Vol. 4 1949-1958, pp. 2466-67); & Silvio Júlio [pseud. of Silvio Júlio de Albuquerque Lima], in his discussion of Moniz's A Vila de Prata, states

that history cannot be reproduced and that the play has a good balance of history and fiction (Três Aspectos do Drama na Atualidade Brasileira [Rio de Janeiro: São Paulo, Revista dos Tribunais, 1957], pp. 37-40).

[26]Rosenfeld, "Visão do Ciclo," MAR 616.

[27]Rosenfeld, "JA," p. 50, & "Visão do Ciclo," MAR 613-14.

[28]Rosenfeld, "Visão do Ciclo," MAR 613.

[29]Rodrigues, "S."

[30]JA quoted by Rocha, "Conversa com JA," p. 55.

[31]Magaldi, "Adeus de JA."

[32]Gerald M. Moser, "Jorge Andrade's São Paulo Cycle," Paper presented at meeting of Northeast Modern Language Association, Philadelphia, PA, April 2, 1971; printed in Latin American Theatre Review, 5, No. 1 (Fall, 1971), p. 22; & reprinted as "Ciclo Paulista de Jorge Andrade," ESPSL, No. 740 (Oct. 3, 1971), p. 5.

[33]Olavo Bilac, "O Caçador de Esmeraldas: Episódio da Epopeia Sertanista no XVII° Século," in his Poesias; Panóplias, Via Láctea, Sarças de Fogo, Alma Inquieta, as Viagens, O Caçador de Esmeraldas, Tarde, 28th ed. (Rio de Janeiro: Livraria Francisco Alves, Editora Paulo de Azevedo Ltda., 1964), pp. 239-52, quote p. 251.

[34]E.g., Vieira is included in the following Brazilian text editions:

Antônio Cândido & José Aderaldo Castello, eds., Presença da Literatura Brasileira, Vol. I: Das Origens ao Romantismo, 2nd ed. (São Paulo: Difusão Europeia do Livro, 1966), "Pe. Antônio Vieira," pp. 53-69;

Carlos Henrique da Rocha Lima, Gramática Normativa da Língua Portuguesa: Curso Médio, 12th ed. (Rio de Janeiro: F. Briguiet & Cia., Editores, 1967), pp. 234, 236, 250, 269, 282, 287, 337, 362, 374, 393, 395, 397, 399, 402, 404-06, 409, 411-12, 416, 423, 427, 439-40, 477, 544-45, 548, 551, 565, 572, 576;

Álvaro Lins & Aurélio Buarque de Hollanda, eds., Roteiro Literário de Portugal e do Brasil: Antologia da Língua Portuguesa, Vol. I: Portugueses, 2nd ed. rev. (Rio de Janeiro: Civilização Brasileira S.A., 1966), "Padre Antônio Vieira," pp. 129-37;

Cândido de Oliveira, Súmulas de Literatura Portuguesa, 11th ed. (São Paulo: Gráfica Bíblos Limitada Editora, n.d.), "Vieira (1608-1697)," pp. 97-100;
Álvaro Ferdinando de Sousa da Silveira, ed., Trechos Seletos, 8th ed. (Rio de Janeiro: F. Briguiet & Cia., Editores, 1966), "Padre Antônio Vieira (1608-1697)," pp. 280-87.

[35]Padre Antônio Vieira, "Sermão da Primeira Oitava da Páscoa," in Padre Antônio Vieira, Vol. III: Sermões Prègados no Brasil: II--A Vida Social e Moral na Colônia, ed. Hernani Cidade, 2nd ed. melhorada, República Portuguesa, Ministério das Colônias (Lisbon: Divisão de Publicações e Biblioteca, Agência Geral das Colônias, 1940), pp. 269-310, quote pp. 285-86, from part V; the passage quoted in S, with one grammatical difference, also appears in Vieira Brasileiro, eds. Afrânio Peixoto & Constâncio Alves, Antologia Brasileira (Paris-Lisbon: Livrarias Aillaud e Bertrand, 1921), II, 118-19.

[36]Padre Antônio Vieira, pp. 283-84; Biblical quotation is Isaiah 2:19-20.

[37]For sequence of historical events, see, e.g., Antônio da Rocha Almeida, "Pais, Fernão Dias," in his Dicionário de História do Brasil, Enciclopédia do Curso Secundário--Globo, 3 (Porto Alegre: Editora Globo, 1967), p. 326.

[38]Almeida, "Santos Freire, Felipe dos," Dicionário de História do Brasil, pp. 447-48.

[39]H. O. Robertson & Vernal H. Carmichael, Business Letter English, 2nd ed. (New York: Gregg Publishing Division, McGraw-Hill Book Company, Inc., 1957), pp. 296-97.

[40]Eça de Queiroz, A Ilustre Casa de Ramires (Porto: Lello & Irmão--Editores, n.d.), 457 pp.; & The Illustrious House of Ramires, trans. Ann Stevens (Athens, Ohio: Ohio U. Press, 1969), 309 pp.

CHAPTER X

REPETITION WITH VARIATION AND DEVELOPMENT IN PAST AND PRESENT: C

The basic patterns of S also appear in C: juxtaposition of scenes of different times and places, frame of the fictional present with measure of passage of time, past level with a jump back in time followed by gradual forward progression including use of quotations, merger of past and present, and somewhat circular structure. However, in C these patterns and the content progress in the additional and more obvious pattern of repetition with variation and development. Thus, the juxtaposition of scenes, in RA apparently random yet actually thematic, in S controlled and sequential, in C is mathematical and architectural.

The use in C of the pattern of repetition with variation and development brings to mind its previous use in several earlier plays, especially E with its juxtaposed scenes and series of moves. It should be recalled that in E, there is one move in each of three acts, and an implied move in each of the breaks between acts. Somewhat similarly, C has several series of moves through the play: the procession of the brotherhoods, the trekking of Marta from brotherhood to brotherhood, and the departure of one individual from each brotherhood. These movements and the repetitive pattern of the play itself form completed cycles which have symbolical significance intimately connected with the content expressed through them.

In addition, the thematic content of the play contains other series of repetitions with variations and development. Further, the symbolism of the major characters in C makes them repetitions with variation and development of figures which recur through all of human history. In turn, the symbolism of these figures themselves suggests rebirth and reincarnation. This thematic content and symbolism of repetition with variation through the ages is appropriately conveyed by a structural pattern of repetition with variation and development.

Frame of Fictional Present: Repetition with Variation and Development

Instead of beginning as S does, by focusing on the narrator of the past and his characteristics in the present, C begins by focusing on those who will hear the narration of the past in the fictional present, actually chronologically past, and their characteristics. The opening scene is at the consistory of a racially and occupationally prejudiced confraternity or lay brotherhood in late eighteenth-century colonial Brazil. Marta arrives, supposedly in search of burial for her son who was an actor. In response to the request of the officers of this confraternity, she begins to narrate her son's past life. As she mentions characters, lighting reveals them on stage. Shortly thereafter dramatization of scenes of the past begins. These scenes form the past level of C. Marta visits three more brotherhoods, continuing her narration at each. At the fourth, she finally

finishes and tells how her son died. The fifth and final section of the present frame is at a mound of earth which is her son José's grave. The scene here serves as an epilogue to Marta's search for burial and the play itself.

Place (Settings and Staging)

The fictional present frame with these five different settings, four of which are obviously similar, can be considered to have unity of place in a broad sense. The first four settings, elaborately decorated consistories of brotherhoods, are all part of church buildings located in the same city. Although the fifth setting outdoors appears to be quite different from the previous four indoor settings, it is related to them. Marta's comments, especially as she leaves the brotherhoods, and also a remark by Sebastian in a scene of the past, imply that this last site is also part of a church. It is not, however, a building decorated with gold at the cost of the suffering of the people and controlled by prejudice and social restrictions as are the other churches. Rather, it is part of the greater church of nature,[1] the earth, free and available to all who pass. It is located on the outskirts of the city where the other churches, buildings, were located. Because these five settings all represent parts of churchs in the same city or just outside of it, there is a kind of unity of place in the frame of the fictional present.

These five different settings and their unity are conveyed through the use of several different sets on a single

stage. Lighting shifts the focus of attention from one set and stage area to another. When the play opens, illumination of the back part of the stage reveals the altar and table of the consistory of the first brotherhood, with its andor (litter for carrying a statue in procession) at front left. Later, this oratory disappears. Lighting then reveals another consistory, that of the second confraternity, at the right side of the stage. Subsequently, lighting reveals the consistory of the third brotherhood, at the left part of the stage. Next that set disappears. Then the back part of the stage is again illuminated, revealing a rich main altar for the fourth confraternity. Finally, the altars slowly disappear, transforming the stage into a desolate, formless place with a mound of earth in the center.

This use of different parts of the same stage for similar settings has various purposes. It indicates that these different brotherhoods are basically similar. Further, it supports their location as being in the same city. (It also leaves part of the stage area free for dramatization of scenes of the past which occur elsewhere.) The movement of lighting from the set of one brotherhood on one part of the stage to that of another confraternity on another part of the stage underscores Marta's movement from one brotherhood in one part of the city to another confraternity in another part of the city.

Time (Progression of Moving Events)

Just as there is a kind of unity of place connecting

the repetitive settings of the present frame, there is also a kind of unity of time connecting the action in these settings. All the events of the present frame occur within a rather limited period of time, from late one day to the next. The passage of this time is not measured chronologically by the striking of a clock as in S, but more subtly through the preparation for, carrying out, and completion of time-consuming movements through the city. One is the public, group procession probably in the evening in which the confraternities take part. The other, related to it, is Marta's almost-solitary walking from one brotherhood to another that same evening and through the night in search of burial for her son. The progression of these events and talk about them, first the procession, then both the procession and Marta's walking, then only Marta's trudging, sequentially connect the separate settings and scenes of the present frame, as the following review shows.

The inclusion in the opening setting for the first brotherhood of an andor sumptuously adorned with a statue of Our Lady dos Passos, that is, Our Lady of the Way or the Sorrowful Mother (Mater Dolorosa), subtly indicates that her Passion Week procession is near at hand. This feast commemorates the suffering and compassion of Mary in union with the Passion of her Son, Jesus Christ.[2] Although the Way of the Cross is now standardized to fourteen stations or stops in the Roman Catholic Church,[3] Cascudo informs that in Brazil the passos, that is, steps or stations, are seven in

number commemorating the seven phases in Christ's passion.[4] Generally, a seven-step commemoration is that of the Seven Sorrows of Our Lady, that is, seven sad times in Mary's life as God's mother.[5] Both the Way of the Cross and the Seven Sorrows end with the burial of Jesus.[6] Rosenfeld says that Marta's via crucis takes her successively, like a repetition of the steps or stations of a Passion, to the headquarters of four confraternities.[7]

Marta comes to this first brotherhood in search of burial for her son. For the closing scene of this brotherhood, the officers are already dressed in the habits of their confraternity. These habits must be worn when the members take part in a public sacred function,[8] for example, a procession. When the brothers realize that Marta's son was an actor, they remind her that actors cannot be buried in churches. They tell her to remove his body from the door of their church; the Blessed Mother needs to go out to bring comfort to the people in the streets. In other words, the procession needs to go out. They lift the andor; and a chant comes from the church.

Marta, in front of the image, says: "Meu filho vai ter paz. O seu também. Vamos! Nesta noite escura nossos passos vão soar como gemidos de agonia e de parto." (MAR 35) She thus identifies her situation with that of the Sorrowful Mother and announces that she will also go through the streets in a manner similar to that of Mary in this procession, making stops and recalling at each an event in the

life of her son leading to his death. The natural implication would be that because Mary's journey is to end with burial of her son Christ, Marta's journey is also to end with burial for her son José. However, the beginning of her statement ("Meu filho vai ter paz. O seu também." MAR 35) implies a daring reversal. Her son, José, will have peace, that is, burial; so too Mary's son Christ will also have peace. In other words, instead of Marta being like Mary, Mary is to be like Marta!

The situation of Marta and Mary implied by JA in C also brings to mind the situation of the sisters Martha and Mary approved by Christ in the Bible. Martha was doing the household tasks alone, while Mary sat at the feet of Christ and listened to his words. When Martha asked Christ to tell Mary to help her, Christ chided Martha and said "Mary has chosen the better portion and she shall not be deprived of it."[9] Similarly in C, Martha "works"--walks and reckons with the brotherhoods--while Mary "sits"--is carried through the streets in procession. But in an ironic twist in C, in the end the more-famous Biblical Mary, unlike the Biblical sister Mary, will be like Marta.

Marta adds that they will bury her son before dawn. This statement and her earlier "Nesta noite escura nossos passos vão soar . . . ." (MAR 35), both at the end of the first brotherhood, are the first temporal demarcations of the events which are to occur in the play. The andor then exits and song increases. Both are indications of the

beginning of this first brotherhood's participation in the procession.

When the setting of this first confraternity disappears, a crooked road appears; Marta crosses the back of the stage, carrying a heavy hammock aided by Quitéria. This scene represents the beginning of her plodding, with her son's body, through the city streets, from the first brotherhood already dramatized to the second which now appears.

At the opening of the next part of the play dealing with this second brotherhood, the brothers are already in the midst of great preparation for the procession. The purveyor mentions that the city will be dazzled by their wealth. The magistrate details that the confraternity's mine slaves will participate with gold dust in their hair and then wash it out in the font, leaving the gold as a donation to the Virgin. Whereas at the gathering of the officers of the first brotherhood the procession was implied and then later mentioned, now at the consistory of the second brotherhood it is a topic of conversation. Accordingly, it becomes more imminent and definite for the audience.

Unlike the first brotherhood which received no warning of Marta's arrival and no information about her, the Sacristan of this second confraternity announces Marta's arrival and informs that she has come from Carmel (the first brotherhood in the play). He thus indicates her route to this point. Marta also speaks of the procession. She has passed their church and seen their slaves, who, for a moment

in the procession, cease to be slaves. She also remarks on the ornaments and decorations of gold, silver, and diamonds. As she speaks, the walls become transparent, thus revealing the splendor of the brotherhood gathered in the church; and the whole stage becomes golden.

The section of the play devoted to this second brotherhood, the Rosary, formed entirely by blacks, ends to the accompaniment of chants similar to those of Missa Luba, an African adaption of the usual liturgy. Again, song at this point implies the beginning of this confraternity's participation in the procession.

In the subsequent short transitional scene between brotherhoods, Marta and Quitéria, carrying the hammock, cross the back of the stage once more. In addition, Marta murmurs a lullaby. This scene represents Marta's trudging through the city from the second brotherhood, just dramatized, to the next one. The opening scene at the third brotherhood, showing the officers just returned from the procession, implies that the long, time-consuming procession through the city was carried out in an implied time gap between the last scene of the previous brotherhood and this scene.

This mulatto confraternity already has knowledge of Marta and her wandering through the city in search of burial for her son. When the white visitor asks if they have heard about the woman who is carrying her dead son, the parish priest responds by saying that she tried whites and blacks, now it must be their turn. The conversation continues, and

reveals that the parish priest feels no obligation to resolve the problem of burial, either by action on the part of this confraternity or the whole social system.

The brothers then mention incidents of the procession. The use of the word "today" and the past tense in these comments verbally indicates both that the procession is now completed and that it occurred earlier this same day. With the procession already completed and with Marta's journey from brotherhood to brotherhood now obvious, and with a crafty offer of burial proffered but rejected, there is a different closing sound at this confraternity and also no transitional scene of Marta trudging between it and the next brotherhood. Instead, she merely again affirms that she will walk until dawn. In place of religious song as at the end of the scenes dealing with the first two confraternities, indicative of their departures on the procession, and Marta's lullaby, laughter serves as the ending sound and the connective between the scenes dealing with the last two brotherhoods.

At the close of the scene of the third confraternity there is laughter, both of the brothers and of Marta. It is about the greedy parish priest having received, in payment of back taxes, a sack of sand instead of gold, as Marta said and he expected. (A similar gold-sand trick appeared earlier in Hispanic literature, in the Poem of the Cid.[10] In fact, a similar gold-lead trick in payment of taxes was actually perpetrated in early eighteenth-century Brazil.[11])

There is laughter about this same incident at the opening of the next scene at the consistory of the fourth brotherhood, which is racially mixed. The implication is that not only is news of Marta's visits to the brotherhoods spreading as indicated at the beginning of the third confraternity, but now news of details of her activities is also spreading. This spread of detailed news, in turn, implies a time gap, perhaps greater than the previous one between scenes since the procession is completed and therefore no longer facilitates contact between brotherhoods. This gap, as well as Marta's previous statements that she would walk all night until dawn, are confirmed by a remark of the magistrate at the fourth brotherhood: "Na cidade, ninguém consegue dormir... ouvindo os passos dessa mulher!" (MAR 58)

Finally, the officers of this confraternity, aware of the need to resolve this problem of burial, offer a detailed resolution for temporary burial outside the city. Marta vehemently rejects it. Unlike the previous closings and transitions, with obvious sound effects related to the procession and Marta's plodding, and similar to Marta's relentless footsteps through the city, commented on by the officers of this fourth and last brotherhood, the only sound at the close of the scene dealing with this brotherhood is that of the disoriented brothers running back and forth.

The scene at the last setting of the play reveals that Marta, in the implied time gap between the scene of the last brotherhood and this scene, has achieved what she supposedly

set out to obtain in her walking from one confraternity to another: burial for her son by the brotherhoods, not in one of their churches but in the church of the outdoors. Since Marta stated that she would walk all night until dawn to get him buried in this way, since there was reference to her footsteps keeping people awake, and since he is now buried, it is understood that it is now the following morning. Thus, the procession and her journey measure the passage of the night, from late one day to the next, in the present frame of C.

Just as the procession is first implied, then mentioned, then discussed, and still continues to be a topic of conversation even after its completion, Marta's walking from brotherhood to brotherhood within the city, inspired by that procession, similarly is first implied, then mentioned, then discussed, and still continues to be a topic of conversation in this scene after its completion. Now that the goal of Marta's trudging is achieved and José is buried, that is, has found peace, C closes peacefully without any sound effect. This peaceful, silent ending of the last scene of the play contrasts with the confusion at the end of the last brotherhood scene prior to José's burial.

This review shows that the progression of the procession and Marta's related walking not only give the play unity of time but also sequentially connect the different scenes. They also form the basic pattern of events, or scaffolding, within and around which the action, or thematic

content, of the play is arranged and developed.

Action (Thematic Development and Content)

Just as there is repetition with variation and development in the settings of the four consistories and mound of earth, and, therefore, a kind of unity of place, and just as there is repetition with variation and development through the procession and Marta's journey from brotherhood to brotherhood to provide a kind of unity of time, so too these settings and moving events provide a similar pattern of repetition with variation to give unity to the action. The procession allows for revelation of the wealth of the brotherhoods and of the rivalry between them. Because of the known lack of cemeteries in colonial times and lack of Christian burial for the least-favored members of society, the Negro slaves,[12] Marta's search for burial for her son who had been an actor, a member of an impious profession[13] whose practicioners were considered mulattoes, provides an excellent vehicle for the revelation of the prejudices and lack of charity of the brotherhoods. Marta's malicious and ironic game with the confraternities of acceptance and rejection of her son's body unmasks the brotherhoods and reveals their unchristian behavior and attitudes as well as the general situation of the colony.[14] In addition, the dialogue and action leading to the departure of one individual from each confraternity also helps expose the despicable characteristics of these brotherhoods.

As the procession and Marta's trekking progress and as the individuals one after another depart, the characteristics of the colonial Brazilian confraternities in general, of these four brotherhoods one after another, and of the individuals who make up their hierarchies in particular are established. Therefore, the amount of dialogue and time at each brotherhood prior to Marta's arrival progressively decreases, from 3 1/4 pages to 1 1/2 pages.

Four Brotherhoods and Fifth Group

Rosenfeld points out that each of the four brotherhoods represents a different group and social class, and concomitantly certain economic interests, prejudices, resentments, hatreds, and ambitions. The first, the Third Order of Our Lady of Mount Carmel, is composed of the richest whites, high in the economic world. The second, the Confraternity of the Rosary, is composed of blacks. Low laborers, both slave and ex-slave, they lack social and racial solidarity and are uninterested in ransoming the slaves of other African tribes. The third, that of Saint Joseph, is composed of mulattoes. Its members are artists and artisans. The fourth, the Third Order of Mercy, is the brotherhood of the middle class. It is comprised of all races and is liberal, at least in intention.[15]

Taking into consideration this review of the racial, social, and occupational composition of the brotherhoods focused on in C, these brotherhoods can be considered to represent a cross section of the society, that is, population,

of their time and place. In fact, much of what was accomplished in colonial Brazil, done by government or Church in Spanish America, was done by brotherhoods in Brazil. They especially provided for the social security needs of their own members, such as burial.[16] Thus, these brotherhoods were the major social organizations of their society. In contrast to the organized society of the brotherhoods, the people at the fifth setting represent those who are forced to work hard to support that society, reject that society, and hope for a free and better world elsewhere.

Seven Characters in Each Section

There is repetition with variation and development in the composition of the character group at each brotherhood. At each there are seven individual speakers. They are identified only by the generic titles of their positions or relationships with the confraternities. The only exception to this pattern is Manoel de Abreu at the first brotherhood.

At the last brotherhood the seventh speaker is one of a group of six definitors who enter. The others do not have speaking roles. However, their physical presence on stage toward the end of the section of C dealing with this fourth and last confraternity, along with the other officers of that brotherhood, creates the effect of a larger group. This mass physically represents the totality of the brotherhoods which Marta definitively rejects at this point.

The play closes on another group of seven characters. They are: (1) Marta; (2) Quitéria, José's mistress who

helped Marta carry his body; (3) a man who has both come to José's grave somewhat as Marta came to the brotherhoods and has left his work somewhat as the other individuals left the brotherhoods; and (4-7) the four individuals who, one each, left each of the four brotherhoods. The implication is that these seven people all leave that society and go forth to a new place.

The repeated use of seven as the number of characters is appropriate in this play for several reasons. As already mentioned, the procession implied in C is of seven steps in Brazil, as are the Sorrows of Mary. Thus it is appropriate for Marta to face a group of seven at each brotherhood. The use in the final scene of this play, about the struggle for political liberty in late eighteenth-century Brazil, of seven characters who depart from their society for a new land and life is perhaps based on historical fact (as are other details of the revolutionary movement contained in C[17]). As a result of two separate and unsuccessful conspiracies for political independence (in Minas Gerais and in Bahia) at the time in which the play is set, various people were punished with diverse penalties. In each of these cases, exactly seven men left Brazil for exile in Africa for life.[18]

One Individual out of Each of Four Brotherhoods and at Fifth Setting

There is another series of numerical repetition with variation and development in the action of C. It forms another movement in addition to that of the procession and

Marta's trekking. This series consists of the departure of one individual from each of the four brotherhoods. There is variation and development in the following elements in this series: the relationships of the individuals with the brotherhood each leaves, the moment each leaves (shown or implied) with regard to the moment Marta arrives or departs, the acquaintanceship of each with Marta and her and her son's liberal ideas, and the attitude of the hierarchy of each brotherhood toward the individual and toward Marta's request for burial for her son.

The one who departs from the first brotherhood is the servant Manoel de Abreu. His deceased master, who had been a member of that order, bequeathed all his possessions, including the robe of this confraternity, to Manoel. Therefore, he considers himself a member and wants to be one. However, the racially prejudiced officers of this white organization reject him because (they claim) there is hidden Negro blood in his wife's family, the family Dias (the same name used in SBL for the family of the working-class friend). The brothers tear Manoel's cape of the brotherhood to prevent him from wearing it and threaten to take the case to court if he repairs the rope and wears it again. He picks it up; hurt, he looks at them and leaves. He stops in front of Marta, who has observed this scene. She takes the cape from him and drops it to the floor. He looks at it and at her, then turns and exits. Thus Manoel de Abreu, a nonmember who wants to belong, is bluntly rejected by this

prejudiced brotherhood. Marta's request for burial for her son who was an actor, considered a sinful profession associated with mulattoes, will also be bluntly rejected by this same brotherhood. Manoel de Abreu appears again in the transition scene between the first and second confraternities; he observes Marta, tries to understand, and then exits.

The individual who departs from the second brotherhood is the parish priest of its church. He is further associated with this black confraternity as the keeper of their books. Unprejudiced in racial attitudes and charitable in action, he, therefore, encounters the opposition of the prejudiced brothers who are greedy and proud, harsh and uncharitable. When he refuses to do as they wish, they tell him that they know of secret liberal meetings. Their implications lead him to agree to return their books and gold, that is, to resign his association with them. Upon turning to leave, he exchanges glances with Marta who has entered during the latter part of this discussion. He seems to recognize her but controls himself and exits. (Later references in a scene of the present and also in a scene of the past first hint, then confirm this recognition as being based on the priest's involvement in the struggle for liberty and his advice on this topic to José.) Thus, the parish priest, an individual associated with this second brotherhood, has been pressured into resigning. Somewhat similarly, Marta's son, first accepted, will then be rejected by this same brotherhood.

In the transition scene between this second confrater-

nity and the third, Manoel de Abreu, who left the first brotherhood, appears again. He tries to take Marta's place, but she repels him. He then follows. Just as Manoel de Abreu did in the first transition scene after his departure, the parish priest of the second brotherhood now also appears and watches Marta, then disappears. Whereas the first two confraternities rejected these individuals connected with them but not actually members and also rejected Marta's request for burial for her actor son, the third and fourth confraternities offer Marta burial for her son but are rejected by Marta and also by the exiting individuals who are officers of these brotherhoods.

The magistrate at the third, mulatto brotherhood criticizes his fellow officers' racial prejudice against Negroes and considers such racial attitudes in general as unreligious. The greedy and scheming parish priest offers Marta burial for her son in exchange for information about the conspiracy which brought him death. The priest intends to repeat this exchange process by relaying her information to the governor in order to receive concession of the right for the brotherhood to use the royal arms of Portugal. This in turn would benefit the brotherhood's church and fellow members. Marta declines their conditional offer. When she exits, the magistrate also leaves. As he goes, he drops his confraternity cape to the floor, a sign of his rejection of the organization represented by it. Earlier at the scene of the first brotherhood, Marta initially repulsed Manoel de Abreu, who, wanting to be part of the prejudiced and unchar-

itable Third Order of Our Lady of Mount Carmel, picked up his confraternity cape from the floor and clutched it. In contrast, now she waits for and extends her hand to this magistrate, who, not wanting to be part of the Confraternity of Saint Joseph, of which he is an officer, discards its robe.

The opening scene at the fourth brotherhood reveals that its treasurer is quite liberal in his social and political attitudes. This confraternity offers to bury Marta's son without exacting conditions from her in exchange. However, its detailed statement of limitations of permission and conditions of burial reveals its conservatism and hypocrisy. Therefore, Marta vehemently refuses its offer and leaves. The departure of the liberal treasurer after Marta leaves is assumed, since, in a later scene just prior to the end of the play, he appears with the other individuals who have left brotherhoods in the course of the play.

This review shows that one individual leaves each confraternity. The relationship of these individuals with the brotherhoods ranges from Manoel de Abreu, who wants to belong but is rejected; through the parish priest, who is associated with the confraternity but is pressured into resigning; to the magistrate and treasurer, who are part of the hierarchies of their respective brotherhoods yet leave willingly. The first two individuals leave as Marta arrives, the third leaves with Marta, the fourth leaves after her departure. These men, because of their unprejudiced racial

and social attitudes and charity, that is, true Christianity, or because of their liberal political attitudes, are rejected by or reject the supposedly religious but actually unchristian and politically conservative brotherhoods. One by one, these departing individuals accompany Marta, who also helps expose the brotherhoods.

At the fifth setting, José's grave outside the city, Marta is joined by a man who has left not a rich brotherhood but the harsh work in the mines which are controlled by and supply gold to the government and the brotherhoods. Immediately before the end of the play, Quitéria, José's mistress and the symbol of free love, appears with the four individuals who left brotherhoods; and they wait for Marta and this man who is leaving for a new life. The implication is that they are all leaving the prejudiced and uncharitable, restrictive and harsh world of the brotherhoods, that is, organized society as a whole, for a new life elsewhere.

Totality of Thematic Development and Content

As these reviews show, C presents step-by-step thematic development through the increasing rejection of restrictive brotherhoods by these individuals who want freedom, gradual realization of the organized procession, and the gradual achievement of Marta's goal of burial for her son in free nature. This development is underscored by progressive development of the sound effects which are used as realistic indicators of the brotherhoods' ritual procession and Marta's determined trudging.

These sounds begin, as already mentioned, at the close of the first brotherhood with standard liturgical chants indicative of the procession, organized public worship, by an implied group. At the end of the second brotherhood, there is also chanting. However, it is slightly different in nature. It is chanting of the type of Missa Luba. In contrast, it is followed by Marta's murmured lullaby, an intentionally and individually sung calm song. The singing of lullabies for babes in arms is universal. However, Marta's singing of a lullaby for her adult, dead son in a hammock is not only individual but antithetical (and eerie).

At the end of the scene of the third brotherhood and also at the beginning of that of the fourth, there is spontaneous laughter of a small group of people. This laughter is an exterior indication of their mental reaction to an incident. The last sound, at the end of the fourth brotherhood, is that of the disorganized running of a group of brothers. It is presumed that these same brothers earlier took part in the organized procession of the larger implied group composed of brotherhoods. Their running is a natural and physical reflex action resulting from fear, their mental reaction to Marta and her threats. At the fifth setting, José's gravesite, Marta does not want ritual prayer (such as the first chant). Instead, she wants conversation which she considers prayer. The play closes in silence.

This review shows that the development in sound effects is that of progressive decrease. It is a decrease not

merely in volume but also in the ritualism and artificiality which the first sound represents. Therefore, there is also an inverse increase in the spontaneity and naturalness which the later sounds represent. The early ritual sounds are associated with the restrictive artificial brotherhoods and their procession. The later, more natural sounds are realistically and thematically associated with Marta and her walking.

As the focus of attention of the present frame moves step by step from brotherhood to brotherhood with Marta, the vices and corruption of the rich confraternities in their ornate churches are revealed. These vices include racial and occupational prejudice, pride, greed, anger, selfishness, cruelty to others who must work for the benefit of making their churches excessively decorated, envy, narrowmindedness, libertinism, and hypocrisy. The list is almost endless. In its basic elements it brings to mind the seven capital or deadly sins (which can lead to others): pride, covetousness, lust, anger, gluttony, envy, and sloth.[19] This list, in turn, brings to mind the four cardinal or moral virtues which are generally lacking in these brotherhoods: prudence, to form right judgment; justice, to give to others their due; fortitude, to pursue good in spite of difficulties; and temperance, to control desire of the senses.[20] Since, as already indicated, the brotherhoods in colonial Brazil were the major social organizations and the brotherhoods in C represent a cross section of that

population, these accusations are not merely against the brotherhoods but against that whole organized society.

Past Level

Rosenfeld states that the flow of the present is both broken and enriched by the narrative interludes of Marta, which are dramatized on stage.[21] This enrichment consists of the contrast to the already discussed characteristics of the brotherhoods of the present frame by Marta's revelation of the opposite characteristics of herself and of her son José, and her husband Sebastião in the past. Their lives, different from those of the brothers, are characterized by attachment to the land and nature, hard work, poverty, lack of racial or occupational prejudice yet objects of it, uninhibited behavior, independent action, and political liberalism. In their behavior they represent the unorganized mass of the population. In their idealistic struggles they represent the interests of these same ordinary people. This contrast between the brotherhoods and these people is a contrast of the "haves" and the "have-nots," the exploiters and the exploited, the conservatives and the liberals, the elaborately artificial and the earthly natural. It is achieved technically through the juxtaposition of scenes at the brotherhoods in the present frame with scenes of the life and death of not only Marta's son José but also of her husband Sebastião in the past level of C.

Basic Pattern of Chronological Sequence

Just as there is control in the present frame with its step-by-step progression of events at the consistories of the four brotherhoods, so too there is similar control in Marta's revelations of her son's past life at the four brotherhoods. Similar to Vicente's recollection of his past life in RA, Marta's narration includes the birth of her son, José; her marriage with his father; her background; and the life style of his father, Sebastião. However, the pattern of the sequence of the narration is the same as that of S. It should be recalled that in S, Vicente, in order to find the last line to his play, reviews the final scene, returns to the beginning and then reviews in chronological order Fernão Dias's life relevant to his explorations leading to his death, and then finally finds the sought-for last line. Similarly in C, Marta, in order to answer the question as to the way her son died, returns to the beginning and reviews in sequential order José's life relevant to his acting and political activity leading to his death, and then finally reveals how he died. Thus, the past of C, like that of S, presents a final situation, a jump back in time, then gradual forward progression until the final point, originally mentioned, is again reached and also completed. This same basic pattern was also employed by Érico Veríssimo in his 1951 novel O Retrato, the second volume of his O Tempo e o Vento.[22]

Four-Part Narration of Five-Part Development

However, unlike Vicente in S, Marta in C knows from the very first moment the answer to the initial question. Therefore, her persistence and control as she avoids answering the question and continues her story chronologically are disconcerting. The audience, instead of accompanying the detective-like Vicente in his search in S, follows, along with the officers of the brotherhoods, the clues proffered by the Borges-like Marta. This technique raises tension and expectancy for her eventual revelation of the answer to the question as to how her son died.

The tension does not increase steadily. Rather, it is repeatedly raised and then lowered a bit as Marta tells part of the story at the consistory of one brotherhood after another. First she hints at her son's profession, then reveals it. Next she hints at why and how he died. By the time she is at the consistory of the fourth brotherhood, the nagging unanswered question has become eerie and has spread through the city. When she does finally reveal how her son died, this tension is released. However, another tension which accompanied this one still remains, that of whether or not she will obtain her desired manner of burial for her son. The latter is resolved at the opening of the scene at the next setting, José's gravesite.

The selection of four as the number of brotherhoods for Marta's narration of her son's life leading to his death, aside from being a number large enough to give a

feeling of repetition and of Marta's going from brotherhood to brotherhood and small enough to be practicable on stage, may be based on the Biblical and liturgical use of four in the narration of Christ's Passion, that is, His life leading to His death. The Bible narrates Christ's Passion in four different books. The Roman Catholic Church sings chants and reads selections from these four different books as part of the liturgy of four different days: Saint Matthew on Palm Sunday, Saint Mark on Tuesday, Saint Luke on Wednesday, and Saint John on Friday of Holy Week.[23]

Whereas the Bible repeats the entire narration in each book and the liturgy similarly repeats it each day, Marta does not repeat her narration. Rather, she divides it into phases at the four brotherhoods in C. In literature the life cycle is usually divided into four main periods: youth, maturity, age, and death.[24] José, in the past of C, divides the life cycle into active periods of being born, growing, aging, and dying (MAR 30). These patterns are varied for José's life in C. Like Christ, he does not grow old but is killed in his thirties. Christ died at 33 years of age, after 30 years of private life and three of public life. José died at 37 years of age, after seven years of infancy and 30 in which he should have paid church tithes. Rather than phases or periods of physical life, at each brotherhood Marta shows stages of professional and mental life, that is, José's vocational and political development as an actor and speaker for liberty.

At the consistory of the first brotherhood she hints that he was an actor, and dramatization of the past similarly hints that he is to become an actor. At the consistory of the second brotherhood she hints that her son was an actor, and performance shows him acting the role of Marcus Brutus. At the consistory of the third brotherhood she clearly admits that José was an actor and hints at why he died. She says that he died because of a character. In answer to "how?," she says that Marcus Brutus died as a traitor. Dramatization shows José fully aware of the political significance of another acting role. At the consistory of the fourth brotherhood Marta openly admits his political involvement, and an enactment shows him reciting political poetry. Finally, at the consistory of this same fourth brotherhood another dramatization reveals him speaking independently for the revolutionary cause and dying because of that activity. At the fifth and final setting of the play, the focus is on José buried.

This outline shows that Marta's narration at the consistories of the four brotherhoods of José's development from acting to political speaking, that is, his life leading to his death, is actually dramatized in five key scenes, ending with his death. These five scenes bring to mind the first five steps of the Sorrows of Mary, the fifth of which is Christ's death.[25] They bring to mind even more so the Sorrowful Mysteries of the Rosary of the Blessed Virgin Mary, which meditate on five scenes of Christ's Passion,

ending with His death.[26] In fact, an early version of the play was subtitled "Peça em Cinco Passos"[27] (Play in five steps or stations). That five is applicable to both this series of dramatized scenes and also to the five settings, and activity at them, in C.

There is balance in the arrangement of these flashback scenes in C. As tension mounts and Marta's narration approaches the answer to the crucial question of how her son died, these scenes occur at closer intervals (MAR 30, 44, 54-55, 60-61, and 65). There is one such scene at the consistory of each brotherhood, with the exception of the last brotherhood, where there are two. One is at the beginning of the section of the play dealing with this fourth brotherhood; the other is near the end of that section. These positions in the section of the play dealing with the fourth brotherhood maintain the feeling of separation and balance in the arrangement of these five scenes within the play as a whole. In addition the use of two scenes in the section of the play dealing with the last brotherhood permits withholding until almost the very end the explanation and dramatization of how José died.

There is no quotation in the scene at the consistory of the first brotherhood; nor is there a quotation or such a dramatized flashback scene at the final setting of the play, the desolate area with a mound of earth. Thus there is a feeling of spatial balance produced by the positioning of these quotation scenes in the play as a whole. In addi-

tion, somewhat as the play has a total of five related settings, composed of four quite similar ones, and a similar pattern in character composition and in departures of characters, these five acting-speaking scenes are also composed of four similar scenes and one apparently different scene. However, the order is reversed; the different one is first, the four similar are next.

Five Acting-Speaking Scenes

The five-part dramatization of José's life and death in C begins with his public career, just as Passion plays frequently take up the life of Christ at the beginning of His public ministry.[28] At the consistory of the first brotherhood, the initial representation shows adolescent José imitating the growth and death of a plant. (A similar scene of the dramatist-to-be Vicente at the age of five, imitating the growth of a plant and then the movement of a pendulum, was added to the MAR version of RA.) Although José supposedly does not yet know what he wants to be, his mimicry, his comments to Marta (such as, "Um dia, vai me ver trabalhando," ". . . sinto que todos nós temos que representar um papel," and "Ser com perfeição o que a gente não é... e é, ao mesmo tempo." MAR 31), and his references to work which changes one's face all clearly indicate aspects of acting, and, therefore, that he is to be an actor. This dramatization and Marta's additional references in the present (such as, the man who was born daily in José's body,

the devil and Christ, different faces, no one equaled him in tragedies or comedies) directly lead the purveyor to the correct conclusion that her son was an actor.

At the other three brotherhoods José is shown in dramatized scenes in his vocation as an actor and later in his avocation as a speaker for liberty. In these scenes José recites parts of plays or poetry against oppression or for the struggle for liberty. Unlike S in which the quotations from historical documents are indicated as such by the narrator of the present, in C these speeches are integrated naturally into dramatized scenes of the past.

At the second brotherhood, dramatization of the past shows José in the role of Marcus Brutus in dialogue with Cato. The quoted lines are taken from Almeida Garrett's 1821 play Catão.[29] Although this play is later than the time period of C, its theme of Cato and his struggle for liberty appears in earlier drama. Garrett himself compared his Catão to Metastásio's and especially Addison's plays on the same subject.[30] Although neither Addison's Cato (probably written 1703, produced 1713[31]), nor any other English play appears in J. Galante de Sousa's listing of the known dramatic repertory of eighteenth-century Brazil, plays by Metastásio are mentioned, including the fact that his dramas were translated by Cláudio Manuel da Costa.[32] He was a poet and conspirator in the late eighteenth-century Inconfidência Mineira, an unsuccessful attempt at achieving Brazilian political liberty from Portugal. Thus, although the exact words

quoted in C were not available to an actor of José's time and place, Metastásio's related play on Cato or its theme may have been available, or at least familiar in revolutionary circles.

In the dramatization of the past at the next brotherhood, the mulatto confraternity, José complains that he is considered mulatto because he is an actor. Preparing for a road trip into the hinterland, he rehearses for his mistress parts of the first-person monologue from Beaumarchais' The Marriage of Figaro.[33] In these excerpts he speaks of dedicating himself to the theater and complains about literary censorship. These latter comments, quite applicable to Brazil today, are a natural predecessor to the next quotation which appears in C.

In the opening scene of the fourth confraternity (the one whose treasurer leaves), the brothers complain about the Viscount and heavy taxation and express fear of being overheard by spies. Lighting reveals José wearing a humorous outfit. He recites satiric poetry critical of the governor and his heavy taxation. As José's recitation ends, the brothers laugh at it. One of them comments that he has already heard those verses somewhere. Marta responds that they have all heard the complaints. The verses may be familiar to the officers of this late eighteenth-century brotherhood because they are excerpted from the Cartas Chilenas.[34] This work circulated in manuscript anonymously in the latter part of the 1780's and satirized the Governor

of Minas Gerais at that time, Cunha Meneses.[35] Thus both this poem and its complaints are contemporary with the action in C. Therefore, this poem could well have been recited by José as an actor of that period. However, since in his work as a play actor José probably did not learn this satiric poem, his recitation of it implies that he now not only identifies with the politically motivated material he recites, but consciously selects such material for recitation.

Toward the end of the part of the play dealing with this same fourth brotherhood, there is another dramatization of José speaking. At a meeting to inspire people in Brazil to struggle for liberty from Portugal, he mixes his own words with those of Cato, who in a similar situation tried to motivate people in Utica to struggle for liberty against Caesar of Rome. Finally José slips completely into a speech of Cato, which brings him death. This second quotation in this brotherhood is also the second quotation in C from Garrett's play.[36]

José's independent speaking and his lapses indicate that he has now not only fully accepted the ideologies of the characters he portrays, but has personally taken up the struggle against injustice. He has reached the final stage of development, from merely acting political roles, through awareness of their significance and identification with them, to speaking independently for the liberal cause of freedom from Portugal. This developmental transition of a

fictional actor, José, of eighteenth-century Brazil brings to mind the somewhat similar one of the real poet, Castro Alves, of nineteenth-century Brazil. He started as a poet, wrote abolitionist poetry, traveled about the country, had a public mistress, created an abolitionist play Gonzaga, and gave public recitatives.[37]

In addition to José's development of acting/political speaking which has just been reviewed, an earlier version of C implied his similar development of prudish/liberal sexual attitudes. The dramatized scene of the past at the first brotherhood showed adolescent José shocked at his mother's frank statements of lovemaking. These lines were omitted in the MAR version, thus strengthening the focus on José's development as actor/political activist.

NOTES TO CHAPTER X.

REPETITION WITH VARIATION AND DEVELOPMENT IN PAST AND PRESENT: C

[1]Anatol Rosenfeld, "As Confrarias," ESPSL, No. 674 (June 13, 1970), p. 5, & repeated in "Visão do Ciclo," MAR 609.

[2]Saint Joseph Daily Missal: The Official Prayers of the Catholic Church for the Celebration of Daily Mass, ed. Hugo H. Hoever, rev. ed. (New York: Catholic Book Publishing Co., 1957), p. 250.

[3]B[onaventure Anthony] Brown, "Way of the Cross," in New Catholic Encyclopedia (New York: McGraw-Hill Book Company, 1967), XIV, 832-33.

[4]Luís da Câmara Cascudo, "Passo," Dicionário do Folclore Brasileiro, pp. 572-73.

[5]B. Brown, "Way of the Cross," p. 833; & "A Catholic Encyclopedic Dictionary and Biblical Reference Guide," in The New American Bible, trans. Members of the Catholic Biblical Association of America, sponsored by the Bishops' Committee of the Confraternity of Christian Doctrine, 1971-72 ed. (Wichita, Kansas: Catholic Bible Publishers, 1970), p. 41; also Father Stedman, "Triple" Novena Manual: of Jesus, Mary and Joseph, [rev. ed.] (Brooklyn, N.Y.: Confraternity of the Precious Blood, 1943), p. 30.

[6]"Catholic Encyclopedic Dictionary," p. 41; St. Joseph Daily Missal, p. 1327; Stedman, "Triple" Novena Manual, p. 30.

[7]Rosenfeld, "C," & "Visão do Ciclo, MAR 608.

[8]F[intan Jerome] Lombard, "Confraternities and Archconfraternities," in New Catholic Encyclopedia, IV, 154.

[9]Luke 10:38-42, quotation 42; this and all subsequent Biblical references are from The New American Bible.

[10]Poema del Cid/Poem of the Cid, Spanish text Ramón Menéndez Pidal, Eng. verse trans. W. S. Merwin, Mentor Classic [402] (New York: The New American Library, 1959), pp. 42-53, 144-45; & W. S. Merwin, "Introduction" to this ed., p. xxix.

[11]Hélio Vianna, História do Brasil, 5th ed. revised & updated, 2 vols. in 1 (São Paulo: Edições Melhoramentos, 1967), I, 296-97.

[12]Gilberto Freyre: The Mansions and the Shanties [Sobrados e Mucambos]: The Making of Modern Brazil, trans. Harriet de Onís (New York: Alfred A. Knopf, 1963), p. 146;
The Masters and the Slaves [Casa-Grande & Senzala]: A Study in the Development of Brazilian Civilization, trans. (from Portuguese of the 4th & definitive ed.) Samuel Putnam (New York: Alfred A. Knopf, 1946), pp. 440-41; &
New World in the Tropics: The Culture of Modern Brazil (New York: Alfred A. Knopf, 1959), p. 168.

[13]Rosenfeld, "C," & "Visão do Ciclo," MAR 609.

[14]Rosenfeld, "C," & "Visão do Ciclo," MAR 608.

[15]Rosenfeld, "C," & "Visão do Ciclo," MAR 608.

[16]T[homas] Lynn Smith, Brazil: People and Institutions (Baton Rouge: Louisiana State U. Press, 1946), pp. 700-01; he also cites several sources where the role of brotherhoods is discussed in more detail.

[17]E.g., Brazilian students in Europe came into contact with revolutionary ideas from America and even contact with American leaders, the involvement of religious in revolutionary conspiracies, meetings and revolutionary preaching, the gold tax or derrama, Governor Meneses and the Cartas Chilenas as a cause, abolition of racial prejudice as a goal, in, e.g., Vianna, História do Brasil, I, 296-97, 356-61, 364.

[18]Vianna, História do Brasil, I, 365.

[19]"Catholic Encyclopedic Dictionary," p. 17.

[20]"Catholic Encyclopedic Dictionary," p. 17.

[21]Rosenfeld, "C," & "Visão do Ciclo," MAR 609.

[22]Érico Veríssimo, O Tempo e o Vento, Vol. II: O Retrato, 3rd ed. (Lisbon: Edição "Livros do Brasil," n.d.), 595 pp.

[23]D[enis William] Stevens, "Passion of Christ, Music

of," in New Catholic Encyclopedia, X, 1061; St. Joseph Daily Missal, pp. 274-81, 286-91, 295-300, 321-27.

[24]Frye, Anatomy of Criticism, p. 160.

[25]Stedman, "Triple" Novena Manual, p. 30.

[26]St. Joseph Daily Missal, p. 1318.

[27]"As Confrarias: Peça em Cinco Passos" de Jorge Andrade, typescript, legal size, 39 pp., located in SP, Biblioteca Jenny K. Segall.

[28]E[llen] C[atherine] Dunn, "Passion Plays," in New Catholic Encyclopedia, X, 1063.

[29]Almeida Garrett, Catão, in Obras de Almeida Garrett (Porto: Lello & Irmão--Editores, 1963), II, 1658-60 (Act II, scene i); in the previously mentioned earlier version of C, this and subsequent quotations are longer and have archaic spelling, which indicates that JA cited from earlier editions of the original works & that the MAR version of C is later than the other version.

[30]Almeida Garrett, "Carta a um Amigo," in Obras de Almeida Garrett, II, 1621-31.

[31]Martin S. Day, History of English Literature 1660--1837: A College Course Guide (Garden City, N.Y.: Doubleday & Company, Inc., 1963), p. 99.

[32]J. Galante de Sousa, O Teatro no Brasil, Tomo I: Evolução do Teatro no Brasil (Rio de Janeiro: Ministério da Educação e Cultura, Instituto Nacional do Livro, 1960), pp. 123-33, esp. 124, 126, 130, 132.

[33]Beaumarchais, Figaro's Marriage or One Mad Day, trans. Jacques Barzun, in The Classic Theatre, Vol. IV: Six French Plays, ed. Eric Bentley, Anchor Books (Garden City, N.Y.: Doubleday & Company, Inc., 1961), pp. 446-49 (Act V).

[34]Tomás Antônio Gonzaga, Cartas Chilenas, in his Poesias, Cartas Chilenas, Obras Completas, I, crit. ed. M. Rodrigues Lapa (Rio de Janeiro: Ministério da Educação e Cultura, Instituto Nacional do Livro, 1957), pp. 265-66, 282, 290, 210, 237, in that order (from 8th, 9th, 10th, 2nd, & 5th letters).

[35]Rodrigues Lapa, "Prefácio," in his crit. ed. of Gonzaga, Poesias, Cartas Chilenas, p. xix.

[36]Garrett, Catão, pp. 1658, 1723, 1731, 1732 (Act II, scene i; V, iii; V, vii; V, vii).

[37]Eugênio Gomes, "Castro Alves e o Romantismo Brasileiro," in his ed. of Castro Alves, Obra Completa (Rio de Janeiro: Editora José Aguilar Ltda., 1960), pp. 20, 24-25.

CHAPTER XI

STRUCTURAL AND THEMATIC MERGER OF PAST AND PRESENT IN C

The present frame and the past level in C are not independent and separate as these discussions may imply. Rather, past and present are interrelated and merge structurally and thematically. The chronology of the past connects with that of the present. The long quotations in the past are associated with and drawn into the present through other very short quotations in the present. Marta, of course, appears in both the present and the past, revealing characteristics of the brotherhoods and contrasting them with characteristics of members of her family and the common people. In addition, Quitéria appears both in the present frame and in dramatized scenes of the past. Her presence helps accentuate and unite the racial intolerance and the sexual intolerance of the brothers and a priest on one hand, and contrast them with the unprejudiced and down-to-earth attitudes of Marta and José on the other hand. Gold and taxation are other topics in both past and present which gradually become interrelated and merge as they help contrast the brothers and the people. The ideas of Marta in the present seem to merge with those of José in the past.

Actually, the struggles against injustice and for liberty, of Marta in the present and of José in the past are continuations of each other and of the struggle of Sebastião in the past. These characters and their slightly different struggles thus form a series of repetitions with variation

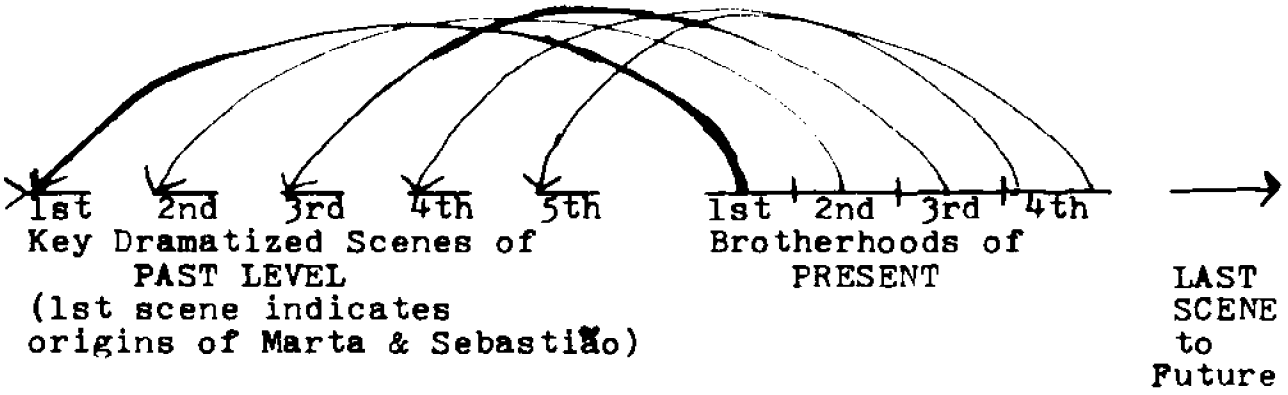
and development in the content of C. The verbal form of José's struggle is a repetition with variation of earlier struggles through the ages, as indicated by his quotations. In addition, the authors and works quoted form another series of repetitions with variation, in which C itself can be included.

Basic Pattern of Chronological Sequence

Because Marta's narration of the past focuses on selected scenes of the life of her son, and also that of her husband, there are time jumps in the past. Therefore time progresses more rapidly in the past than in the present frame with more detailed chronological sequence. Thus, the progression of time in the past catches up to the present moment. José's death, dramatized at the fourth brotherhood in the final scene of the past, is indicated as having happened "yesterday." In other words, the temporal sequence of the past ends just prior to the beginning of Marta's search for burial in the present frame. This fact means that there is temporal continuity from the beginning of the past through the present.

The final scene of C, in the present frame, completes the narration of José's life, the dramatization of which forms the past level, and also completes Marta's search for burial, the dramatization of which forms the present level. In addition, it extends the line of chronological development through the next stage, burial, that is, the final

passo or station of both the Way of the Cross and of the Seven Sorrows of Mary. Further, just as the Passion can include the Resurrection and Ascension of Christ,[1] the closing in C implies a new life. It, therefore, extends time into the future. Rosenfeld, without going into a detailed analysis such as this one, pointed out that C advances from the past to the future.[2] The temporal structure of C can be conveyed diagrammatically as follows:



This time-structure technique, in which juxtaposed scenes of the past catch up with the present and the final scene completes the content of both and also implies continuation into the future, is similar to that employed by Érico Veríssimo in his 1949 novel O Continente, the first volume of O Tempo e o Vento.[3] It begins in the present during a siege. Juxtaposed sections of the past tell the history of the family through several generations up to the present moment. In the present, time moves slowly because of the tense situation and the detailed chronological sequence appropriate to it. In contrast, in the past, time moves quite rapidly since only major incidents such as deaths, births, and family tragedies similar to the one of the present

moment are detailed. Therefore, there are time jumps between these incidents; and the temporal progression of events in the past catches up to the present moment. The final scene of the book terminates the siege of the present, indicates the beginning of a new life, and, therefore, looks to the future.

In addition to the similarity of temporal pattern, there is another similarity between O Continente and C, that of strong women characters. The 639-page novel, which covers several generations and a long period of time, shows several strong women characters, such as Bibiana and Ana Terra. The 47-page play C, which really covers only one generation and a much shorter period of time, shows only one such woman, Marta.

Integration of Past and Present

Short Quotations

José's long recitations in the past, already discussed, alternate with and are counterbalanced by shorter related quotations by other characters, mostly in the present. The first of these is the song heard from the church at the end of the scene dealing with the first brotherhood. After José's first long quotation at the consistory of the second brotherhood, Marta cites three lines of it to José in the past. After José's second recitation, the Figaro speech at the headquarters of the third brotherhood, the definitor of of the fourth brotherhood recites three lines:

"Os tiranos da pátria assoladores
Do povo desgraçado são flagelos
Que envia ao mundo a cólera celeste." (MAR 59)

Right after José's third quotation, from the Cartas Chilenas, at the beginning of the section of the play dealing with the fourth brotherhood, Marta repeats three lines of that monologue to the brothers in the present. The last quotation in the play is José's long speech which brings him death.

Changes from the earlier version of C to the MAR version make these short references all of three-line length. Of these four quotations, the first and third are religious and are spoken by brothers. The second and fourth are political and are spoken by Marta. These short citations combine to repeat and extend the themes of the long speeches of the past from earthly nature at the one extreme to heavenly anger at the other. At the end, José returns to earth as do all men, including God. Tyranny continues, perhaps because, as one of these quotations indicates, it is sent from God.

Quitéria

Marta's role in the revelation of the characteristics of the brotherhoods in the present and of the contrasting characteristics of herself, other members of her family, and the common people through her narration of the past has already been discussed. However, the role of Quitéria has not been examined. Her appearance in both the present frame

and in past scenes relates the racial prejudice and sexual priggishness of the religious figures and contrasts their attitudes with the racial impartiality and sexual naturalness of Marta and her son.

At the consistory of the first, white brotherhood, Marta explains that she has come there because Quitéria is the patroness of their church. The name Quitéria brings to mind Maria Quitéria de Jesus, the famous fighting patriot of the Brazilian struggle for independence from Portugal.[4] It also brings to mind the black quitandeiras, women street vendors of fruits, vegetables, and sweets. At this same brotherhood Marta shocks the brothers by her frank physical description of childbirth instead of the idealized spiritual view which they expect. In the transition between this first, white brotherhood and the second, black brotherhood, a black woman, identified in the text but not the dialogue as Quitéria, helps white Marta carry the hammock which supposedly contains the dead body of her son.

At the prejudiced Negro brotherhood, white Marta explains that her son should lie in their midst because he loved a woman of their race. In the transition scene after this black brotherhood, black Quitéria again helps white Marta carry the body of her son, the actor, a profession almost synonymous with mulatto.

Next, at the third, mulatto brotherhood, Marta says her son belonged to this brotherhood because of his art and his lovemaking. In a flashback scene of the past between

Marta and José, there is discussion of Quitéria and of José's love affair with her. When she enters it is visibly obvious that José's mistress Quitéria in the past is the black woman who has been helping Marta carry his body in the present. The past scene fades out as the noisy love-making between white and black begins. The mulatto brothers are shocked. This is ironic, since they, mulattoes, obviously are the biological results of such actions between whites and blacks.

Now that Quitéria has become identified by name and relationship and has become a major character in dramatized scenes of the past, she no longer appears in the connective scenes. However, she again appears as José's sensual mistress in a flashback scene of the past at the fourth brotherhood. A local priest is shocked not only by her behavior but also by Marta's sanction of it.

The earlier version of C had additional sexual references. Their absence in the MAR version creates feelings of consistency and development. The elimination of adolescent José's shock and criticism of Marta's earthy language means that only religious figures, the brothers and the priest, are critical of and shocked by Marta's language. In addition, throughout the MAR version, José is free and natural. Similarly, the elimination of most of Marta's repeated and extended references to the sexuality of Sebastião's hands makes for uniformity in the presentation of lovemaking only between José and Quitéria. Also, it aids in the iden-

tification of Marta, the Mother of José, with the Blessed Virgin Mary, the Mother of Christ. The removal of these references, mostly in the early part of C, results in the creation of an effect of gradual increase of sexuality, to the high point of the lovemaking scene of the past at the third brotherhood, followed by exposition and talk in a scene of the past at the fourth brotherhood.

It is interesting to note that this is the first play in which JA actually shows sexual love on stage. It is, however, implied in PA and mentioned in E. JA, in his general toning down of sexuality as a motivating force, is similar to Arthur Miller,[5] whom he greatly admires.

Repetition with Variation in Content

In addition to the merger and contrast of racial and sexual attitudes represented by Quitéria in the past and present, another example of apparently distinct topics in past and present which become interrelated and merge is that of taxes and gold. Each time a reference appears in present or past, another facet is highlighted. Gradually, through these repetitions with variation, the whole situation is revealed. The rich are taxed, yet payment is not forcibly extracted from them because of their connections and wealth. The latter is achieved through the hard work of the poor. The poor cannot avoid payment of taxes and have been suffering for a long time, both to pay taxes in gold to church and state and to mine and ship gold for church and state. Gold

is a sign of wealth for the rich. It is a symbol of the suffering and oppression of the poor. That suffering and oppression are the foundation of both the Passeio Público and the elaborately decorated churches, that is, state and church places for the wealthy. The derrama, an additional tax imposed by the Viscount, affects not only the poor but also the fourth, mixed brotherhood. The sum total of all these references makes the whole situation clear: gold and taxes, almost synonymous, both have different meanings for the different classes.

As C progresses it becomes apparent that Marta's search for burial for her son is not the main purpose of her trekking from brotherhood to brotherhood. Nor is the purpose of ner narration merely to reveal how her son lived. Rather, they are pretexts to confront the brotherhoods and thereby reveal their prejudices and vices as well as the injustices of their society and thus indicate the need for social change and political freedom. As both Marta's dialogue with the brothers in the present and her narration of events of the past proceed, it seems that her ideas and those of her son merge. This psychological identification of Marta with her character José whose past life she narrates brings to mind the similar identification and merger in S of Vicente with his character Fernão Dias.

Actually, Marta in her activity in the present frame continues in her own way and within her capabilities--walking and wits--her son's travels and speaking in the past to

reveal injustice and struggle for liberty. In fact, José similarly in his own way and within his capabilities--speaking as an actor--continues the struggle of his father, Sebastião, slightly further in the past, against injustice. Sebastião's struggle was an individual one carried out through his ability--woodchopping as a farmer. In the terminology of these characters, each has his own sense of planting; and each plants in his own way. These three individuals and their slightly different methods of carrying out the same basic struggle form a series of repetitions with variation and development in the thematic content of C which crosses structural levels of the play.

Rosenfeld points out that, just as Marta makes her dead son come to life on stage through her narration, he in turn, in his roles as a revolutionary agitator, brings to life other figures, such as ancient Romans in their battle against Caesar, or metamorphoses into Figaro or other characters. There is, therefore, a complex interplay in various time levels: that of the action itself (discussed here as present frame), that of the scenes of the recent past narrating the life of José and of his father Sebastião, and the temporal planes of these ancient struggles, whose exemplary validity extends through time to include the future. In this way the present and past action in the play are projected against the background of a millenary process of human emancipation.[6]

José, in his role as a speaker, as well as JA as a

writer, repeats and continues the words and line, as Marta says, "de todos que lutam contra a injustiça." (MAR 52) Each of the characters quoted in C speaks against a specific tyrant and, in general, against the government which that tyrant represents: Cato against Caesar of Rome, Figaro against the count in Spain, the anonymous poet (actually Gonzaga) against the local governor Cunha Meneses who represents the Portuguese monarchy. Similarly, José in C speaks against the Viscount, the local representative of the Portuguese monarchy.

The setting of each of the works quoted is a different country and, in most cases, a different time from those of the author. Catão, set in ancient Rome, is a nineteenth-century Portuguese work. The Marriage of Figaro, set in Spain, is a French work. The Cartas Chilenas, supposedly set in Chile, are Brazilian. C can be added to this list. Set in eighteenth-century Brazil, a colony of Portugal, it is a work of twentieth-century Brazil, an independent nation.

In spite of the spatial and also sometimes temporal dislocation of its content, each of the works quoted in C was sooner or later, by someone or other, recognized as being political or revolutionary and relevant to the society in which it was written. Also, each of the authors of the works quoted was involved in revolutionary activity or was considered revolutionary.

One of the first steps of Garrett as a liberal revolutionary was esthetic, the creation of Catão, inspired by

Addison's Cato and the English liberal movement. Garrett's Catão was more revolutionary in its content than in its basically traditional style. Although it premiered in Lisbon in 1821, the play received its first real appreciation in 1828 in England where Garrett, who had become involved in politics, was exiled. The group of Portuguese emigrants who saw Catão quickly recognized in the Roman characters their Portuguese equivalents. Garrett eventually returned to a changed Portugal as an established revolutionary.[7]

The French Beaumarchais, who sent aid to the American colonists in their revolution against England, reflected his own personality in that of the Spanish Figaro of his The Marriage of Figaro. This play was originally banned because of its daring attack on the privileges and insolence of the French ruling class.[8] Although much opposed, it eventually found its way to the stage and became a great success with precisely the aristocratic class whose downfall it announced. However, Louis XVI perceived the true significance of the play, especially the part of Figaro's monologue against state prisons. The Marriage of Figaro had an appeal beyond that of the culture in which it originated. It was translated almost immediately to English.[9] And, of course, it is the source of Mozart's famous opera with an Italian text.

The author of Cartas Chilenas, although originally anonymous, is now generally considered to be Tomás Antônio

Gonzaga. One of the group of poets who took part in the Inconfidência Mineira, he was condemned to exile. The Cartas Chilenas, supposedly about a scandalous governor in Chile, are actually easily recognized criticism of the contemporary Governor of Minas Gerais, Brazil.[10]

As in the case of these works quoted in C, the criticism of society in C is also quite applicable to its contemporary society, modern Brazil. JA's plays are not political in the sense of being partisan; however, a political and even revolutionary significance has been recognized in the critical social content of his plays, such as PA, VS, and S, which reveal the injustices of different times, places, and levels of Brazilian society.[11] VS was considered political and caused JA difficulty, as he confesses in a 1965 interview[12] and as Vicente alludes in JA's subsequent play, RA (RA 94-95, MAR 507). JA feels that a dramatist should be similar to a radiologist, that is, reveal the evils of man and let others find the solutions.[13] Certainly Figaro's criticism of literary censorship, quoted in C, is a reflection of the current situation in Brazil.

Somewhat similar to Beaumarchais' reflection of himself in his character Figaro, JA's characters José and Marta may also be considered to be reflections of his personality and views. JA himself has said that each character he creates is a disclosure of self; each character is a part of him, his vision, and goes on stage not merely as an idea for the sake of an idea, but as a person with an idea.[14] The actor

José in C begins somewhat as JA himself began: feeling imprisoned in the country, wanting to go to the city, wanting to see how people live, and not knowing what he wants to do. Somewhat as José began his political career as an actor, JA began his dramatic career as an actor.[15] Also, his collection of plays in MAR begins with this actor José and then toward the end focuses on the autobiographic dramatist Vicente. Because in several of JA's plays there are characters who represent his preoccupations,[16] and because of the initial similarities between José and JA, it may be assumed that the actor José's development of political consciousness may well reflect that of the dramatist JA.

Somewhat similarly, the personality of Marta and the ideas of Marta may also be reflections of JA. Certainly, she is an extension of the line of strong, realistic women and mothers with the strength to overcome obstacles, struggle for freedom, and adapt to social change in JA's plays (such as Urbana in PA, Mariana and Etelvina in RA, Artuliana in VS, Lucília in M, etc.) and similar women in JA's family background.[17]

C goes one ideological step further than JA's previous plays, a step which both fits in with its chronological setting in relation to that of other plays and perhaps also reveals a change in his attitude as already indicated. The early play PA is set against the background of nineteenth-century political revolution. VS reveals an unjust contemporary situation from the point of view of the oppressed who

unsuccessfully try to escape. SBL shows the corruption and social inequity of the police and judicial system, awareness of it, the impossibility of working honestly in that system, and, therefore, resignation in the form of avoidance. S shows seventeenth-century Fernão Dias entirely unaware of the political reality of his time, which is perceived and shown to him by twentieth-century Vicente. C shows not only eighteenth-century social and political injustice and awareness of them, but in addition details the development of revolutionary consciousness. Thus C can definitely be added to the list of revolutionary works quoted in it, to form another series of repetition with variation and development in thematic content in past and present.

Repetition with Variation in Symbolism

An examination of the symbolism of the principal individual characters in C, Sebastião, José, and Marta, reveals that they repeat with variation famous historico-religious figures popular in Portuguese-Brazilian culture. These figures, in turn, are repetitions with variation of similar figures throughout universal history and go back to archetypes. Each of these basic figures symbolizes some aspect of renewal or repetition: resurrection, return, or independent birth.

Sebastião--Sebastian

The Sebastião of C, who, contrary to the advice of Marta, goes to battle against the "monster" and dies as a

result, is similar to an earlier historical figure he brings to mind. Sebastian (1554-1578), King of Portugal, against repeated advice, mounted a military expedition to Africa. Once there, again counter to repeated advice, he set out on a land route to attempt to capture Alcazarquivir. He was killed in the adventure.[18] The belief that he will return and that Portugal will have a new era of glory is known as Sebastianism. Collective manifestations of it were seen in Brazil in the first half of the nineteenth century, the period immediately after that of the temporal setting of C. Almost every people has such a belief in the return of an immortal figure to lead it to higher glory.[19]

Saint Sebastian, patron of the city of Rio de Janeiro and the namesake of the King of Portugal and the character in C, is a very popular saint in Brazil. In fact, he bears similarity to both the king and the character. Saint Sebastian was condemned to death by the Roman emperor Diocletian for his activities as a Christian. Left for dead, he was cared for and cured. Apparently resuscitated, he returned to the emperor and berated his cruelty. Sebastian was then condemned to death by beating.[20] Both the king and the character are similar to the saint in that they died for their activity based on their beliefs, the one through foolhardiness, the other through condemnation. The saint seemed to return to life, as many believed the king would do and as Marta thinks Sebastião has done in C. Just as the saint finally died because of expression of his ideas, Sebastião's

son José in C dies because of his speaking. Going back even further in religious history, the Sebastião of the play, in his exacting a hand for a hand, puts into practice the Old Testament code of punishment.[21]

In line with the Portuguese-Brazilian belief in the return of Sebastian, in the last section of C a man appears who is very much reminiscent of Marta's husband Sebastião who has died. This man, like Sebastião, loves plants and the earth. He has worked in the mines of Morro Velho, land which had once belonged to Sebastião. This man praises his mother's bread as Sebastião praised Marta's bread to their son José. The man's lack of fear of the tree, which everyone else dreads, relates him even further to the fearless Sebastião. The latter, in his struggle against injustice, had buried the hands which he chopped off miners under that same tree and had also been hanged from it. Just as both Sebastião and José did in life, this man is leaving for a new kind of work in a new place.

Marta thinks this man's name is Sebastião. However, it is not; it is Martiniano. Thus he is not Sebastião returned, but a repetition with variation of Sebastião. Nor was his father's name Sebastião. It was Gabriel, as will be that of his son. Thus this man is to be the progenitor of the character Gabriel in the next play in MAR, PA. That Gabriel repeats and extends the eighteenth-century physical and verbal struggles of Sebastião and José against injustice into the next century of Brazilian history. Thus the Sebastião

in C is not only a repetition with variation of a series of similar figures throughout history, but the beginning of a series of figures who struggle against injustice in JA's plays.

José--Jesus

Sebastianism, with its hope of the return of King Sebastian and the return of glory for Portugal, is, of course, a form of messianism. Whereas the Sebastião of C in his practice is similar to the harsh Lord of the Old Testament, his son José in his preaching and death is similar to the Lord's Son in the New Testament, Jesus Christ. Just as Christ's new doctrine and teachings were revolutionary in His time, so too are José's. Somewhat as Christ was rejected by the multitude and killed, José is rejected by the people and killed. In addition, José is rejected even in death by the brotherhoods. As already pointed out, José, like Jesus, dies in his thirties. Similar to Christ, José dies so that others may be saved. So as not to leave any doubt about José's being a repetition of Christ, Marta asks: "Um homem pode reviver Cristo?" (MAR 57) As discussed earlier, aspects of the structure of Marta's narration in C of José's life leading to death are similar to the structure of the liturgical narration of Christ's Passion and Death and their association with His mother Mary.

Marta--Mary--Archetypal Figures

Just as José is a repetition of Christ, so too his

mother Marta is a repetition of Christ's mother Mary. As mentioned previously, Marta not only identifies herself with the Suffering Mother of Christ, but implies reverse similarity. The structure of C is related to that of the liturgy of Mary as the Mother of the dying Christ. The toning down of Marta's personal sexuality in the MAR version of C further strengthens her identification with Mary, the Virgin Mother. Thus, Marta and her Christ-like son José repeat with variation and symbolize the Mother Mary and her Divine Son Christ. Further, Mary in these various aspects is a repetition with variation of several figures and cults of long ago: the suffering moon woman,[22] the child-bearing virgin,[23] and the Mother-Divine Son figure group.[24]

The latter, in turn, is a development of the primordial figure and cult of the Earth Mother, which, interestingly, Marta in C also symbolizes. She loves the land. She rejects the ornately decorated church buildings and the artificiality of the brotherhoods. She regards the earth as the true church, and even sits on the mound of earth at the last setting. While she is in this position, like an Earth Mother figure, the man talks to her of the tree, a symbol associated with the Earth Mother.[25]

Although Marta's making of bread implies the food preparation and food giving commonly associated with women as mothers, Quitéria's exposing of her breasts (in a scene of the past at the fourth brotherhood) is a ritual symbolization of the nourishing aspect of the primordial Great

Goddess.[26] The portrayal of archetypal Feminine figures in C is extended into, or from, PA, the next play in MAR. In it the determined and harsh matriarch Urbana is a re-creation of the terrible Great Mother.[27] Urbana and her daughter Mariana, estranged by Gabriel, bring to mind the primordial female group of Mother-Daughter, broken by the male.[28] This review shows that Marta is not only a repetition with variation of Mary, but both are repetitions of archetypal Feminine figures. This series extends beyond C to PA. It should be noted that these basic figures are associated with birth.

Marta vs. the Priest--Devil

In addition to these deiform figures, especially Mary, Marta and other figures in C also represent the Devil and evil, just as José played not only Christ but also the Devil, and C shows not only brotherhoods but ordinary people. The brothers consider Marta evil because of her earthy language and attitudes. In answer to the question of the purveyor of the racially prejudiced black brotherhood as to what she feels is the color of the Devil, Marta responds: "A que cada um lhe dá." (MAR 39) This reference becomes specific as a white priest accompanied by two bailiffs passes in the background and flees upon hearing her additional comment: "Para mim... ele é branco e usa batina!" (MAR 39)

Both Marta and that priest are considered evil by each other and both serve the functions of the Old Testament

Satan. They are not opponents to God but search out men's sins and accuse mankind before God.[29] The priest accuses Marta, her son, and his mistress of immorality and sexual impropriety. Marta in turn criticizes this priest, reveals the sins of the brotherhoods, and accuses them before the public in C.

Just as Sebastião put into practice the Old Testament code of punishment, Marta puts into practice the Mosaic code of religious worship. She not only speaks out, as the Lord did, against the decorated churches and golden images of the brotherhoods, in favor of the earth, but she, as Moses did, breaks their golden image.[30] Because she desecrates this sacred image, the brothers actually call her the Devil.

The Devil is not limited to Judeo-Christian religion. Most religions have a devil or devils.[31] Some worship devils;[32] others, through masks and dancing, try to scare away the devil and evil spirits which bring harm.[33] At the end of the scene of the fourth brotherhood in C, it is hard to decide if the brothers are disconcerted and running as dancers to frighten away the Devil Marta, or if they are doing so as evil spirits frightened by Marta through her movement from brotherhood to brotherhood and her mask of searching for burial for her son.

Conclusion

This review of the symbolical aspects of the characters

of C shows that these characters are repetitions with variation of basic Christian figures of Portuguese-Brazilian culture, Sebastian, Christ, and Mary. They, in turn, are repetitions with variation of figures which are both universal and archetypal. In addition, each of these figures symbolizes some form of repetition or renewal: Sebastian--return, Christ--resurrection, and Mary--asexual reproduction. Marta indicates this continuous series of repetitions to the origins of mankind on a physical level when she says of José: "Veio de mim e vai para dentro de outra, e de outra... e de outra, voltando sempre à origem, num tempo sem fim." (MAR 55) She indicates it on an intellectual and universal level when she says, referring to the struggle for liberty: "Há ideias que pertencem a todos." (MAR 56) These characters and ideas reappear in C.

Whereas RA went back to the personal roots of JA, and S went back to the cultural roots of Brazil, C goes back symbolically to the roots of Portuguese-Brazilian belief and Christianity itself and beyond to the Old Testament and archetypal figures, and thematically to the origins of the struggle for liberty. JA confesses that the whole cycle of his plays is a backtracking in search of individual truth and collective liberty.[34] C clearly shows the quest for both individual as well as collective liberty in the struggles of Marta and José. The series of repetitions with variations and development in the content and the symbolism of C are most appropriately expressed through the structure

which similarly contains series of repetitions with variations and development in different time levels and space locations.

NOTES TO CHAPTER XI.

STRUCTURAL AND THEMATIC MERGER OF PAST AND PRESENT IN C

[1]J[ude] Mead, "Passion of Christ, III (Devotion to)," in New Catholic Encyclopedia, X, 1059.

[2]Rosenfeld, "C," & "Visão do Ciclo," MAR 606.

[3]Érico Veríssimo, O Tempo e o Vento, Vol. I: O Continente, 3rd ed. (Porto Alegre: Editora Globo, 1950), 639 pp.

[4]See Almeida, "Maria Quitéria de Jesus," Dicionário de História do Brasil, pp. 275-76.

[5]Beckerman, Dynamics of Drama, p. 177.

[6]Rosenfeld, "C," & "Visão do Ciclo," MAR 609-10.

[7]Luciana Stegagno Picchio, História do Teatro Português, trans. from Italian Manuel de Lucena, rev. ed. (Lisbon: Portugália Editora, 1969), pp. 219, 223-27.

[8]Irving Putter, "Beaumarchais, boh mahr SHEH, Pierre Augustin Caron de," in The World Book Encyclopedia, Vol. B-2, pp. 144-45.

[9]Eric Bentley, "Notes," in his ed. The Classic Theatre, Vol. IV: Six French Plays, p. 475.

[10]Lapa, "Prefácio," in Gonzaga, Poesias, Cartas Chilenas, xvii-xxi & xxiv-xxviii.

[11]See, e.g., JA quoted by Rocha, "Conversa com JA," pp. 50-52; Fonseca, "JA, Passo Atrás"; A. F[erreira?], "SBL"; Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 9, cols. 2, 4-5, Jan. 23, 1971, p. 9, cols. 2-3, & ESPSL, March 7, 1971, p. 5, cols. 4-5, March 14, 1971, p. 5, cols. 4-5; Rocha's questions to JA, "Conversa com JA," pp. 50-51; Rosenfeld, "C," & "Visão do Ciclo," MAR 600 & 602.

[12]JA quoted by Rocha, "Conversa com JA," p. 50.

[13]JA quoted by [Prado], "OB Fixa"; Urbano Tavares Rodrigues states that JA points out social errors but not solutions, in "Teatro Avenida--A Escada . . . ," O Século

(Lisbon), Oct. 29, 1965, p. 7, "Últimas Notícias: Estreias" col., reprinted as "Brilhante Recomeço da Companhia Nacional com a Peça Mais Comercial de Jorge Andrade," Jornal de Letras e Artes (Lisbon), Ano 5, No. 214 (Nov. 3, 1965), pp. 10-11.

[14]Fonseca, "JA, Passo Atrás."

[15]See "INTRODUCTION II. JORGE ANDRADE: LIFE, WORK, AND CAREER" for biographic details and their bibliographic sources.

[16]Rosenfeld, "C," & "Visão do Ciclo," MAR 601.

[17]See, e.g., JA quoted by Rocha, "Conversa com JA," p. 49; Gonçalves, "Drama do Café," p. 21, & "Prefácio," RA vii-viii, also xiv; [Magaldi], "Libertação de JA"; Magaldi: "Dos Bens ao Sangue," E-OB 101-02 & MAR 650, "Dramaturgia de JA," col. 3, "Procura RA," pp. 43, 46-47, "Revisão de Vereda," VS xxi-xxii & MAR 640; Mendes, "MAR," p. 25; [Prado]: "Tradição como Obstáculo," E-OB vii, & "E," Teatro em Progresso, p. 221, "Prefácio," M Agir 1st ed., p. 10, 2nd ed., p. 12, & "M," MAR 627; Rocha's question to JA, "Conversa com JA," p. 49; Rosenfeld, "Visão do Ciclo," MAR 603, 612, 617; Schoenbach, "JA's Dramatic Epic of SP," pp. 82, 170-71, 226; Gilda de Mello e Sousa, "Teatro ao Sul," Teatro Brasileiro, No. 3 (Jan, 1956), p. 9; Elizabeth R. Suter, "Time in the Plays of Jorge Andrade," Term paper, City University of New York, 1967, pp. 28-29; "Urbana," Hifen--O Traço de União (União Cultural Brasil—Estados Unidos, SP), 6, 43 (April-May, 1972), p. 12, "Quem é Quem: Personagens de Ficção" col.; Woodyard, "M," pp. 162-65; see also references in JA's plays: T in PA-T 152 & MAR 208, RA in MAR 508-09.

[18]M[aria] E[mília] C[ordeiro] F[erreira], "Sebastião," in Dicionário de História de Portugal, directed by Joel Serrão (Lisbon: Iniciativas Editoriais, 1965-71), III, 821.

[19]Cascudo, "Sebastianistas," Dicionário do Folclore Brasileiro, pp. 686-87.

[20]Cascudo, "Sebastianistas," p. 689.

[21]Exodus 21:23-24.

[22]Neumann, Great Mother, p. 316.

[23]Neumann, Great Mother, p. 317.

[24]Neumann, Great Mother, pp. 198, 214, 222, 309-15, 319-20; see also Maud Bodkin, Archetypal Patterns in Poetry: Psychological Studies of Imagination (London: Geoffrey Cumberlege, Oxford U. Press, 1934, reprint 1948), p. 165.

[25]Rosenfeld, "C," & "Visão do Ciclo," MAR 611; Schoenbach, "JA's Dramatic Epic of SP," p. 67; Neumann, Great Mother, pp. 48-49, 55, 203, 238, 252-53; see also K[arl] Prümm, "Earth-Mother, Worship of the," in New Catholic Encyclopedia, V, 6.

[26]Neumann, Great Mother, pp. 123-25, 128.

[27]Neumann, Great Mother, pp. 65, 67-69, 74; see also Dena Justin, "The Downfall of Woman: Once a Great Mother Goddess . . . . ," Intellectual Digest, 4, 2 (Oct, 1973), pp. 90-91.

[28]Neumann, Great Mother, esp. p. 306.

[29]Floyd H. Ross, "Devil," in The World Book Encyclopedia, Vol. D-5, p. 141.

[30]Exodus 32:3-5,19-20,23,24; Deuteronomy 9:16-17,21; Isaiah 30:22, 42:17, 45:16, 46:1-2.

[31]Ross, "Devil."

[32]Ross, "Devil Worship," in The World Book Encyclopedia, Vol. D-5, p. 141.

[33]Fred Eggan, "Mask," in The World Book Encyclopedia, Vol. M-13, pp. 205, 207.

[34]JA quoted by [Prado], "História Narrada."

CHAPTER XII

CONCLUSION AND MARTA, A ÁRVORE E O RELÓGIO

This detailed study of the structural techniques of JA's published plays shows that he has indeed, as he stated, varied his techniques according to the needs of the content and action to be transmitted by each play. In summary, these techniques range, as follows:

from: careful, verbally connected shifts between two times and places to show the similarity in before and after situations in M; and

implied simultaneity of action in two different stage areas to contrast the older and younger generations in one family in T;

through: slow, architectural progression of movement and action to stress long-time waiting and slow passage of tension-filled time in PA; and

ascending pattern of sequential progression to reflect the increasing frenzy of the characters in VS;

also through:

complex simultaneity, with variation of focus on five different character groups and locations, built around a series of repetitions with variations centered on a series of carefully architected moves, to show the extended family and the spread of an idea in E;

the simpler presentation of one group, then another,

followed by merger, for the purpose of social contrast and integration in OB; and

the presentation and interaction of individuals of various categories of aristocracy, working class, and indigency in two contradictory settings for purposes of contrasting these individuals and the justice received and practiced by them in SBL;

to juxtaposed scenes of diverse times and places, brought forth by:

free mental and thematic associations for portrayal of individual and family memories in RA;

willfully controlled selection in the present of scenes of the past to give a modern, critical view of past history in S; and

similar selection of past scenes in the present, within a pattern of movement and repetition with variation and development, to expose prejudice and hypocrisy in the present (chronologically past) in C.

As Rosenfeld points out, the free manipulation of time, which is impossible in traditional theater, is a basic recourse in JA's drama, which is concerned with the past as seen from the present.[1]

JA has several times indicated that characters and themes in his plays are not complete in one play alone but are developed further in other plays, that the individual plays are related to each other as parts of a story panel, and that his plays should be studied as a whole.[2] Guinsburg,

in a post script to the volume of collected plays MAR, makes a similar observation.[3] In 1965 Geraldo Queiroz of O Globo remarked that there are ties between JA's plays.[4] Rosenfeld, in 1970, mentions the exceptional structural solidarity of MAR and points out that the plays are held together by the first play and the last to make a unity. This unity, guaranteed by the internal coherence of the world portrayed in the plays, is further reinforced by the recurrence and variation of basic themes, situations, characters, and symbols.[5] For these reasons, this study of the structural techniques in JA's published plays would not be complete without a review of elements which thematically and structurally connect the individual plays gathered in MAR: recurrent themes, situations, and character types; persistent themes; individual characters; symbols; sequential order; and connective links.

Recurrent Themes, Situations, and Character Types

Since early in JA's career, critics have frequently indicated similarities of themes, situations, and character types in his plays. Most commonly mentioned, as they relate to each other, are the following: the past,[6] especially that of São Paulo[7] and its decadent rural aristocracy,[8] with older characters attached to the land and no-longer-valid traditions of the past,[9] who are unable to adapt to new circumstances and changing society[10] (at times brought into focus through non-burial of a body[11]); the desire to

escape either to the old situation of the past or to a new place or world, both of which are idyllic;[12] the breakdown of the family;[13] disruption of daughters' plans for marriage;[14] the struggle and adpation of strong, generally young, realistic women;[15] and father-son conflict, especially involving Vicente.[16] The theme of search, which appears in JA's later plays, RA, S, and C,[17] can be added to this list.

Magaldi quite early and Rosenfeld and Mendes after the publication of MAR point out that VS marks a change of focus in JA's plays, from the aristocratic class to that of poor farm workers and social justice.[18] JA considers RA to be the end of his cycle of plays of memory and of the past, and the beginning of a new view.[19] Mendes, in her review of the themes of JA's plays, states, and others would agree, that RA marks a change from focus on class to focus on self and father-son conflict. She also indicates that these themes are combined to form political and national themes in the later plays which show the struggle for national and personal liberty.[20] Rosenfeld points out that the apparently diverse characters who take part in these struggles--actor (in C), mestizo (in S and, by implication, C), and writer (in RA and S)--are actually similar to each other in that all are marginal members of their societies.[21]

Much as the recurrent and interweaving themes, situations, and symbols in RA connect the juxtaposed scenes of that play, these recurrent themes, situations, and character

types thematically connect the various individual plays in MAR.

Persistent Themes

Certain themes also appear throughout JA's work, and several writers have commented on some of them. Moser considers the basic underlying theme in JA's work to be the struggle of the generations. Both Iglésias and Schoenbach feel that JA focuses on the people of a decadent social world and conflict of the past and present expressed through the conflict of generations. Several critics have commented, with differing opinions, on JA's view of the past in relation to the present. Especially to be noted in this regard is JA's portrayal of reaction to change. The theme of destroyed hope, which appears in many of JA's plays, should also be mentioned. The persistent use of these themes is the result of JA's view of history as a repetitive series of cycles of development and decline.

Moser feels that the cycle of JA's plays grew beyond a search for the historical roots of São Paulo. For him the unifying theme of all the plays is that of "the struggle of a series of younger generations--those who live in the present--for the right to shape their own destiny, regardless of their elders' wishes and of the past in general." He explains that the contrast of city and country in JA's plays forms part of this struggle between the generations. Moser feels that the underlying driving force of the plays could be described as "a quest for identity through the

conflict of the generations."[22] It should be noted that the conflict between the generations seems to become resolved in the present level of C (one reason for considering C later than S).

Somewhat similarly, Iglésias feels that the constants of JA's plays are misunderstanding between people--married couples and generations--and decadence and ruin. Iglésias, in his discussion of the plays gathered in MAR, stressed that unity is achieved principally through portrayal of an environment and its social group, the decadent planters.[23] Schoenbach feels that JA focuses on his people, the coffee planters, and concerns himself with human freedom and social justice as he draws parallels between the Brazilian past and the present, and dramatizes change in terms of conflict of the generations.[24]

It has been stated that the persistence of time in an excavation of memory is a characteristic of JA's theater.[25] JA has vehemently denied that he is a "nostalgic writer."[26] Iglésias and Rosenfeld have recently pointed out that even though some of JA's characters are attached to the past, JA views the past with a critical, contemporary eye. According to Rosenfeld, in JA's work there is the conflict of the past vs. the future free of it, as well as a gradual movement away from the past. He also indicates that JA's dramatic cycle includes various Brazilian historical cycles, with implications of periodic rises and falls, with stress on the latter.[27] With a slightly different viewpoint, Maria

Helena Kühner stated in 1968 that JA, like Chekhov, writes about the beginning of a change which becomes more and more obvious.[28]

These observations merely express in other words and confirm, after the appearance of seven more plays by JA (E, OB, VS, RA, SBL, C, and S), Enéas de Souza's 1960 recognition of the conflict between a new reality and the past in JA's texts.[29] JA seems to be aware of the conflict of the past and the new (as well as of other recurrent themes) in his work. However, he seems to prefer to express it in terms of liberation, that is, liberation from the past and also personal liberation.[30] The recurrent themes, situations, and character types already itemized as well as the persistent themes of past vs. present, liberation, and the clash of generations are all aspects of the broad, persistent theme of change and reaction to it.

Throughout his plays, JA portrays people's reactions to change or changing conditions. His portrayal is an extremely accurate one of human response to change. The most noticeable of such changes are change of place and social change. Reactions to these changes range from one extreme to its opposite. On the one hand there is conservatism and other adverse behavior by certain older and/or non-mobile types of people, shown beginning with JA's first plays. In the middle ground there is adaption and acceptance of change by younger and/or mobile people, shown in JA's early plays. At the other extreme is implementation of change by discon-

tented people, shown especially in JA's later plays. The accuracy of JA's social analysis is confirmed by sociological studies dealing with conservatism and reaction to change, such as: Wolfe (1923),[31] Sims (1939),[32] Hediger (1946),[33] Candido (1951),[34] Azevedo (1962),[35] Goode (1963-64),[36] and especially Toffler (1970), who cites much recent research of the 1960's.[37] Although both Toffler's and JA's writings were first published in one volume in 1970, Future Shock and MAR respectively, the beginning of Andrade's writing and also the completion of many of his plays predate many of the studies and scientific sources cited by Toffler in his recent research.

With the exception of Santiago in his analysis of the character of Joaquim in M,[38] those who have written on the social content of JA's plays have not gone to other branches of knowledge to confirm the accuracy as well as the universality of the behavior in reaction to change which JA's plays record. Possible reasons for this lack are the critics' proximity in time, space, or spirit to the specific Brazilian environment about which JA writes; their limited vision; and their unawareness of change and reaction to it, as opposed to the end or the beginning of specific historical periods, as a broad theme in JA's plays.

In addition to these recurrent and persistent themes, others may be mentioned. The theme of destroyed hope, indicated earlier in this study, appears in many plays. In the later plays it changes to incompletely achieved goals for

which characters travel and struggle even to death. As with the other recurrent and persistent themes already mentioned, these destroyed hopes and incompletely achieved goals are associated with socio-economic change and the clash between old and new ways which appear in some form in every play. These themes of destroyed hopes and unachieved goals perhaps reflect JA's belief that one cannot escape the past and that death catches up with both new location and new life.[39] Fernão Dias's defense of his continued and unsuccessful searching, which forms the last line of Vicente's play in S and also the last line of S itself, and, therefore, also the last line of JA's collection of plays MAR--"Procurar... procurar... procurar... que mais poderia ter feito...?" (MAR 594)--are JA's own consolation and message: searching and striving, not actual achievement, is what is important.

The recurrence and persistence of the already indicated themes in JA's work are not fortuitous. Rather, they are the natural result of his beliefs and views. He feels that theater should reflect its society. He has sought his inspiration in his regional Brazilian environment. He has, therefore, focused on man, not as an individual, but as part of his social group. He sees the history of man as a repetitive series of cycles or rise, height, decline and fall, or, in other words, conquest, development, and decadence. It is hard to say whether this view of history, first expressed several times between 1960 and 1965, and

again in 1970,[40] is the result or the cause of the specific situations portrayed in his plays.

Individual Characters

The use of characters who reappear, mention each other, and have the same or similar names also gives unity to JA's plays in MAR, according to Iglésias.[41] It should be pointed out that in the MAR version of many plays, the names in these references were frequently changed and many references and names were added to achieve this effect. Earlier JA and Rubem Rocha Filho had indicated that all of JA's characters, with the same or different names, could be found in RA.[42] For JA and Rosenfeld, T is the crossroad of the cycle since its characters are connected with almost all the other characters in the other plays.[43] Again, this relationship is achieved through revisions in the MAR version of T to add references to a total of 23 characters.[44] In addition to this use of characters for unity, there are similar references in the plays to incidents and places of other plays, especially Jaborandi.[45]

JA states that in the vast number of characters in his plays, some, the urban ones, are descendants of Fernão Dias (of S) and others, the rural ones, are descendants of Gabriel (of PA, mentioned in C). These two lines merge, and the character groups are completed by the suffering outcast group which supports society.[46] JA has charted this descent and these relationships on MAR 595. His statement of these

interrelationships is not surprising. At the time of the staging of OB he first announced the division of his plays, both written and planned, into rural and urban. Subsequently, in discussing his projected plays, he mentioned plays which would unite these two groups.[47] Of course, these similarities and interrelationships of the characters in the plays form another element which relates and, therefore, unifies the plays gathered in MAR.

The character name "Marta" in the title MAR of the volume of JA's collected plays led commentators to see Marta as a recurrent character, who either is mentioned or appears with the same name or other names (a continuation of the strong women) in JA's plays, and thus to consider her a connective element in the book of plays.[48] In fact, Iglesias feels that Marta must be the subject of other future plays to be written by JA.[49] As a counterpart to the enigmatic, adult figure of Marta, Martiniano appears throughout the cycle of plays as the name of infants, as JA himself confesses; he feels that the frequency of his use of that name may be due to its being part of his grandfather's name.[50] The name Marta itself may be a feminine version of Martiniano, since the standard symbolism of hospitality associated with the Biblical Martha does not exactly fit the social provocation of the Martas in MAR, especially in C.

Symbols

In 1958, early in JA's career, Magaldi observed that JA had a taste for symbols.[51] No others seem to have made

this observation as they commented on the recurrence of themes, situations, or character types in Andrade's plays. When JA's plays were gathered into one volume, Rosenfeld mentioned symbols among the elements which recur and vary to help unite the plays.[52]

However, the symbolic title MAR led commentators to observe that these three symbols,[53] --Marta,[54] the tree,[55] and the clock[56]--recur in many plays and, therefore, form a connective thread through the plays. Although the critics did not seem to notice it, many of the references to Marta or to the clock were additions or changes in the MAR versions of the previously published plays. Nor did these critics go beyond the specific objects of the title to perceive that these objects are not isolated symbols but rather key elements of symbol groups of similar items. However, Rosenfeld, Rodrigues, and Moser, in discussing S, speak not only of the tree but also of the woods and vines.[57]

The tree appears as an important symbol in not only the first play, C, and the last, S, in MAR, as Moser indicates,[58] but also in several others. In PA, it is a constant part of the stage setting, contrasting with the barrenness of rocky, mountainous Pedreira with no soil even for graves, and with the richness of the idyllic, fertile river valley with fig trees. In M the jaboticaba branches are constant parts of both stage settings; they are symbolic extensions of not only the cultivated jaboticaba trees but the plantation itself. The planting or the cultivating of

plants is mentioned or discussed in T, M, PA, and C, as are seeds and flowers in M, T, and RA. The woods, composed of many trees and representative of uncultivated nature, appears in both RA and S. Water, another element of nature, appears in PA, RA, and S. The tree, along with these related items of both cultivated and wild nature, forms a symbol group in the collected plays.

The clock is just one article of household furnishing and housewares, of which many others appear or are mentioned in the plays, for example: the telescope and old furniture in T; the religious pictures, branches, and sewing machine in M; pictures, china, glassware, and coffee pan in OB; the tray and other china and crystal in RA; and towels, sheets, and mug in S. With the exception of M and T, these plays contain references or discussions of the sale of these family objects by old, aristocratic families because of financial need. Closely related to these household items are architectural decorations or structures, such as the staircase in E; the staircase, chandelier, and wallpaper in SBL; and the statues and altars in C. All have significance in the content of the plays. Together these household objects and architectural elements form a symbol group of indoor objects sacred in the memory of individuals and families, or in the case of C, sacred to the brothers and organized religion.

Elements of either or both of these symbol groups, the tree and exterior nature, the clock and interior items,

appear in each play in accordance with the specific setting and theme of the play as a whole and/or individual scenes of the play. In addition, there are other unrelated symbols which appear in one or several plays, such as the hunt, train, flute, and moon in RA; emeralds in S, and search or quest in RA, S, and also C. Thus not only the specific symbolic objects in the title MAR but also the symbol groups surrounding them as well as the use of symbols in general are recurrent and persistent elements in the various plays in MAR. As such, they serve to integrate and unite the individual plays gathered in MAR.

Sequential Order

JA has stated that the plays in MAR are arranged according to the growing search for personal and collective liberty, increasing objective criticism, and the acceptance of the past as a condition for understanding of the present for better functioning in the future. That is, the plays are arranged according to the sequence of their content rather than the sequence of their appearance.[59] Nevertheless, Iglésias feels that the thematic ordering of the plays was not rigorously followed in MAR. He thinks that if the chronological order of the themes were followed, the order of the plays would be more or less as follows:

Iglésias: S C PA M T E OB VS SBL RA [60]

(MAR: C PA M T VS SBL E OB RA S).

In contrast, Moser, who apparently considers the plays

to be arranged in proper sequence, states that the thematic ordering of the plays and also the chronological ordering are elements which unify the plays. He itemizes the situations which are repeated as in a chain in one play after another. He feels that S and C serve as a frame for the other plays and place them in historical perspective.[61]

More detailed than Moser, Rosenfeld points out that S with its foundation in our time and its modern view of Fernão Dias's search, a theme of the past (and the initial point of all subsequent development both in history and in the dramatic sequence of JA's plays) is a fitting close to the cycle. In addition, it embraces the others as in a vast temporal circle which even includes C. The latter play, which opens the cycle, vigorously advances from the past to the future by virtue of its theme of the Inconfidência (the beginning of the movement for Brazilian independence). Between the beginning and the ending of the cycle, various historical cycles arise and fall--exploration, gold, coffee, immigration, industrialization--and thus imply the periodicity of ascents and declines, with special stress on the latter. He concluded that the last play ties to the first just as the first does to the last, and both bind the other plays between them.[62] He also points out that this dramatic cycle opens with exaltation of the actor and with scenic manipulation and that it closes with focus on the dramatist and the bringing of historical figures onto the stage.[63]

This review shows that just as JA uses themes and

chronology to thematically and sequentially connect separate juxtaposed scenes in the individual plays, he uses this same technique to connect similarly the separate plays gathered together in MAR. The apparent circular structure mentioned by Rosenfeld consists of forward progression through most of the plays and the volume, followed by a jump backwards, in S near the end of the volume, to just prior to the initial point of the forward progression at the beginning of the volume. It is the result of the more-or-less chronological sequence of plays in MAR as well as of the structure of S itself. In a sense, the implied circular structure of MAR is an extension of the structure of S to the collection of plays as a whole.

Connective Links

In addition to the recurrent and persistent themes, situations, character types, individual characters, and symbols within the plays which serve to thematically connect them, there is another element which structurally binds together the separate plays in MAR as cement does bricks in a building. Similar to the short transitional scenes before each new setting in C, there is a page of introductory verse before each play in MAR. In addition, there is a complete poem at the beginning of the volume. Moser, in a footnote to his discussion of the situations which are repeated in a chain, comments that:

> JA composed a preface in the form of a poem that is like a litany or a musical overture. In succession

> it announces the motifs of the ten plays as experienced in the life of a boy, from his birth to his "liberation." The lyrical tone thus set was reenforced by quotations from Carlos Drummond de Andrade's poem "O Fazendeiro do Ar" ("The Aerial Planter"), which function as preludes to the various plays.[64]

Although his analysis of the functions of these poems is correct, his statement of the origins of these poems is not completely accurate.

The introductory poem in MAR seems to be an expansion of an earlier poem by JA. The final line of each verse, or every third line, of this introductory poem is an adaption of the content and vocabularly of the much shorter poem which appears in RA, the first autobiographical play in MAR. In RA, Vicente recites this poem as the only one he has ever written for a play (RA 63 & MAR 489-90). JA had apparently written it for the unpublished and unproduced play "O Incêndio."[65] In a 1965 interview, he quotes this same poem as the words of a farmhand singer of "O Incêndio," who summarizes what JA himself thinks.[66]

The verses from Carlos Drummond de Andrade which introduce each play are not from his poem "O Fazendeiro do Ar," as stated in MAR 596 and repeated by Moser. Rather, they are sections VII and VIII of Drummond's poem "Os Bens e o Sangue" (wealth and blood), in his "Selo de Minas," which is part IV of Claro Enigma.[67] This volume was first published in 1951 and later included in the Fazendeiro do Ar part of the combined volume Fazendeiro do Ar & Poesia até Agora (1953), later included in Poemas (1959).[68]

Interestingly, the titles of both poems, "O Fazendeiro do Ar" and "Os Bens e o Sangue," as well as other work of Carlos Drummond de Andrade had been used previously in reference to JA and his work. In 1959 Rangel described JA, with both rural and urban personality, as the materialization of the image of "Fazendeiro do Ar": he lost his rural condition, but the memory of it remained.[69] Without citing Rangel, Delmiro Gonçalves said the exact same thing in 1964.[70]

Gonçalves, in the same article, quoted JA's reference to the marvelous poetry of Drummond with its roots in reality, especially the poems "Dos Bens ao Sangue" [sic] and "A Mesa."[71] Earlier, in February, 1963, Magaldi had given an article on JA's OB the title "Dos Bens ao Sangue,"[72] obviously inspired by Drummond's poem of almost the same title. Less than a month later, Prado had contrasted JA's focus on the past, first rural and then urban, with Drummond's stated focus on the present time.[73] In 1968 Santiago, in his discussion of M, said that Joaquim failed as a father because of his lack of perception that he could no longer maintain distance between himself and his son, a basic concept in Drummond's poetry of the same theme.[74]

Thus, neither JA's introductory poem in MAR nor his use of Carlos Drummond de Andrade's poem "Os Bens e o Sangue," and its incorrect identification as "O Fazendeiro do Ar," is surprising. However, JA's adaption and use of these poems for structural purposes is novel with MAR.

Conclusion

In conclusion, not only is each of JA's plays carefully written with structural techniques to support the content, but the individual plays and their themes are carefully selected so as to form a thematic whole, MAR. The structural techniques used to connect the juxtaposed scenes in JA's individual plays of extensive structure--RA, S, and C--reappear as the recurrent themes, situations, character types, persistent themes, individual characters, symbols, sequential order, and connective links which thematically and structurally connect individual plays to form a structural whole, MAR. JA certainly deserves the praise and recognition he has received as one of the best contemporary dramatists of Brazil.

NOTES TO CHAPTER XII.

CONCLUSION AND MAR

[1]Rosenfeld, "Visão do Ciclo," MAR 615.

[2]JA quoted by: [Décio de Almeida Prado], "Com Pedreira das Almas o TBC Comemorará seu 10.º Aniversário," ESP, Oct. 12, 1958, p. 10, "Teatro" col., & "OB Fixa"; Rocha, "Conversa com JA," pp. 45 & 52; Michalski, "RA e Suas Raízes," & "Senhora na Boca do Autor"; [Prado], "História Narrada"; & Magaldi, "Adeus de JA." (Items in this and subsequent similar footnotes are arranged according to chronological order of first appearance.)

[3]J. Guinsburg, "À Guisa de Post-Scriptum," MAR 657.

[4]Geraldo Queiroz, "Os Ossos do Barão," O Globo (Rio), April 9, 1965, second section, p. 8, "Teatro" col.

[5]Rosenfeld, "C," col. 2, & "Visão do Ciclo," MAR 606.

[6]E.g.: Magaldi, "Dos Bens ao Sangue," E-OB 99 & MAR 648; [Prado], "OB pelo Elenco," & "OB," Teatro em Progresso, p. 260; Luís de Oliveira Nunes, in Diário de Lisboa, quoted by Luiza Barreto Leite, "Jorge de [sic] Andrade em Portugal e Cursos no Brasil," Jornal do Commércio (Rio), Jan. 15, 1967, p. 10; Rosenfeld, "C," & "Visão do Ciclo," MAR 601 & 615; Moser, "JA's SP Cycle," p. 19.

[7]E.g.: Van Jafa, "Lançamento: A Escada," CdM, Aug. 13, 1963, caderno 2, p. 3, "Teatro" col.;
Thereza Cesário Alvim, "A Moratória: São Paulo em Transição," Última Hora (Rio), Aug. 6, 1964, UH Revista, p. 3, "TV: Show.Teatro" col.;
Yan Michalski, A Escada reviewed in "Teatro: Panorama do Mês" section, Leitura (Rio), No. 75/76 (Sept/Oct, 1963), p. 96;
Mazzara, "Two New Plays," pp. 49 & 51;
Walter Rela, El Teatro Brasileño (Buenos Aires: Centro Editor de América Latina, 1969), p. 59;
Magaldi, "Adeus de JA";
Rosenfeld, "C," col. 1, & "Visão do Ciclo," MAR 599;
[JA?], "O Inconfidente do Nosso Teatro," Realidade (SP), No. 56 (Nov, 1970), "Teatro" col., p. 159;
Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 8, cols. 2-3, & ESPSL, March 7, 1971, p. 5, col. 1;
Schoenbach, "JA's Dramatic Epic of SP."

[8]E.g.: Magaldi, "Dos Bens ao Sangue," E-OB 99 & MAR 648;

"Os Ossos do Barão: O TBC Volta aos Bons Tempos," Atualidades Teatrais, Ano 2, No. 13 (April, 1963), p. 15; repeated by Hilton Viana, "Os Ossos do Barão," Revista de Teatro (Rio), No. 337 (Jan-Feb, 1964), p. 27;

"A Escada, de Jorge Andrade (I): Princípio de Dramaturgia Brasileira," in files of ESP, in "Pasta 19-924," with indication of CdM, Aug. 20, 1963 (incorrect, I could not locate);

Walmir Ayala, "Escada," Jornal de Letras (Rio), Ano 15, No. 170 (Oct, 1963), p. 8, "Teatro" p.;

Gonçalves, "Drama do Café," p. 21, & "Prefácio," RA ix;

Cândido, "Prefácio," VS v, & "VS," MAR 630;

George William Woodyard, "Jorge Andrade," in "The Search for Identity," p. 237;

Rodrigues, "SBL," & "JA: Peça em Lisboa";

Manuela de Azevedo, "No Avenida, em Ante-Estreia: Senhora na Boca do Lixo: de Jorge Andrade," Diário de Notícias (Lisbon), Jan. 4, 1967, p. 5, "Últimas Notícias" col.; & quoted by Leite, "JA em Portugal";

Maria Helena Kühner, "Reflexões sobre um Teatro em Tempo de Síntese," Revista Civilização Brasileira (Rio), 4 (July, 1968), Caderno Especial 2, "Teatro e Realidade Brasileira," p. 38;

Rosenfeld, "Visão do Ciclo," MAR 604;

Iglésias, "Teatro de JA," MGSL, Jan. 23, 1971, p. 8, cols. 1-3, & ESPSL, March 14, 1971, p. 5, cols. 1 & 3;

"Rivalidade."

[9]E.g.: Benedicta S. Monsen, "Plantation Playwright: Jorge Andrade of Brazil," Américas, Vol. 8, No. 8 (Aug, 1956), pp. 10-11;

JA quoted by [Prado], "Com PA o TBC Comemorará";

Magaldi, "Itinerário de Jorge Andrade," ESPSL, No. 106 (Nov. 8, 1958), p. 5, "Teatro" col.; repeated in "Incorporação das Fontes Rurais," p. 215;

Antônio Cândido, "De A Moratória a Pedreira das Almas," in program for PA, reprinted by [Décio de Almeida Prado], "De A Moratória a Pedreira," ESP, Nov. 21, 1958, p. 8, "Palcos e Circos" col.;

JA quoted by [Prado], "TBC Apresenta";

Magaldi, "Incorporação das Fontes Rurais," p. 218;

JA, "OB," repeated by [Prado], "OB Fixa," & others;

Gonçalves, "Drama do Café," p. 22; Prefácio," RA xii; "Jorge Andrade: Perfil de um Homem," ESPSL, No. 686 (Sept. 5, 1970), p. 5, & "Introdução," MAR 13;

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Craig Miller, "The Disintegration of the Family as Portrayed by Jorge Andrade," BA Thesis, Rutgers, 1966, p. 43;

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Suter, "Time in the Plays of JA," p. 28;

[Magaldi], "Libertação de JA";

Moser, "JA's SP Cycle," p. 18;
Schoenbach, "JA's Dramatic Epic of SP," pp. 198-99, 202, 205.

[10]E.g.: Cândido, "De M a PA";
Yan Michalski, "A Escada de Jorge Andrade (I)," JdB, Aug. 20, 1963, caderno B, p. 2, "Teatro" col.;
[Prado], "Sobre o Texto de VS," & "VS," Teatro em Progresso, p. 294;
Cândido, "Prefácio," VS v, & "VS," MAR 630;
Walmir Ayala, "A Moratória," Jornal de Letras (Rio), Ano 16, No. 177 (Aug-Sept, 1964), p. 6, "Teatro" p.;
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P. L., "Teatro Avenida--Senhora na Boca do Lixo," A Voz (Lisbon), Jan. 17, 1967, p. 2, in "Teatros . . . Primeiras Representações" col.;
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Schoenbach, "JA's Dramatic Epic of SP," p. 124.

[11]E.g.: Rosenfeld, "C," cols. 2-3, & "Visão do Ciclo," MAR 607-09; Moser, "JA's SP Cycle," p. 18; & Schoenbach, "JA's Dramatic Epic of SP," pp. 223, 246.

[12]E.g.: Magaldi, "Itinerário de JA," & "Incorporação das Fontes Rurais," p. 215;
[Prado], "Tradição como Obstáculo," E-OB vii, & "E," Teatro em Progresso, p. 221;
Cândido, "Prefácio," VS v, & "VS," MAR 630;
Joel Pontes, "Dramaturgia Contemporânea no Brasil," Luso-Brazilian Review, Vol. 3, No. 2 (Dec, 1966), p. 35;
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Mazzara, "Two New Plays," p. 51;
Rosenfeld, "Visão do Ciclo," MAR 612-13;
Moser, "JA's SP Cycle," p. 22;
Schoenbach, "JA's Dramatic Epic of SP," pp. 105 & 113;
JA explains man's search for utopia and attempt at escape in: [Prado], "Com PA o TBC Comemorará";
Rangel, "JA, Fazendeiro do Ar," pp. 54-55;
Gonçalves, "Drama do Café," p. 21, & "Prefácio," RA viii;
Rocha, "Conversa com JA," pp. 51-53.

[13]E.g., Décio de Almeida Prado, "Dramatic Renaissance: The Theatre and Cinema Come to Life," trans. Margery Eliot, The Atlantic Monthly, No. 197 (Feb, 1956), Perspective of Brazil Supplement, p. 158; reprinted as "O Teatro e o Cinema no Brasil," ESP, April 1, 1956, p. 7; & "Noticia sobre el Teatro Brasileño," trans. Raúl Navarro, Ficción (Buenos Aires), No. 11 (Jan-Feb, 1958), p. 117;
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[14]E.g.: Magaldi, "Dramaturgia de JA"; [Prado], "Tradição como Obstáculo," E-OB vii, & "E," Teatro em Progresso, p. 221; JA quoted by Rocha, "Conversa com JA," p. 45; Moser, "JA's SP Cycle," p. 18.

[15]See note 17 in previous chapter.

[16]E.g.: Moser, "JA's SP Cycle," p. 21; Rosenfeld, "Visão do Ciclo," MAR 617; Schoenbach, "JA's Dramatic Epic of SP," pp. 189-91, 227-28, 245.

[17]JA quoted by: Rocha, "Conversa com JA," pp. 55-56; [Décio de Almeida Prado], "Rasto Atrás, Fim de um Ciclo e Novo Início," ESP, Aug. 24, 1966, p. 10.

[18]Magaldi, "Itinerário de JA," & "Incorporação das Fontes Rurais," pp. 214-15, & "Revisão de Vereda," VS xiv & MAR 636; Rosenfeld, "Visão do Ciclo," MAR 604; & Mendes, "MAR," p. 25.

[19]JA quoted by: [Prado], "RA, Fim de Ciclo e Novo Início"; Fonseca, "JA, Passo Atrás"; & Michalski, "RA e Suas Raízes."

[20]Mendes, "MAR," pp. 23-25.

[21]Rosenfeld, "C," col. 4, & "Visão do Ciclo," MAR 609-11, 616-17.

[22]Moser, "JA's SP Cycle," pp. 20-22, quotes pp. 20, 21.

[23]Iglésias, "Teatro de JA," MGSL, Jan. 23, 1971, p. 8, cols. 1-3, & ESPSL, March 14, 1971, p. 5, cols. 1-2.

[24]Schoenbach, "JA's Dramatic Epic of SP," pp. iii & I.

[25][Magaldi], "Libertação de JA."

[26]Magaldi, "Adeus de JA."

[27]Iglésias, "Teatro de JA," MGSL, Jan. 23, 1971, p. 9, cols. 1-2, & ESPSL, March 14, 1971, p. 5, col. 3; Rosenfeld, "JA," pp. 49-50, & "C," & "Visão do Ciclo," MAR 601-02, 606, 611-13.

[28]Kühner, "Reflexões sobre um Teatro em Tempo de Síntese," p. 38.

[29]Enéas de Souza, interviewer, "Teatro Não É Palanque: Jorge Andrade," Revista do Globo (Porto Alegre), Oct. 15, 1960, p. 70.

[30]JA quoted by [Prado], "Com PA o TBC Comemorará";
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[Prado], "RA, Fim de Ciclo e Novo Início";
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[31]A[lbert] B[enedict] Wolfe, Conservatism, Radicalism and Scientific Method: An Essay on Social Attitudes (New York: The Macmillan Co., 1923), pp. 38-39.

[32]Newell LeRoy Sims, The Problem of Social Change (New York: Thomas Y. Crowell Company, 1939), pp. 29-31.

[33]H. Hediger, "Bemerkungen zum Raum-Zeit-System der Tiere," (1946), cited by Jolande Jacobi, Complex/Archetype/Symbol: in the Psychology of C. G. Jung, trans. Ralph Manheim, Bollingen Series, 57 (New York: Pantheon Books, 1959), pp. 41-42.

[34]Antônio Candido, "The Brazilian Family," in Brazil: Portrait of Half a Continent, eds. T[homas] Lynn Smith & Alexander Marchant (New York: Dryden Press, 1951), p. 309.

[35]Fernando de Azevedo, A Cidade e o Campo na Civilização Industrial e Outros Estudos, Obras Completas, 18 (São Paulo: Edições Melhoramentos, 1962), pp. 157-58.

[36]William J. Goode, "The Process of Role Bargaining in the Impact of Urbanization and Industrialization on Family Systems," Current Sociology, Vol. 12, No. 1 (1963-64), pp. 2-3, 6-7.

[37]Alvin Toffler, Future Shock (New York: Bantam, 1970), pp. 39-40, 87-88, 90-91, 359-60, 399-401, bibliography 522-40.

[38]Santiago, "M em Processo," p. 335, says Joaquim failed because his values no longer have value in changed society, & cites José Honório Rodrigues' explanation for SP ruralists no longer in government after 1900, in Aspirações Nacionais (Rio de Janeiro: Fulgor, 1965), p. 37.

[39]JA quoted by Rocha, "Conversa com JA," pp. 47-48.

[40]See "INTRODUCTION V. INSPIRATION AND INFLUENCES."

[41]Iglésias, "Teatro de JA," MGSL, Jan. 23, 1971, p. 8, col. 2, & ESPSL, March 14, 1971, p. 5, col. 1.

[42]JA quoted by Michalski, "RA e Suas Raízes"; Rocha, "RA."

[43]JA quoted by [Prado], "História Narrada"; Rosenfeld, "Visão do Ciclo," MAR 603-04.

[44]The following is a list of additional characters mentioned, the page in MAR, and the basic play in which they appear: Barão & baronesa de Jaraguá 195-96 SBL?; Bernardino & his three daughters 212-13, 222 RA; Clara 226 PA; Coronel Armindo & Sá Riqueta 223 (Arlindo in) M; Dolor & Joaquim 201-02, 215 VS; Gabriel 220, 226 PA; Hélio 215 SBL; Isabel 211 OB; Jesuína 212 RA; João José 205-06, 222 RA; Lucília 195 M; Mariana 222 RA; Marta 202 various; Martino 204 OB; Morozoni 212 RA; Quim 195 M; Vicente 222 E, RA, S.

[45]T MAR 199, 214; VS MAR 271-72; OB MAR 417; RA MAR 479, 508; S MAR 532; all these references to Jaborandi are changes or additions to the MAR versions of these plays.

[46]JA quoted by [Prado], "História Narrada."

[47]See "INTRODUCTION IV. PLANNED PLAYS AND CYCLES."

[48]Rosenfeld, "C," cols. 2 & 5, & "Visão do Ciclo," MAR 606-07, 611; [JA?], "Inconfidente," p. 161; [Magaldi], "Libertação de JA"; Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 8, col. 4, & p. 9, col. 4, & Jan. 23, 1971, p. 9, col. 3, & ESPSL, March 7, 1971, p. 5, cols. 2 & 5, & March 14, 1971, p. 5, col. 5; Moser, "JA's SP Cycle," pp. 19-20.

[49]Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 8, col. 4, & p. 9, col. 4, & Jan. 23, 1971, p. 9, col. 3, & ESPSL, March 7, 1971, p. 5, cols. 2 & 5, & March 14, 1971, p. 5, col. 5.

[50]JA quoted by [Magaldi], "Libertação de JA."

[51]Magaldi, "Dramaturgia de JA."

[52]Rosenfeld, "C," & "Visão do Ciclo," MAR 606.

[53]Rosenfeld, "C," & "Visão do Ciclo," MAR 611; [JA?], "Inconfidente," p. 161; Moser, "JA's SP Cycle," pp. 19-20, 22; Mendes, "MAR," pp. 23-24.

[54][Magaldi], "Libertação de JA"; & [JA?], "Inconfidente," p. 161.

[55]Rosenfeld, "C," col. 4, & "Visão do Ciclo," MAR 615; [JA?], "Inconfidente," p. 161; [Magaldi], "Libertação de JA"; Moser, "JA's SP Cycle," p. 20; Mendes, "MAR," p. 24.

[56]Rosenfeld, "C," col. 4, & "Visão do Ciclo," MAR 611 & 615; [JA?], "Inconfidente," p.161; [Magaldi], "Libertação de JA."

[57]Rosenfeld, "Visão do Ciclo," MAR 615; Rodrigues, "S"; Moser, "JA's SP Cycle," p. 20.

[58]Moser, "JA's SP Cycle," p. 20.

[59]JA quoted by Magaldi, "Adeus de JA," & by [Prado], "História Narrada."

[60]Iglésias, "Teatro de JA," MGSL, Jan. 16, 1971, p. 8, col. 4, & ESPSL, March 7, 1971, p. 5, col. 2.

[61]Moser, "JA's SP Cycle," pp. 17-19.

[62]Rosenfeld, "C," & "Visão do Ciclo," MAR 606.

[63]Rosenfeld, "C," & "Visão do Ciclo," MAR 609 & 611.

[64]Moser, "JA's SP Cycle," p. 23.

[65]See "INTRODUCTION II, IV, and V" for other information on "O Incêndio."

[66]JA quoted by Rocha, "Conversa com JA," p. 54.

[67]Carlos Drummond de Andrade, "Os Bens e o Sangue," in his Obra Completa, ed. Afrânio Coutinho, Biblioteca Luso-Brasileira, Série Brasileira (Rio de Janeiro: Companhia Aguilar Editora, 1964), pp. 262-63.

[68]Afrânio Coutinho, ed., Carlos Drummond de Andrade, Obra Completa, p. 925.

[69]Rangel, "JA, Fazendeiro do Ar," p. 55, col. 1.

[70]Gonçalves, "Drama do Café," p. 23; "JA, Perfil," & "Introdução," MAR 15.

[71]Gonçalves, "Drama do Café," p. 21; "Prefácio," RA x; "JA, Perfil," & "Introdução," MAR 12.

[72]Magaldi, "Dos Bens ao Sangue," E-OB 99-104 & MAR 648-52.

[73][Prado], "OB pelo Elenco," & "OB," Teatro em Progresso, p. 260.

[74]Santiago, "M em Processo," p. 335; in a footnote on this same p. he cites Drummond's "Viagem na Família" & "Como um Presente."

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Note: Some items are entered in more than one category, where relevant, in order to aid the reader.

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Décio de Almeida Prado, "A Moratória"
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[Borba, Hermilo, Filho]. "Autor Nacional Obtém Sucesso: A Moratória, Terceira Apresentação do TMDC." Visão (SP), Vol. 6, No. 11 (May 27, 1955), p. 41, "Teatro" col.

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8, "Palcos e Circos" col.

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With photo.

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With photo of Rio production of M.

Miranda, Nicanor. On M. Diário de S. Paulo, May 13, 1955. Quoted by [Gianni Ratto], ed., "A Moratória e a Crítica," Teatro Brasileiro (SP), No. 9 (Aug-Sept, 1956), p. 15.

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[_____]. "A Moratória em Porto Alegre." ESP, Nov. 22, 1958, p. 7, "Teatro" col., col. 8.

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Sousa, Gilda de Mello e. "Teatro ao Sul." Teatro Brasileiro, No. 3 (Jan, 1956), pp. 8-9.
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Vieira, José Geraldo. "Literatura da Vida no Teatro." Folha da Manhã (SP), May 15, 1955, 1st ed., p. 2.
With photo of "Jorge Franco."
Quoted by [Ratto], ed., "M e a Crítica," p. 15; & front cover flap, JA, M, Agir eds.

Western Reserve U., Cleveland, Ohio. Dept. of Theatre files.
5 photos of production & setting of M/Time of the Harvest, at the U.'s Eldred Theatre.

Woodyard, George William. "A Moratória." "The Search for Identity: A Comparative Study in Contemporary Latin American Drama." Diss. Illinois, 1966. Pp. 160-70.

Os Ossos do Barão

Andrade, Jorge. "Os Ossos do Barão." Program for OB, SP. Pp. 2.
On his planned rural & urban plays, including OB. Preprinted by [Prado], "OB Fixa"; reprinted also by: Jafa, "Lançamento: OB"; Lamb, "El Teatro Brasileño Actual"; Leite, "O TBC, JA e OB"; "OB no Teatro Brasileiro de Comédia"; Viana, "OB."

Jafa, Van. "Lançamento: Os Ossos do Barão." CdM, April 2, 1965, 2.º caderno, p. 3, "Teatro" col.
Some information on OB; most is reprint of information in JA, "OB," Program for OB.

_____. "Os Ossos do Barão." CdM, April 11, 1965, 2.º caderno, p. 2, "Teatro" col.

_____. "Com Vaneau no TBC." CdM, Dec. 14, 1963, 2.º caderno, p. 5.

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April 9 with photo.

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[Prado, Décio de Almeida]. "Distribuição de Café." ESP, March 10, 1963, p. 15, col. 3.

[_____]. "O Elenco do TBC Estreia Hoje no Ginástico do Rio." ESP, April 2, 1965, p. 7.

[_____]. "Nova Fase." ESP, March 5, 1963, p. 13.
Photo of actress Cleyde Yaconis.

[_____]. "O Novo Espetáculo do TBC Concebido na Linha

Realista." ESP, March 8, 1963, p. 8.
Interview with Maurice Vaneau, director of OB, SP.

[_____]. "Os Ossos do Barão." ESP, March 12, 1963, p. 12, col. 6.

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[_____]. "Os Ossos do Barão pelo Elenco do TBC." ESP, March 15, 1963, p. 8, "Teatro" col., cols. 2-3.
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[_____]. "Os Ossos do Barão Fixa um Instantâneo da Civilização Paulista." ESP, Feb. 24, 1963, p. 7.
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[Queiroz, Geraldo]. "A Estreia de Amanhã: No Teatro Ginástico." O Globo (Rio), April 1, 1965, second section, p. 7.

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Vaneau, Maurice, director of OB. Quoted by [Prado], "O Novo Espetáculo do TBC Concebido na Linha Realista," ESP, March 8, 1963, p. 8.

Viana, Hilton. "Os Ossos do Barão." Revista de Teatro (Rio, Sociedade Brasileira de Autores Teatrais), No. 337 (Jan-Feb, 1964), pp. 27-28.
Some information on staging of OB; most is repeat of "JA" & part of JA, "OB," Program for OB.

Pedreira das Almas

Andrade, Jorge. On PA. See "Começa a Nascer a Dramaturgia Brasileira: Pedreira das Almas, a Nova Peça de Jorge Andrade" & [Prado], "Significado de Pedreira das Almas."

B., B. "Pedreira das Almas." Anhembi (SP), Ano 9, Vol. 33, No. 99 (Feb, 1959), in "Teatro" part of "Artes de 30 Dias" section, pp. 610-11.

Cândido, Antônio. "De A Moratória a Pedreira das Almas," Program for PA. Reprinted by [Décio de Almeida Prado], "De A Moratória a Pedreira," ESP, Nov. 21, 1958, p. 8, "Palcos e Circos" col.

"Começa a Nascer a Dramaturgia Brasileira: Pedreira das Almas, a Nova Peça de Jorge Andrade."
Mostly quotes JA.
In files of ESP, in "Pasta 19-924," with stamped date of Oct. 21, 1958. (I could not locate for this or other date in latter half of Oct. in ESP; type face of heading does not match that of any other newspaper from which I have articles.)

Machado, Lourival Gomes. "Pedreira das Almas." JA, MAR. Pp. 618-24.
Reprint of "PA Dialética e Estrutura."

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Reprinted as "PA," MAR, pp. 618-24.

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[Prado, Décio de Almeida]. "Adiado o Debate sobre Pedreira das Almas." ESP, Dec. 13, 1958, p. 7, "Teatro" col., cols. 6-7.

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[_____]. "Despede-se Pedreira das Almas." ESP, Dec. 13, 1958, p. 7, "Teatro" col., col. 5.

[_____]. "Ensaios de Pedreira das Almas." ESP, Nov. 12, 1958, p. 7, "Teatro" col.

[_____]. "A Estreia do TBC." ESP, Nov. 22, 1958, p. 7, "Teatro" col., col. 7.

[_____]. "Evitada a Suspensão Temporária das Atividades do TBC: Pedreira das Almas Continuará." ESP, Dec. 14, 1958, p. 13.

[_____]. "De A Moratória a Pedreira." ESP, Nov. 21, 1958, p. 8, "Palcos e Circos" col.
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[_____]. "Pedreira das Almas." ESP, Nov. 23, 1958, p. 16,

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With photo of actors in scene.
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[_____]. "Pedreira das Almas em Livro." ESP, Nov. 22, 1958, p. 7, "Teatro" col., cols. 7-8.
Announces Anhambi ed.

[_____]. "Pedreira das Almas no TBC." ESP, Nov. 20, 1958, p. 10, "Teatro" col.
With photo of Fernanda Montenegro & Sérgio Brito during a rehearsal.

[_____]. "Com Pedreira das Almas o TBC Comemorará Seu 10.º Aniversário." ESP, Oct. 12, 1958, p. 10, "Teatro" col.
With photo of actress Fernanda Montenegro.
Quotes JA.

[_____]. "Significado de Pedreira das Almas." ESP, April 27, 1958, p. 13, "Teatro" col.
With photo of setting.
Most of article is lengthy quotations of JA.

[_____]. "Teatro" cols. ESP, Nov. 29 & Dec. 9, 1958, pp. 7.
Photographs of PA.

"Teatro Universitário." "A Jovem Cultura de Santa Catarina" p. of "Caderno Paulista." Ed. Lourdes Bernardes. Jornal de Letras (Rio), No. 214 (Feb-Mar, 1968), p. 13.

"Urbana." "Quem É Quem: Personagens de Ficção" col. Hífen--O Traço de União (SP, União Cultural Brasil--Estados Unidos), 6, 43 (April-May, 1972), p. 12.

Rasto Atrás

"Um Autor Faz Crítica." Revista de Teatro (Rio, Sociedade Brasileira de Autores Teatrais), No. 357 (May-June, 1967), pp. 5-6.
Prints scenes in second act of RA cut from published version of play.

Fonseca, Talvani Guedes da. "Jorge Andrade, um Passo Atrás." JdB, Aug. 24, 1966, caderno B, p. 5.
Cites Magaldi information on RA & repeats without citing information in Rocha, "Conversa com JA."

Gonçalves, Delmiro. "Prefácio." JA, RA. Pp. v-xviii.
Essentially the same as his earlier "Drama do Café," except for minor changes and final section

which omits some biographical material and discusses RA (instead of VS).

Gonçalves, Martin. "Novidades." "Teatro" col. O Globo (Rio), Feb. 4, 1967, second section, p. 4.
Photo of RA.

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Leite, Luiza Barreto. "Nacional de Comédia." "Sugestões para Fim de Semana." Jornal do Commércio (Rio), Feb. 11, 1967, p. 9; Feb. 18, p. 10; Feb. 25, p. 8; "Teatro" cols.

_____. "Rasto Atrás." Jornal do Commércio (Rio), Feb. 10, 1967, p. 9, "Teatro" col.

_____. "Rasto Atrás (II)." Jornal do Commércio, Feb. 16, 1967, p. 9, "Teatro" col.

Lins, Osman. "Significação de Rasto Atrás." ESPSL, Jan. 27, 1968, p. 1.
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Magaldi, Sábato. "A Procura de Rasto Atrás." Comentário, Ano 9, Vol. 9, No. 1(33) (1.º trimestre, 1968), pp. 42-50.

Mazzara, Richard A. "Two New Plays by Jorge Andrade." Latin American Theatre Review, 2, No. 1 (Fall, 1968), pp. 49-52.
On RA & SBL.

[Michalski, Yan]. "Jorge Andrade Acompanha Ensaios." JdB, Jan. 20, 1967, caderno B, p. 3, "Panorama: do Teatro" col.

_____. "A Caça de um Dramaturgo." "Dez que Estão em Cartaz." JdB, March 5, 1967, caderno B, p. 4, "Teatro" p.

[_____]. "A Estreia Hoje." JdB, Jan. 25, 1967, caderno B, p. 3, "Panorama: do Teatro" col.
With small photo.

[_____]. "Estudantes Vêem Rasto Atrás." JdB, April 27,

1967, caderno B, p. 7, "Panorama: do Teatro" col.

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_____. "Rasto Atrás (I)." JdB, Jan. 31, 1967, caderno B, p. 2, "Teatro" col.

_____. "Rasto Atrás (II)." JdB, Feb. 1, 1967, caderno B, p. 2, "Teatro" col.

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[_____]. "Rasto Atrás com Modificações." JdB, March 28, 1967, caderno B, p. 7, "Panorama: do Teatro" col.

_____, interviewer. "Rasto Atrás e Suas Raízes." JdB, Feb. 15, 1967, caderno B, p. 2, "Teatro" col.

[_____]. "Saiu o Primeiro Prêmio." JdB, Aug. 18, 1966, caderno B, p. 5, "Panorama: do Teatro" col.

[_____]. "Três Peças no Conservatório." JdB, Dec. 6, 1966, caderno B, p. 3, "Panorama: do Teatro" col.

[Prado, Décio de Almeida]. "'As Moças da Rua 14'." ESP, June 19, 1956, p. 10.

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Rocha, Rubem, Filho. "Rasto Atrás." ESPSL, Feb. 18, 1967, p. 5, "Teatro" col., cols. 1-2.

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A Receita / Primeira Feira Paulista de Opinião

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p. 15; June 21; p. 7; & June 22, 1968, p. 8.

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Jafa, Van. "Uma Feira em Forma de Espetáculo." CdM, Sept. 13, 1968, 2.º caderno, p. 4.

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Michalski, Yan. "Uma Rebeldia Legítima." JdB, June 11, 1968, caderno B, p. 2, "Teatro" col.

[Prado, Décio de Almeida, ?]. Articles on theater censorship & police problems of 1.ª Feira Paulista de Opinião. ESP, chronologically as follows:
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"Feira Outra Vez Proibida," June 11, p. 10;
"Artistas Levam Peça Proibida a S. André," June 12, p. 8;
"Justiça Libera Textos Teatrais," June 13, p. 12;
"Gama Não Estudará a Feira," June 21, p. 7; "Feira," in "Censura Proíbe Peça," June 22, 1968, p. 8.

[_____]. "Feira Retorna." "Peça Nacional Estreia Dia 9." ESP, Sept. 27, 1968, p. 9.

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_____. Advertisements for SP run. ESP, June 1--Nov. 9, 1968, "Vamos ao Teatro" pp.

Taborda, Tato. "Arena Conta o Teatro Brasileiro." Última Hora (Rio), Sept. 16, 1968, UH Mundo Moderno section, p. 5, "Zoom" col.

Senhora na Boca do Lixo

"Ante-Estreia a Favor do Movimento Nacional Feminino." A Voz (Lisbon), Jan. 1, 1967, "Notícias: Teatro" item in "Espetáculos: Teatros" col.

Azevedo, Manuela de. "No Avenida, em Ante-Estreia: Senhora na Boca do Lixo: de Jorge Andrade." Diário de

Notícias (Lisbon), Jan. 4, 1967, p. 5, "Últimas Notícias" col.
With photo of scene of first act.

Borba, Hermilo, Filho. "Lixo no Mundo." JA, SBL. Front & back cover flaps.

"'Confio em Senhora na Boca do Lixo: como um Espetáculo que Vai Interessar Lisboa'--Afirma Jorge Andrade numa Entrevista Telefónica." Diário de Notícias (Lisbon), Dec. 31, 1966, p. 6, "Vida Artística" col.; in shortened form: O Século (Lisbon), Dec. 31, 1966, p. 4, "Teatros" col.

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Announcements & notices for SBL opening, run, substitution by As Profecias do Bandarra, & closing.

"Esta Noite: No Avenida: Estreia Mundial de Senhora na Boca do Lixo, do Dramaturgo Brasileiro Jorge Andrade." Diário de Notícias, Jan. 4, 1967, p. 6, "Avenida" item in "Teatro" part of "Vida Artística" col.; O Século (Lisbon), Jan. 4, 1967, p. 4, "No Avenida" item in "Teatros" col.

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F[erreira?], A[rmando]. "Senhora na Boca do Lixo." Jornal do Comércio (Lisbon), Jan. 9, 1967, p. 2, "Teatro Avenida" item in "Teatros & Cinemas" col.

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With photo of Eva Todor.

_____. "Senhora na Boca do Lixo." CdM, March 20, 1968, 2.º caderno, p. 2, "Teatro" col.
With photo of SBL production.

[ ][ ]. "Teatro" col. CdM, March 17, 1968, 2.° caderno, p. 4.
Photo of SBL Rio production.

[ ][ ]. "Teatro" col. CdM, March 20, 1968, 2.° caderno, p. 2.
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THE END,

Graças a Deus.