

Gilberto Freyre: 100 Years

A Sea Full of Waves: Ambiguity and Modernity in Brazilian Culture

Ricardo Benzaquen de Araujo

This article's contention is that Gilberto Freyre's work is directly related to a critical view of the process of modernization that has dominated Brazil from the nineteenth century. Freyre would have opposed such modernity, grounded on positivism, through the valorization of ambiguity. It is within this opposition that Freyre envisages the Portuguese as a colonizer willing to interact and to adapt himself—and not simply to impose his worldview.

The Road to *Casa-Grande*. Itineraries by Gilberto Freyre

Enrique Rodríguez Larreta

This article presents the principal stages of the intellectual formation of Gilberto Freyre from his college years in Recife to his cosmopolitan experiences at Columbia and Stanford Universities. The paper introduces new facts about his contacts with Franz Boas, a controversial issue in Brazilian research on Gilberto Freyre.

The UNESCO Project: Social Sciences and Race Studies in Brazil in the 1950s

Marcos Chor Maio

This article focuses on the relationship between race studies and the social sciences in Brazil, taking the UNESCO Project as a case study on Brazilian race relations. The essay argues that the UNESCO project successfully determined the agenda for Brazilian social sciences in the last years of the 1940s. There was a confluence of the pragmatic tradition of Brazilian social sciences with the aims of the UNESCO project.

The Mansions and the Shanties: "The Flesh and the Stone" in Nineteenth-Century Brazil

Mary Del Priore

This article discusses Gilberto Freyre's book *Sobrados e Mucambos*, published for the first time in 1936. The title refers to the constructions that characterized the cities of Brazil during the nineteenth century. Furthermore, it is a crucial analysis of the traditions and the customs of the population. The article explores the interdisciplinary framework adopted by Freyre.

The Origins and Errors of Brazilian Cordiality

João Cezar de Castro Rocha

This article deals with one of the most intriguing misreadings in the tradition of Brazilian culture, namely, the interpretation of the concept of "cordial man," proposed by Sérgio Buarque de Holanda in *Raízes do Brasil*. This concept has been interpreted through an approach based on Gilberto Freyre's understanding of Brazilian culture. It is argued that such a misreading was made possible because Freyre, in *Sobrados e Mucambos*, resorted to a particular understanding of Buarque de Holanda's concept of "cordial man."

Literature

Theater of the Impressed: the Brazilian Stage in the Nineteenth Century

Ross G. Forman

This essay offers a re-evaluation of nineteenth-century Brazilian theater as "mediocre" by considering its role in projects of nation building and its function within elite society as a means to examine and debate a variety of social, economic, and political problems facing the country at the time.

Gonçalves Dias

José Luís Jobim

Gonçalves Dias (1823-1864) belonged to a generation of writers that was responsible for creating a national literature in Brazil. Although his work encompasses many other aspects, this essay focuses on his effort to articulate the experiences, feelings and aspirations of Brazil, seen as an "imagined community."

Memoirs of a Militia Sergeant: A Singular Novel

Marcus Vinicius Nogueira Soares

This article is an analysis of the critical readings of *Memórias de um Sargento de Milícias*, and discusses the anachronism of certain critical approaches to the novel. It highlights Antonio Candido's reading as an attempt at understanding the novel within its historical context.

Iracema: The Tupinization of Portuguese

Ivo Barbieri

This essay focuses on the mixture between elements of the Tupi-Guarani language spoken by the indigenous peoples of coastal Brazil at the time of colonization and the Portuguese language poetically re-elaborated by the novelist. This theme finds its double in the hybridity between the customs and religious rituals of the civilized white man and the Native Brazilians. The article shows that modernist authors such as Mário de Andrade and Guimarães Rosa were influenced by *Iracema*.

Machado de Assis and *The Posthumous Memoirs of Brás Cubas*

Bluma Waddington Vilar

This article discusses the novel *Memórias Póstumas de Brás Cubas* (1881), considered a turning point in Machado de Assis' work. It reviews a number of critical readings of Machado's writings and of *The Posthumous Memoirs*;

the objective is to highlight certain aspects of these readings and the complementarity between them, and to assert that the incorporation of different analytical perspectives can broaden the understanding of a work as sophisticated as Machado's.

Rebellion in the Backlands: Landscape with Figures

Walnice Nogueira Galvão

This article addresses the Brazilian historical context, as well as Euclides da Cunha's background, in the avant-gardist "Escola Militar" of Rio de Janeiro in the nineteenth century, both of which inform the writing of *Os Sertões*. This book, a chronicle of a war, illustrates an encyclopedic attempt at incorporating the scientific knowledge of the time, an ambition expressed in two trends: polyphonism and intertextuality.

The Patriot: The Exclusion of the Hero Full of Character

Beatriz Resende

Triste Fim de Policarpo Quaresma is the most important novel written by Lima Barreto (1881-1922). Barreto was a poor, mulatto writer who lived on the outskirts of Rio de Janeiro. In spite of his sophisticated intellectual formation, he gave voice to the socially "excluded," criticizing the power of the elite. The nationalist dream of Policarpo Quaresma, the main character of the novel, does not achieve victory over totalitarianism, nor has the author himself found the recognition he deserves.

Plantation Boy: The Memory of Loss

Heloisa Toller Gomes

This essay discusses the importance of *Menino de Engenho* in Brazilian Modernism and argues that there is a paradoxical aspect to Lins do Rego's first novel, concealed under its incantatory writing. The book exposes, but never questions, the harsh realities of the Brazilian *sertão*. The predominant patriarchal order orients the narrative voice, and inevitable tension arises in

this attempt to neutralize social disorders in the (utopic) elaboration of a harmonious textual *continuum*.

Monteiro Lobato Today—Semicolon

Silviano Santiago

This essay was written as part of the celebrations on the occasion of the 50th anniversary of Monteiro Lobato's death. It proposes a critical evaluation of Lobato's work for "grownups," since he is better known for his juvenile and children's literature. The themes of death, "dead cities" and the destruction of nature are intertwined. Finally, the major critical intervention of Lobato is studied through the connections between his character Jeca Tatu and the work of Manoel Bomfim.

Contemporary Brazilian Women's Autobiography and the Forgotten Case of Adalgisa Nery

Sabrina Karpa-Wilson

Brazil has produced a plethora of autobiographies since the 1930s, but there have been relatively few female autobiographies published. Women have apparently preferred to write about the self in *crônicas* or autobiographical novels. Adalgisa Nery uses novelistic structures to undermine traditional notions of autobiography and autobiographical authority.

***Devil to Pay in the Backlands* and João Guimarães Rosa's Quest of Universality**

Kathrin H. Rosenfield

This essay shows the double framework of Rosa's *Grande Sertão: Veredas*. On the one hand, the novel gives epic form to the myths and beliefs, the language and customs of the remotest part of the country (*sertão*). On the other hand, it follows up Euclides da Cunha's effort to locate a place for a typically Brazilian story within universal literary and philosophical structures.

Archives and Memories in Pedro Nava

Eneida Maria de Souza

This essay has the purpose of introducing the memoir writing of Pedro Nava, considering both his place in the history of Brazilian literature as well as his writing process based on detailed and rigorous research. Since it is a text of memoirs, the different stages of the construction of the writing are described through an analysis of the manuscripts of his works.

***The Hour of the Star* or Clarice Lispector's Trash Hour**

Italo Moriconi

Published in 1977, the year of its author's death, *A Hora da Estrela* is part of a group of texts by Clarice Lispector that stage the end, depicting it as dissolution. End of a life, of a career, of an oeuvre. In *The Hour of the Star*, the narrative act makes few concessions to anything that is not sarcastic or grotesque.

The Case of Fonseca—The Search for Reality

Karl Erik Schøllhammer

Since the 1960s Rubem Fonseca has defined the emergence of an urban literature characterized by its obsessive interest in marginal milieus dominated by prostitution, violence and crime. This essay suggests a reading of Fonseca's *brutalist* realism as the author's literary search for renewed expressiveness.

João Cabral in Perspective

Antonio Carlos Secchin

This essay focuses on the originality of João Cabral's poetry by elucidating its multidimensionality—from the sound and the word to the overall work. Step by step, from word to verse, to strophe, to the complete poem itself, this analysis traces the conception of João Cabral's poetic craft.

Two Poetics, Two Moments

Heloísa Buarque de Hollanda

This article is an analysis of the responses made by an emergent poetry to two moments of crisis and change in the Brazilian cultural scene. On the one hand, the *marginal poetry* articulates a discourse based on a vitalistic resistance to the post-1964 military regime. On the other hand, an *aesthetics of rigor* rearticulates the modernist values and canon within the scenery of globalization and redemocratization in the 1990s in Brazil.

Brazilian Fiction Today: A Point of Departure

Therezinha Barbieri

This essay seeks to understand Brazilian literary production of the 1980s and 1990s through the dialogue between languages that make the visual image their axis of articulation and development. However, although the essay concentrates on the moment when image and text come together, it is important not to lose sight of the context of simultaneity in which this encounter occurs.

A Brief Introduction to Contemporary Afro-Brazilian Women's Literature

Maria Aparecida Ferreira de Andrade Salgueiro

This article aims at introducing contemporary Afro-Brazilian women's literature. The article provides an overview of this literature through the presentation of its most distinguished writers and compares its features with African-American women's literature.

Down with Tordesilhas!

Jorge Schwartz

This essay calls the reader's attention to the traditional gap that has excluded Brazil from the so-called Latin American critical and cultural discourse. It also tracks Brazilians who study Panamericanist discourse, in which Spanish America and Brazil do have a common dialogue: José Veríssimo, Mário de

Andrade, Manuel Bandeira, and Brito Broca, among others. The essay also mentions several initiatives today—by both institutions and intellectuals—that are trying to bridge this gap.

Culture

Politics as History and Literature

Valdei Lopes Araujo

The main purpose of this paper is to present the book *Um Estadista do Império* by Joaquim Nabuco (1849-1910), a Brazilian writer and diplomat. The essay also focuses on the intellectual formation of Nabuco and his unique interpretation of Brazilian society in the nineteenth century.

Manoel Bomfim: The State and Elites Seen as Parasites of the People-Nation

Roberto Ventura

Manoel Bomfim (1868-1932) was a politician, historian and educator, and one of Brazil's most original thinkers. His essay, *A América Latina*, published in 1905, presents a provocative reflection on the defects of the origins of the countries of South America. He discussed the exploitation of the colonies by the metropolis, and the exploitation of the slaves and workers by plantation owners, by resorting to a concept derived from biology, namely, parasitism.

D. João VI no Brasil

Luiz Costa Lima

Oliveira Lima (1865-1928) is one of the most important Brazilian historians, but also the most unknown. His masterwork, *D. Joao VI no Brasil*, originally published in 1908, analyses the period of 1808-1821, in which the prince—crowned in 1818—lived in Rio de Janeiro, first fleeing from Napoleon's troops, and later resisting the pressure to return to Lisbon. This was a decisive period for the future of the Portuguese colony.

Citizenship in Rui Barbosa: "A Questão Social e Política no Brasil"

Tarcisio Costa

This article addresses the lecture Rui Barbosa gave at Rio de Janeiro's Teatro Lírico during the 1919 presidential campaign, in which he introduced the theme of social rights in Brazilian liberal discourse and recommended the establishment of social citizenship together with the modernization of political institutions.

"A Portrait of Brazil" in the Postmodern Context

Tereza Virginia de Almeida

First published in 1928, *Retrato do Brasil* is a reconstruction of Brazilian history in which the seductive appeal of sensual pleasure and the land's material resources determine the characteristic features of the racially mixed population that emerged from the encounter of the white Portuguese colonizers with the Native and African peoples. This essay sees the book within the frame of contemporary Brazilian culture in its relation to its own major modernist artifacts.

The USA and Brazil: Capitalism and Pre-Capitalism According to Oliveira Vianna

Ângela de Castro Gomes

This article studies the last unfinished book by Oliveira Vianna, one of the most important thinkers and interpreters of Brazilian society. It stresses Vianna's interpretation of the social traits of the Brazilian economy, which is, according to Vianna, a pre-capitalist economy. In order to sustain this viewpoint, he compares Brazil and the United States, remarking upon the differences between the two countries.

Raymundo Faoro's Roundabout Voyage in *Os Donos do Poder*

Marcelo Jasmin

The article intends to expose the main arguments of Raymundo Faoro's *Os Donos do Poder*, showing how his understanding of Brazilian history reinterprets Weberian concepts from the sociology of traditional domination—patrimonialism, status group, etc.—with the notion of a civilization incapable of liberal development.

America, Joy of Man's Desiring: A Comparison of *Visão do Paraíso* with *Wilderness and Paradise in Christian Thought*

Robert Wegner

This article presents the central argument of the book *Visão do Paraíso* by Sérgio Buarque de Holanda, published in 1959. It also compares *Visão do Paraíso* with *Wilderness and Paradise in Christian Thought* by George Williams. Thus, through a reading of these books, this article designs three types of mentalities presented in the discovery and colonization of America: the Portuguese, the Spanish and the Anglo-Saxon.

Florestan Fernandes: Memory and Utopia

Carlos Guilherme Mota

Florestan Fernandes was a multi-faceted intellectual, whose exemplary and conscious trajectory reflects and at the same time dialectizes in an eclectic fashion the politico-cultural history of São Paulo, Brazil and Latin America. This article proposes that no other social scientist or writer has reflected so much and so compulsively on their own institutional and political role, and on the significance of their discipline.

Discovering "Brazil's Soul": A Reading of Luís da Câmara Cascudo

Margarida de Souza Neves

Luís da Câmara Cascudo, a writer from Brazil's Northeast, is known in the

academic milieu above all for his monumental *Dicionário do Folclore Brasileiro*. This article suggests that Cascudo might be regarded as one of the “modern discoverers of Brazil.” At the same time, the essay uncovers some routes of his peculiar “discovery.”

The Theater of Politics: The King as Character in the Imperial Brazilian State—A Reading of *A Construção da Ordem: A Elite Política Imperial* and *Teatro de Sombras: A Política Imperial*

Lilia K. Moritz Schwarcz

This article analyzes the work of the historian José Murilo de Carvalho, taking his book *Teatro de Sombras: A Política Imperial* as a guide. The essay shows how it is possible to analyze the structure of the Brazilian empire and, at the same time, to remark its contradictions and ambiguities as well as the singular role played by the Emperor who occupied the core of the local scene.

References, Responsibilities and Reading: *A Época Pombalina*

Marcus Alexandre Motta

This article establishes a critical dialogue with the already classic work of the Brazilian historian Francisco José Calazans Falcon, *A Época Pombalina*. The task of understanding its significance for Luso-Brazilian historiography implies not only the contextualization of the book at the moment of its appearance, but above all supposes the questioning of its relevance for contemporary issues.

The Nation's Borders and the Construction of Plural Identities: *Carnival, Rogues and Heroes* or Roberto DaMatta and the In-Between Place of Brazilian Culture

Valter Sinder

The publication, in 1979, of *Carnavais, Malandros e Heróis* meant the return of “Brazil” as an object of anthropological reflection. In this work, Roberto DaMatta proposes an interpretation of the Brazilian dilemma detached of

any essentialistic understanding of national identity. Therefore, DaMatta sees the construction of Brazilian identity as stressing the ambiguous and the intermediary in the production of the in-between cultural places of the nation.

Cultural Intermediaries

Who Was Pero Vaz de Caminha?

Hans Ulrich Gumbrecht

Are there any specific features that set Pero Vaz de Caminha's *Carta do Achamento do Brasil* apart from most of the other early historical documents of Western colonialism? This essay suggests that there is a surprising degree of "immediacy" in his descriptions, a specific effect of "presence" which this text is capable of producing. It seems to provide the reader with access to an episode of lived experience that took place five hundred years ago, whose subject has been otherwise completely annulled by the black hole of history.

José de Anchieta: Performing the History of Christianity in Brazil

César Braga-Pinto

This article discusses the intersections of historical and prophetic discourses in the works of the Jesuit missionary José de Anchieta. Anchieta's multilingual plays were aimed at teaching Christian religion to a heterogeneous society constituted by both Native and European subjects. By creating the notion of a shared interrupted past, Anchieta aims to inscribe both communities within a single Christian lineage.

Guidelines for Reading Vieira

João Adolfo Hansen

This text is a reconstruction of some of the rhetorical and theological political categories of Vieira's work in Portugal and Brazil in the seventeenth century.

The Image of Brazil in *Robinson Crusoe*

Marcus Vinicius de Freitas

This paper aims at analyzing the image of Brazil in Daniel Defoe's *Robinson Crusoe*, and discusses the author's contributions to the myth of Brazil as a tropical paradise. The paper also focuses on Defoe's use of historical background for fictional purposes.

Ferdinand Denis and Brazilian Literature: A Successful Tutelary Relationship

Maria Helena Rouanet

This article analyzes Ferdinand Denis' role in the institutionalization of a body of cultural production in Brazil. It is argued here that the French scholar became a successful "tutor" because he met Brazilians' expectations of finding legitimacy through the approval of an external source of authority. The article also addresses the problem of the naturalization of cultural practices.

"Watercolors of Brazil": Jean Baptiste Debret's Work

Vera Beatriz Siqueira

From a rigid neo-classical background—he was a pupil of Jacques Louis David, an historical painter requisitioned by Napoleon—Debret finds in Brazil the promise of a solution to his personal and professional crisis. This article suggests that the skepticism with regard to the real possibilities of the artist performing in the New World functions as a guarantee of the distance necessary to exercise his work.

Stefan Zweig's *Brasil, Land of the Future*: A Topic of Debate

Cléia Weyrauch Schiavo

The book *Brasil, País do Futuro*, by the Austrian writer Stefan Zweig, is studied in this essay by taking into account its relations to the sociocultural context of Europe in the first half of the twentieth century. Grounded on the

difference between an old world in crisis and a tropical future, Zweig imagined a new civilizational paradigm whose model was the city of Rio de Janeiro, celebrated for its mediation of conflicts and contrasts.

Elizabeth Bishop as Cultural Intermediary

Paulo Henriques Britto

A brief examination of Elizabeth Bishop's attempt to act as a kind of translator of Brazilian culture for a US audience and as a defender of US culture and policy in Brazil, despite her reluctance to play a public role and her insufficient command of Portuguese.

Roger Bastide and Brazil: At the Crossroads Between Viewpoints

Fernanda Peixoto

Brazil takes a central place in Roger Bastide's work because of its thought-provoking examples of syncretism. Brazil also offers native models fundamental to the author's original analytical perspective. The purpose of this paper is to outline the framework of Bastide's social thought, built at the crossroads between distinct intellectual traditions.

The Logic of the Backward and the Boomerang Effect: The Case of Ziembinski

Victor Hugo Adler Pereira

Fleeing from World War II to Brazil in 1941, Zbigniew Ziembinski—Polish actor and director—was soon engaged in the most prominent experiments to modernize Brazilian theater. Two decades later he became a symbol of the reaction against avant-garde theater and decided to dedicate himself to television. In this article, the analysis of these artistic controversies leads to a discussion of cultural mimicry in Brazil.

Otto Maria Carpeaux

Olavo de Carvalho

The Austrian writer Otto Maria Carpeaux (Karpfen) fled from Nazi persecution to Latin America and became one of Brazil's outstanding literary critics from 1946 until his death in 1978. Much more than a mere first-class cultural journalist, he was a real historian, and the author of one of the best overall surveys of Western literature ever written.

The Foreigner

Gustavo Bernardo

This article is a brief presentation of Vilém Flusser's life and work. It discusses the idea of translation as an experience of death; the suspension of disbelief to the suspension of belief—the "epoché"; literature as an answer and literature as a question; science, religion and fiction as models; phenomenology and irony; and Brazilian civilization as a synthesis of Greek and Jewish inheritances.

Back to the *Tristes Tropiques*: Notes on Lévi-Strauss and Brazil

Roberto DaMatta

This essay deals with a crucial problem of Brazilian intellectual life: foreign, especially French authors, receive an axiomatic prestige while their local colleagues remain unquoted and buried in oblivion. Using the extraordinary importance and success of Lévi-Strauss' work, the essay reveals how true this is of the French anthropology master. The essay provides a "structural analysis" of an old picture taken at the National Museum in 1938, when Lévi-Strauss was returning from the fieldwork.

Literary History and Literary Criticism

Brazilian Literary Historiography: Its Beginnings

Roberto Acízelo de Sousa

The establishment of Brazilian literature as a discipline takes place in the period between 1805 and 1888, during which several significant contributions were published. Works written by Brazilian authors, as well as those produced by foreigners, can be classified into five categories: anthologies, statements of principles concerning the notion of Brazilian literature, biography collections, critical editions, and literary histories *stricto sensu*. These contributions represented the beginning of a tradition.

Between Two Histories: From Sílvio Romero to José Veríssimo

Regina Zilberman

Sílvio Romero wrote in 1888 the first complete *História da Literatura Brasileira*; in 1916, another *História da Literatura Brasileira* was published, this time by José Veríssimo, and just as complete as Sílvio Romero's. The two works, which are still used today, are radically different and propose diametrically opposed ways of understanding and explaining Brazilian literature.

"The Abstract Brazilian": Antonio Candido's *Malandro* as National Persona

K. David Jackson

This article interprets Antonio Candido's construct of the novelistic hero and the social world in his celebrated essay "Dialética da Malandragem" as a prototype for an authentic national persona. Candido's analysis is compared to Roberto DaMatta's study of Brazil as a system and applied to novelistic memoirs by Machado de Assis and Oswald de Andrade.

Roberto Schwarz' Dialectical Criticism

Regina Lúcia de Faria

Drawing mainly on his studies of Machado de Assis, this essay tries to analyze Roberto Schwarz' seminal theoretical reflections on Brazilian literature, showing that his criticism is associated with the critical-dialectical tradition of literary analysis developed by Antonio Candido.

Hybrid Criticism and Historical Form

Raul Antelo

Cultural heterogeneity is still a Modernist and transculturative premise operating within a notion of diversity between cultures, i.e., a diversity that is controlled by disciplinary limits that are still unequivocal. Cultural hybridism, however, works in the wake of the notion of difference. While heterogeneity is a tributary of comparatist universalism, hybridism derives from globalized culturalism. Both positions are relevant for debating Roberto Schwarz' theses in *Seqüências Brasileiras* (1999).

The Itinerary of a Problem: Luiz Costa Lima and the "Control of the Imaginary"

Sérgio Alcides

The hypothesis of the control of the imaginary by modern reason, as it was developed by Luiz Costa Lima, reaches far beyond its original goals within the theory of literature. This article aims at indicating the theoretical pathways that led the author to his insight into the relations between *mimesis* and modernity. It intends also to emphasize the non-metropolitan setting of Costa Lima's thought.

Comparative Literature in Brazil in the 1990s

Eduardo Coutinho

This article is a study of the function and role played by Comparative Literature in Brazil in the age of multiculturalism. It addresses the issues of criticism by both

the historicist and the formalist methods, based on an ethnocentric perspective, and the approximation of comparativism to issues of national and cultural identity. It also engages the debates surrounding the canon, the influence of Postcolonial and Cultural Studies, and Brazilians' response to traditional comparativism: a critical appropriation and deconstruction of hegemonic discourse.

Audiovisual

The Role of Radio in Everyday Brazilian Society (1923-1960)

Lia Calabre

This article focuses on the history of radio in Brazil, stressing its impact on everyday life. From the 1920s to the 1960s, the radio was instrumental in the formation of cultural practices since it was the primary mass medium of the time. For the same reason, radio was also heavily used for political purposes. This article introduces its history, remarking on the importance of "Rádio Nacional," which was inaugurated in 1936.

The Orphan Brotherland: Rap's Civilizing Effort on the Periphery of São Paulo

Maria Rita Kehl

The Racionais MC's are the most outstanding rap group in Brazil. Coming from the outskirts of the city of São Paulo, they are much more than a new phenomenon in the market of pop music; they represent a kind of front for struggle against racism and drugs, warning the impoverished youth of large Brazilian cities against the temptations of the consumer society and their reverse: crime and addiction.

Funk and Hip-Hop Transculture: Cultural Conciliation and Racial Identification in the "Divided City"

Shoshanna Lurie

An introduction to funk and hip-hop culture in urban Brazil, highlighting issues of race, the globalization of culture, and local, national, post-national,

and black diasporic identity formation. This article addresses the processes through which the globalization of black cultural forms is involved in shifting forms of racial and spatial identification in Rio de Janeiro.

Politics and the Aesthetics of Myth in *Black God, White Devil*

Ivana Bentes

The main theme of this study is the relationship between myth and politics in the film *Deus e o Diabo na Terra do Sol* (1964), by Glauber Rocha. The article analyzes the concepts of trance, belief and people in Glauber's work, as well as his project of construction of a new Brazilian mythology able to appropriate languages and mythologies already existent (the American Western, folklore from Brazil's Northeast, Brechtian theater, opera) in the building of an experimental and political cinema.

Redemption Through the Excess of Sin

José Carlos Avellar

There is a common principle of composition in Joaquim Pedro's major films, *Macunaíma*, *Os Inconfidentes* and *Guerra Conjugal*, a principle that started in the first feature film he made, *O Padre e a Moça*: the use of excess to recover the human. This principle is continued especially in a delicious and very provocative short film, *Vereda Tropical*, a story of the absolute impossibility of human contact translated into a passionate sexual relationship between a man and a melon.

Brazil 2001 and Walter Salles: Cinema for the Global Village?

Jorge Ruffinelli

This essay examines three different international/transnational paths taken by the Brazilian filmmaker Walter Salles during his well-known career, including both his internationally acclaimed film *Central Station* and his latest film, *O Primeiro Dia*. Throughout Salles' career there is underlined a subtle thread which links each one of his films, and that is the sense of a

humanist “redemption” in both a classic and new fashion. This essay tries to illuminate every stance (or path), evaluating Salles’ failures and accomplishments.

Praying in the Sand: Paula Rego and Visual Representations of the First Mass in Brazil

Memory Holloway

Pero Vaz de Caminha’s letter describing the First Mass in Brazil has been identified as the founding narrative of the discovery of Brazil, and its representation in paintings and engravings constitutes a parallel history that illustrates, celebrates and critiques Portuguese expansion and conquest. Among those representations is Paula Rego’s *First Mass in Brazil* (1993), which refers to an engraving based on a painting of the First Mass by Victor Meirelles (1861). The essay argues that Paula Rego uncovers the operations of colonizing the Other and the overarching practice of control that extends both to the indigenous people of Brazil, as well as to the female body.

The Media: The Past and the Years to Come

Eduardo Neiva

The constitution and development of the media in Brazil have followed archaic mechanisms that come from the country’s colonial past. The ownership of the media is concentrated in the hands of the very few favored by those in power. The result is a passive and uncritical media with serious consequences for the future of the country.