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CENTRO UNIVERSITÁRIO RITTER DOS REIS
PRÓ-REITORIA DE PESQUISA E PÓS-GRADUAÇÃO (UCS)
PRÓ-REITORIA DE PESQUISA, PÓS-GRADUAÇÃO E EXTENSÃO - (UNIRITTER)
PROGRAMA DE DOUTORADO EM LETRAS - ASSOCIAÇÃO AMPLA
UCS/UNIRITTER**

PAULA SPERB

A RECEPÇÃO DE JORGE AMADO NO *NEW YORK TIMES* (1945-2001)

**CAXIAS DO SUL
2017**

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Tese apresentada à Banca de Avaliação como requisito parcial para obtenção do título de Doutor em Letras, junto ao Programa de Doutorado em Letras da Associação Ampla UCS/UniRitter.

Orientador: Prof. Dr. João Claudio Arendt

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A RECEPÇÃO DE JORGE AMADO NO *NEW YORK TIMES* (1945-2001)

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Para João Sperb Boff.

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RESUMO

Este trabalho tem como objetivo investigar acerca da recepção do escritor brasileiro Jorge Amado nos Estados Unidos, mais especificamente no jornal norte-americano *New York Times*. Para tanto, foram levantados cento e cinquenta e um artigos publicados no referido periódico, entre os anos de 1945 e 2001. Para uma melhor compreensão da recepção do autor, primeiramente, apresenta-se um histórico das relações políticas e culturais entre Brasil e Estados Unidos no período que antecede a Segunda Guerra Mundial até o final desta. Com a chamada “política da boa vizinhança”, ambos países se aproximaram. O estreitamento dos laços é um fator que contribuiu para entrada de Jorge Amado no polissistema literário norte-americano, em 1945, com o livro *Terras do sem-fim*. O livro de estreia foi publicado pela prestigiada editora Alfred Knopf. A trajetória editorial do escritor, que passou pelas editoras Avon Books e Bantam, também é apresentada. A militância comunista de Jorge Amado foi acompanhada e registrada pela CIA (Central Intelligence Agency), fato verificado em vinte e dois relatórios produzidos pelo órgão durante a Guerra Fria. Os documentos corroboram a hipótese de que os laços políticos do escritor fizeram com que ocupasse posição periférica no polissistema durante dezessete anos. Apenas em 1962, um segundo livro do autor, *Gabriela*, foi publicado nos Estados Unidos, resultando em um sucesso comercial e colocando o escritor em posição de centralidade no polissistema. Dos anos 1960 aos anos 1980, Jorge Amado foi frequentemente associado ao *boom* da literatura latino-americana. Nesta última década, o escritor foi redescoberto: o livro *Tocaia grande* recebeu a maior quantia, até então, pelos direitos autorais de um livro estrangeiro. Ao longo de sua recepção, Jorge Amado sempre foi mencionado no *New York Times* como sinônimo e símbolo de Brasil.

Palavras-chave: Jorge Amado. Recepção. *New York Times*. Estados Unidos. Polissistemas literários.

ABSTRACT

This work aims to investigate the reception of the Brazilian writer Jorge Amado in the United States, more specifically in the North-American newspaper *New York Times*. For this objective, one hundred and fifty-one articles published in the newspaper were found, between 1945 and 2001. For a better understanding of the author's reception, we present the history of political and cultural relations between Brazil and the United States during the period before World War II until the end of it. With the so-called "good neighbor policy", both countries have approached. The narrowing of ties is a factor that contributed to Jorge Amado's entry into the North-American literary polysystem in 1945, with the book *The Violent Land*. The debut book was published by the prestigious publisher Alfred Knopf. The writer's editorial trajectory, which went through Avon Books and Bantam, is also presented. The communist militancy of Jorge Amado was monitored and registered by the CIA (Central Intelligence Agency), fact verified in twenty-two reports produced by the organ during the Cold War. The documents corroborate the hypothesis that the writer's political ties caused him to occupy a peripheral position in the polysystem for seventeen years. Only in 1962, a second book by the author, *Gabriela*, was published in the United States, resulting in a commercial success and placing the writer in a position of centrality in the polysystem. From the 1960s to the 1980s, Jorge Amado was often associated with the boom of Latin American literature. In this last decade, the writer was rediscovered: the book *Showdown* received the largest amount, until then, by the author's rights for a foreign book. Throughout his reception, Jorge Amado has always been mentioned in the *New York Times* as a synonym and symbol of Brazil.

Keywords: Jorge Amado. Reception. *New York Times*. United States. Literary polysystems.

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1 INTRODUÇÃO

Escritor que apresentou a Bahia para o mundo e ajudou a moldar a imagem de Brasil no exterior, Jorge Amado (1912-2001) foi traduzido para quarenta e nove línguas, e sua obra circulou em uma centena de países. Autor de trinta e dois livros, Amado vendeu milhões de cópias no próprio país, e seus romances foram adaptados para a televisão, cinema, teatro e até para espetáculos de dança. O brasileiro chegou a ser *best-seller* nos Estados Unidos, em 1962, com a tradução de *Gabriela, cravo e canela*. No Brasil, o livro recebeu o prêmio Jabuti em 1958, ano de seu lançamento. Passadas quatro décadas do sucesso do título nos Estados Unidos, Jorge Amado continuou sendo um dos escritores brasileiros mais traduzidos naquele país, ao lado de Paulo Coelho, Machado de Assis e Clarice Lispector, de 2000 a 2014 (FERES, BRISOLARA, 2016, p. 153). A tradução perene de Jorge Amado para o inglês está ligada ao fato de sua literatura pertencer ao cânone literário brasileiro (FERNANDES, 2014, p. 70). Todavia, o ingresso do autor no sistema literário norte-americano pode estar ligado a outros aspectos, como a aproximação política entre Estados Unidos e Brasil, na Segunda Guerra Mundial.

Ciente da multiplicidade de fatores que incidem sobre a circulação de um determinado autor, este trabalho tem por objetivo investigar a recepção de Jorge Amado nos Estados Unidos, mais especificamente no *The New York Times*, que adiante chamaremos apenas *New York Times*, considerado o periódico mais influente em escala global. Antes que se especifique o percurso teórico realizado para a produção desta tese e o seu respectivo *corpus*, é válido expor as motivações para a pesquisa. Cabe ressaltar que existem diversos trabalhos que investigam as traduções de Jorge Amado, em diferentes línguas, inclusive o inglês. Contudo, esta tese tem o enfoque direcionado à recepção especificamente no *New York Times*, um recorte pouco abordado, daí sua importância.

A curiosidade acadêmica por Jorge Amado surgiu durante a graduação em Jornalismo, concluída na Pontifícia Universidade Católica do Rio Grande do Sul (PUCRS), em 2008. Deste modo, o trabalho de conclusão de curso (TCC) da autora desta tese abordou a produção jornalística de Jorge Amado. O trabalho, intitulado “Jorge Amado, jornalista”, foi orientado pelo professor Antônio Hohlfeldt. O projeto uniu a literatura e o jornalismo, principais áreas de interesse da pesquisadora. Como resultado, descobriram-se dezoito periódicos, entre jornais e revistas, em que o escritor atuou de 1927 a 1958. A sua estreia foi aos quatorze anos como repórter do *Diário da Bahia*, em Salvador. O último veículo em que o autor trabalhou foi a revista *Paratodos*, no Rio de Janeiro, da qual foi diretor. A pesquisa foi realizada nos arquivos

da Fundação Jorge Amado, na capital baiana, e também na Biblioteca Estadual da Bahia. Mesmo em nível de graduação, o estudo ampliou o desejo de prosseguir com os estudos acerca do escritor, porém explorando outras perspectivas teóricas.

Por isso, a autora ingressou no mestrado em Letras, Cultura e Regionalidade, na Universidade de Caxias do Sul (UCS). A dissertação foi defendida em 2012 sob o título “Mestiçagem e teorias raciais em *Tenda dos Milagres*, de Jorge Amado”. A pesquisa teve orientação do professor Rafael José dos Santos. Em razão do caráter interdisciplinar do curso, o trabalho relacionou os paradigmas científicos darwinistas, evolucionistas e eugenistas com as teses defendidas pelas personagens do romance, especialmente Pedro Archanjo e Nilo Argolo.

Com a conclusão do mestrado, pareceu natural a continuidade dos estudos. Dessa forma, a autora iniciou, em 2013, a pesquisa que aqui se apresenta no âmbito do doutorado em Letras da UCS, em Associação Ampla com o Centro Universitário Ritter dos Reis (UniRitter). O enfoque da tese, de certa forma, retoma o interesse do período da graduação ao unir jornalismo e literatura. A junção ocorre especialmente por causa do *corpus*, constituído por artigos do jornal *New York Times*. As matérias publicadas no periódico revelam como e qual foi a recepção de Jorge Amado nos Estados Unidos, de acordo com os críticos e jornalistas da publicação. Com orientação do professor João Claudio Arendt, o estudo integra-se à linha de pesquisa “Leitura e Processos Culturais”. Os trabalhos inseridos nessa diretriz abordam o fenômeno da leitura relacionada às práticas, processos e sistemas culturais.

Feita essa explanação a respeito das motivações da pesquisa, é mister clarificar os objetivos desta tese e suas hipóteses. O principal propósito da pesquisa é verificar qual e como é a recepção de Jorge Amado nos Estados Unidos sob a óptica do *New York Times*. Além disso, outro intuito é perceber as relações que influenciaram, favoravelmente ou negativamente, essa recepção. A principal hipótese é que o interesse político dos Estados Unidos sobre o Brasil durante a Segunda Guerra Mundial despertou a atenção inicial sobre o escritor, uma vez que este correspondia ao imaginário de brasilidade construído nas décadas anteriores através de figuras como Carmen Miranda e Zé Carioca. A partir daí, outros fatores contribuem para a recepção do autor, como o prestígio da sua principal editora nos Estados Unidos, a Alfred Knopf. Um aspecto significativo é o intervalo entre seu primeiro livro traduzido, *Terras do sem-fim*, em 1945, e o segundo, *Gabriela, cravo e canela*, em 1962. Através da pesquisa, descobriu-se que o autor era espionado pela CIA, a agência de inteligência norte-americana, devido à sua militância comunista. A documentação, que inclui diversos relatórios sobre a atividade de Amado, era inédita até então, e foi tema de reportagem assinada pela autora no jornal *Folha de S. Paulo*, em fevereiro de 2017.

O *corpus* da tese constitui-se de cento e cinquenta e um artigos publicados no *New York Times*, de 1945, ano da entrada do escritor no sistema literário norte-americano, até 2001, ano da sua morte. Todo o material menciona nominalmente o autor e vai anexado ao final do trabalho. Optou-se por anexar todos os artigos, não necessariamente os mais relevantes, porque entende-se que a pesquisa propriamente dita inicia com a descoberta do material, que foi tabelado e classificado. Não obstante, acredita-se que o conteúdo coletado pode auxiliar outros pesquisadores e, por isso, estão aqui anexados.

Na tentativa de cumprir com os objetivos propostos, a tese está organizada em cinco capítulos que seguem esta introdução. A segunda seção, intitulada “Brasil e Estados Unidos tornam-se ‘bons vizinhos’”, aborda a aproximação política entre os dois países durante a Segunda Guerra Mundial. Neste período, destaca-se o papel de Nelson Rockefeller, que em 1940 assumiu a coordenação do Office of the Coordinator of Inter-American Affairs, responsável também pela integração cultural do continente americano. Com a eclosão da guerra, diversos textos opinativos de Jorge Amado publicados em jornais posicionando-se a favor dos Aliados são utilizados para contextualizar como reagia o escritor diante dos acontecimentos mundiais. Além disso, destaca-se a atuação de Walt Disney na produção de filmes que retratavam a América Latina, incluindo o Brasil. O país era mostrado como exótico e sensual, através do recém-criado Zé Carioca e da cantora Carmen Miranda. São utilizadas neste capítulo algumas reproduções de cenas dos filmes para mostrar como o Brasil era apresentado e como essas imagens podem ter influenciado na recepção posterior de Jorge Amado. Neste capítulo, utilizou-se o referencial teórico de Lochery (2015), Moura (1984), Perkins (1967), Seitenfus (1985), Schwarcz, Starling (2015), Silva (1998) e Tota (2014).

Em seguida, a terceira seção da tese, sob o título de “O percurso editorial de Jorge Amado nos Estados Unidos”, busca reconstruir a trajetória do escritor no sistema literário pelo viés da edição, publicação e circulação. Neste capítulo, consta uma tabela com os livros, data da publicação, tradutor responsável e editora. As memórias de Amado (1992) também são citadas para demonstrar suas próprias impressões sobre a entrada no sistema literário norte-americano e sua relação com o editor Alfred Knopf, figura que influenciou sua recepção naquele país. Nessa seção, os autores Bourdieu (2001), Chartier (2001), Dimas (2012), Jauss (1979) e Tooge (2009) serviram como pressuposto teórico.

A sequência do trabalho fica a cargo do quarto capítulo, chamado “Os livros de Jorge Amado no *New York Times*”, cujo objetivo é apresentar algumas particularidades da atividade jornalística, especialmente no âmbito do jornalismo cultural. Neste capítulo, justifica-se a escolha do jornal *New York Times* a partir da ideia de “jornal de referência”, desenvolvida por

Zamin (2014) e Molina (2008). A seção ainda aborda a relação entre literatura e jornalismo, através do referencial proposto por Hohlfeldt (2005) e Sousa (2008). Acerca da história do *New York Times*, foi utilizada a pesquisa de Talese (2000). A seção também contém uma tabela que classifica o *corpus* do trabalho com data, título, autor, assunto, gênero e anexo correspondente. Além dos autores já mencionados, recorreu-se a Benetti (2013), Castello (2001), Carvalho (2014), Faro (2008), Lage (2010), Park (2008), Pena (2005), Piza (2003), Ribeiro (2004) e Rüdiger (2011).

Por sua vez, compete ao quinto capítulo, “Jorge Amado à luz do sistema literário e polissistema”, situar o autor no sistema literário dos Estados Unidos pela perspectiva do teórico Even-Zohar (2012, 2013). São exploradas as noções de sistema e polissistema e também a posição da literatura traduzida neles inserida. Os conceitos são vitais para a pesquisa porque ajudam a entender a movimentação de Jorge Amado dentro do sistema literário norte-americano, ora no seu centro, ora na periferia. Nesse capítulo, relacionamos as funções do sistema (instituição, repertório, produtor, mercado e produto) com elementos ligados à recepção de Jorge Amado, como sua editora, o jornal *New York Times*, a crítica literária e os leitores. O capítulo foi baseado em Alves (2001), Arendt (2004), Bourdieu (1996) e Zilberman (2015).

O percurso da tese culmina com o sexto capítulo que, como indica o título “Jorge Amado nas páginas do *New York Times*: literatura suprarregional e transbordo do regional”, analisa a recepção propriamente dita de Jorge Amado no periódico. Inicia-se demonstrando que a literatura do escritor realizou o chamado “transbordo” e tornou-se uma literatura “suprarregional”. Para tanto, aborda-se a questão da “literarização da região” e da “região escrita”, uma vez que se percebe que a crítica norte-americana sempre vincula o autor às regionalidades presentes nos seus textos. Com esse propósito, utilizamos as ideias elaboradas por Arendt (2011), Grywatsch (2013), Mecklenburg (2013), Scheichl (2013), Stüben (2013), e também evocamos o conceito de imaginário de Maffesoli (2001) e as pesquisas de Darmaros (2017), Livingstone (2015), Vejmelka (2008). Constam nessa seção os documentos da CIA que indicam que Jorge Amado foi espionado durante a Guerra Fria por causa de sua militância no Partido Comunista. Os documentos colaboram para a compreensão do período em que não há traduções de seus livros nos Estados Unidos. O principal objetivo desse capítulo é, todavia, demonstrar como foi a recepção de Jorge Amado no *New York Times*. Por isso, reproduzem-se diversos trechos de resenhas sobre seus livros com o intuito de demonstrar quais características chamavam a atenção dos críticos e quais defeitos ou qualidades eram apontados nas obras. Procurou-se também, em alguns casos, demonstrar as relações do sistema literário situando quem era o crítico em questão, por exemplo.

Por fim, o trabalho encaminha-se para as conclusões. É válido, entretanto, ressaltar que a escolha por estudar Jorge Amado não é sempre recebida com a naturalidade que se supõe óbvia. Ao longo dos quatro anos de pesquisa, ao apresentar trabalhos em congressos e simpósios, não foi raro o encontro de questionamentos sobre a qualidade literária de Jorge Amado. Ora, não é preciso admirar sem ressalvas um escritor para que se reconheça a relevância tanto de sua obra como de pesquisas acerca dela. A postura que Even-Zohar chama de elitista “não é compatível com a historiografia literária, do mesmo modo que a história geral não pode mais ser apenas a narração das vidas de reis e generais” (2013, p.5). Even-Zohar defende que “enquanto estudiosos dedicados a descobrir os mecanismos da literatura, não temos a possibilidade de ignorar que qualquer juízo de valor predominante em um dado período faz parte integral desses mecanismos” (2013, p.5). Dessa maneira, ao invés de iniciar esta introdução com a citação que poderia ser uma epígrafe, prefere-se encerrar com ela: “Nenhum campo de estudo, seja ‘científico’, em sentido *lato* ou em sentido mais rigoroso, pode selecionar seus objetos segundo regras de gosto” (EVEN-ZOHAR, 2013, p.5).

2 BRASIL E ESTADOS UNIDOS TORNAM-SE “BONS VIZINHOS”

Este capítulo tem como objetivo fazer uma revisão histórica das relações internacionais pan-americanas para compreender como o intercâmbio cultural facilitou a entrada da obra de Jorge Amado nos EUA. O propósito é identificar quais fatores culturais criaram o ambiente propício à obra amadiana, já que esta permaneceu no topo das mais vendidas durante significativo tempo naquele país. Mas, primeiramente, precisamos entender o processo de entrada de seus livros no território do Tio Sam¹. Para isso, voltaremos ao tempo em que a águia, símbolo do domínio norte-americano, tinha os olhos voltados apenas para si. Com as mudanças na conjuntura internacional, ela passou a desejar voos mais longínquos – e o Brasil tornou-se um território cobiçado.

2.1 Da Grande Depressão à Segunda Guerra: a aproximação de Brasil e EUA

“Uma potência relutante” é como o historiador Dexter Perkins (1967) define os Estados Unidos no período que marca o início da política da boa vizinhança. Considerado uma referência² no estudo da história norte-americana, especialmente na pesquisa sobre as relações internacionais do país, Perkins ressalta que, até o governo do presidente democrata Franklin Delano Roosevelt (1882-1945), os EUA não eram protagonistas no cenário internacional.

Essa ausência de liderança no contexto mundial, segundo o autor, explica-se especialmente pelo momento interno do país, que estava lutando para sair de uma crise econômica severa: a Grande Depressão. A Crise de 1929 ocorreu com a quebra da Bolsa de Valores de Nova York, um sintoma do desequilíbrio financeiro ocasionado por diversos fatores relacionados ao excessivo liberalismo econômico³. Perkins (1967, p. 33) chama essa fase de

¹ Personagem que se tornou ícone dos Estados Unidos. O homem de cartola, que diz “I want you”, enquanto aponta com a mão na direção para quem observa a figura, foi usado em cartazes americanos que conclamam para o alistamento no Exército. Segundo Karnal (2007), o cartaz apareceu na Primeira Guerra Mundial e também foi “amplamente usado na Segunda Guerra Mundial” (p.122).

² “Dr. Dexter Perkins, an authority on United States diplomatic history and chairman of the history department at the University of Rochester from 1925 until his retirement in 1954 (...)”. Em: <http://www.nytimes.com/1984/05/16/obituaries/dexter-perkins-94-expert-on-us-diplomatic-history.html>. Acesso em 5 de maio de 2015.

³ “O liberalismo, que surgiu no século XVIII, a partir do Iluminismo, teve seu auge no século XIX e pode ser dividido em liberalismo econômico e liberalismo político. [...] O liberalismo pode ser entendido como uma ideologia que concede espaços à iniciativa e à autonomia individuais. (...) O princípio básico de sua teoria rezava que o Estado deveria deixar o mercado se autorregular por suas próprias leis. Para ele [Adam Smith], o mercado encontraria por si mesmo os níveis naturais de preços, de salários, de lucros e de produção. (...) O liberalismo, em sua forma atual, rebatizada como neoliberalismo, é a ideologia política do mundo globalizado. Advoga a abertura de mercados, o livre fluxo de capitais e os investimentos privados, a redução de responsabilidades sociais do Estado e a própria diminuição deste como mecanismo administrativo (tido em geral como dispendioso e antieconômico), em nome da privatização. O neoliberalismo é a reafirmação dos valores liberais originados do

“orgia especulativa”, a qual “abriu o caminho para a fraude assim como para a agiotagem”.

A conjuntura da crise capitalista levou Roosevelt a caminhar em um sentido oposto à economia liberal. Já no seu primeiro mandato (1933-1941), Roosevelt indicava que adotaria medidas de regulação da economia pelo governo.

Perkins reflete sobre a disparidade entre os interesses dos “homens de negócios” e o “interesse público”:

Os homens de negócio têm relutado muitas vezes em reconhecer a necessidade da regulamentação de suas atividades pelo governo. Essa relutância procede, naturalmente, de sua convicção, de sua própria retidão e das necessidades e pressões de um sistema competitivo. Mas a história da vida econômica americana sugere claramente que a necessidade de controle tem fundamento e que o interesse público não pode invariavelmente ser entregue à função “natural” de uma lei econômica (PERKINS, 1967, p. 33).

Para enfrentar as consequências da Grande Depressão, Roosevelt, eleito quatro vezes, adotou medidas que ficaram conhecidas como New Deal. O plano era uma espécie de conjunto de leis, como a Lei da Recuperação Industrial Nacional (PERKINS, 1967, p. 27) e Lei de Segurança Social (PERKINS, 1967, p. 42). O New Deal, de modo geral, visava à criação de empregos, investimento em obras públicas, regulação de preços e de estoques.

Roosevelt dividiu opiniões ao adotar tais medidas. Ao mesmo tempo que agradava aos “desprivilegiados” (PERKINS, 1967, p. 36), irritava os setores mais conservadores, ao assumir medidas polêmicas, como cobrar impostos mais altos das grandes fortunas e distribuir renda aos desempregados. “Naturalmente, houve protestos da direita, mas quando a legislação específica atendeu às intenções do governo, as mudanças foram menos dramáticas do que tinham sido previstas”, afirma Perkins (1967, p. 43).

As consequências da Grande Depressão também foram sentidas no Brasil. A queda da cotação do café, por exemplo, foi um dos seus principais reflexos. O país foi perdendo, aos poucos, o posto de líder mundial na produção de café. Segundo Seitenfus (1985), entre novembro de 1929 e janeiro de 1930, o valor do café reduziu em 50%. Além disso, segundo o autor,

os produtores brasileiros endividam-se, na certeza de poder escoar sua produção. Quando as cotações mundiais caem e o governo se encontra na impossibilidade de sustentar as exportações através de subsídios, o país é tomado de uma onda de falências e de suicídios, reflexos do desespero dos produtores, sobretudo dos pequenos e médios.

Para tentar frear a queda livre das cotações mundiais, o governo decide destruir os estoques. Queimam-se assim, durante os dois últimos meses de 1929 e nos anos

seguintes, quase cinco milhões de toneladas de café, o que representa três anos do consumo mundial. As caldeiras locomotivas brasileiras correm então a goles de café (SEITENFUS, 1985, p. 9-10).

Como se vê, o quadro econômico do Brasil também foi gravemente afetado pela crise de 1929. Como se não bastassem as questões relacionadas à economia nacional e internacional, a situação da política interna no Brasil era adversa para o presidente Washington Luís. Além da “alta dos preços, o desemprego, a perda do valor de compra da moeda” (SCHWARCZ, STARLING, 2015, p. 360), o governante precisava lidar com as múltiplas revoltas regionais contra seu mandato e contra a eleição daquele que deveria ser seu sucessor, Júlio Prestes. O contexto político enfrentado por Washington Luís era desfavorável e “as medidas que adotou se mostraram pouco eficazes para atacar o desastre que se abateu sobre seu governo: estado de sítio, censura aos jornais (...)” (SCHWARCZ, STARLING, 2015, p. 360). O pouco apoio entre os militares facilitou o golpe que depôs Washington Luís. O presidente já estava sitiado no Palácio da Guanabara quando foi detido e levado para o Forte de Copacabana. A junta provisória militar que assumiu o comando do país entregou a presidência ao gaúcho Getúlio Vargas, em 3 de novembro de 1930. Vargas era líder dos rebeldes e fora derrotado na eleição fraudulenta – com práticas ilegais de ambas as partes –, que elegera Júlio Prestes como sucessor de Washington Luís. Com o governo provisório de Vargas, o Congresso e as Assembleias, federal e estaduais, foram dissolvidas, e a imprensa, censurada. “Pela primeira vez, desde a Constituição de 1824, todos os postos de poder no país estavam sendo ocupados por civis e militares não eleitos” (SCHWARCZ, STARLING, 2015, p. 361).

Enquanto isso, nos Estados Unidos, as medidas reguladoras da economia eram um fenômeno raro, mas foram adotadas por Roosevelt. Entretanto, outro fenômeno incomum ocorreu: o Partido Democrata, que era situação, aumentou sua representação no Congresso. A explicação, segundo Perkins, seria justamente o pacote de medidas do New Deal, reconhecido nas urnas com a votação de congressistas após a posse de Roosevelt. A respeito disso, o autor assevera que

[...] o governo com suas medidas tinha convencido muitos grupos quanto à sua boa vontade. Interviera ativamente no problema agrícola. Livrara da bancarrota proprietários e agricultores. Conquistara muito apoio do trabalhador. E fizera um apelo dramático e bem-sucedido ao desempregado. A simpatia e o interesse deste último grupo foi uma de suas grandes conquistas. Sobretudo, os negros desempregados do Norte, tradicionalmente republicanos, foram atraídos para o governo. Os desprivilegiados, de modo geral, tornaram-se os esteios do Governo Roosevelt (PERKINS, 1967, p. 36).

Logo, é possível compreender por que os Estados Unidos estavam mais preocupados

com as questões internas – durante e logo após a Grande Depressão – do que interessados nas relações com outros países. A situação começou a modificar-se quando as medidas do New Deal mostraram resultados mais efetivos. Como já se afirmou, os olhos da águia, antes ocupados com o ninho, podiam voltar-se para outros horizontes. A mudança de perspectiva, nas palavras de Perkins, era sinônimo de uma alteração de humor. Uma espécie de “estado emocional” e “ânimo de uma nação” que “via de regra, transcende os processos lógicos pelos quais é justificado” (1967, p. 87). É por esse motivo que Perkins chama os Estados Unidos de uma “relutante potência mundial”, mas que passará a assumir o papel de um bom vizinho (*good neighbor*). A expressão é usada pela primeira vez no discurso de posse de Roosevelt, em 4 de março de 1933:

A frase foi formulada para ter um sentido universal e não uma restrita aplicação geográfica, mas foi uma descrição tão oportuna de sua linha de ação no Hemisfério Ocidental que logo se tornou intimamente identificada com essa área. Nesse, como em outros casos, Roosevelt auscultou a tendência do Público e a traduziu em ação (PERKINS, 1967, p. 89-90).

Em seu primeiro discurso, Roosevelt fala em um “mundo de vizinhos” e cordialidade nas relações. No seu enunciado, o presidente afirma que os Estados Unidos respeitam a si mesmos e, por consequência, também os demais vizinhos.

No campo da política externa eu estabeleceria nesta nação a política do bom vizinho – o vizinho que resolutamente respeita a si mesmo e, por causa disso, respeita os direitos dos demais –, o vizinho que respeita suas obrigações e respeita a inviolabilidade dos seus acordos em, e para, um mundo de vizinhos⁴.

Com o transcorrer do tempo a expressão escolhida pelo presidente passa a cunhar o nome da política externa do país. A política da boa vizinhança era basicamente “um convívio harmônico e respeitoso entre todos os países do continente. Significaria também uma política de troca generalizada de mercadorias, valores e bens culturais entre Estados Unidos e o restante da América” (MOURA, 1984, p. 8). A política da boa vizinhança não deixava de ser, sob certo ponto de vista, uma resposta aos anos anteriores e suas respectivas estratégias de relações internacionais. Uma reação especialmente ao período da Doutrina Monroe, de certa forma o oposto do que sucedeu na Era Roosevelt.

⁴ In the field of world policy I would dedicate this Nation to the policy of the good neighbor—the neighbor who resolutely respects himself and, because he does so, respects the rights of others—the neighbor who respects his obligations and respects the sanctity of his agreements in and with a world of neighbors (Tradução nossa). Em: <http://www.presidency.ucsb.edu/ws/?pid=14473>. Acesso em 6 de maio de 2015.

A Doutrina Monroe marcou o final do século XIX, quando os Estados Unidos decidiram “proteger” os países da América de um novo colonialismo exercido pela Europa. Segundo Moura (1984, p. 16), os líderes políticos norte-americanos perceberam que “as grandes nações do mundo estavam devorando rapidamente todos os lugares desocupados da terra”. Por esse motivo, “os Estados Unidos não podiam ficar atrás”, explica o autor. Alguns resultados práticos dessa doutrina foram, por exemplo, a ocupação do Havá e Filipinas, no Pacífico, e Porto Rico, no Caribe. A construção do canal do Panamá e intervenções em Cuba também datam deste período.

As intervenções mais “drásticas”, ou seja, de cunho político ou militar, também ganharam nome próprio: *big stick*. A expressão foi inspirada em uma frase de Roosevelt, mas foi dita por outro ex-presidente, Theodore Roosevelt (1858-1919)⁵. Conforme Moura (1984, p. 16), o “grande porrete” poderia entrar em cena “havendo no continente incidentes crônicos ou governos incapazes de manter a ordem”. Todavia, os critérios para compreender “crônico” e “incapazes” podem ser bastante relativos, especialmente do ponto de vista de quem perde sua soberania. Para Theodore Roosevelt, “uma nação civilizada deveria intervir com poderes de polícia internacional para resolver problemas” (MOURA, 1984, p. 16). A lógica que regia essa espécie de sentimento de responsabilidade era a seguinte: “a Doutrina Monroe impedia que governos europeus assumissem esse papel policial nas Américas; portanto, os Estados Unidos deveriam arcar com essa responsabilidade” (MOURA, 1984, p.16-17).

No entanto, por que se afirma que a política da boa vizinhança é uma espécie de resposta à Doutrina Monroe? Porque os governos latino-americanos, nos últimos anos da década de 1920, passaram a clamar, nas conferências internacionais, “por respeito ao direito de autodeterminação dos povos e ao princípio da não-intervenção” (MOURA, 1984, p.17). Nesse contexto, Franklin Roosevelt é eleito presidente dos Estados Unidos, em 1933. Lançar a política da boa vizinhança não era apenas uma mudança de “humor” após a Grande Depressão, como

⁵ “Quando Theodore Roosevelt assumiu a presidência, depois do assassinato do presidente McKinley, o Estado começou a tomar medidas para frear a ganância dos grandes empresários. Na América Latina, Roosevelt ficou mais conhecido pelo aforismo “*softly and carry a big stick*”, ou seja, “fale manso e tenha sempre à mão um grande porrete”. A política externa de Roosevelt ficou marcada por várias intervenções imperialistas no subcontinente, em especial na América Central e no Caribe. O canal do Panamá, por exemplo, foi construído em território da Colômbia, obrigada a reconhecer a independência da região por pressão dos Estados Unidos. Os jornais americanos da época estão cheios de caricaturas mostrando um Teddy Roosevelt forte, musculoso, ensinando noções de civilização e bom comportamento a índios, negros e mestiços da América Latina. De modo geral, as caricaturas representavam os latinos como crianças malcriadas à espera de algum corretivo, de um puxão de orelhas, para aprenderem a ser educadas. A intervenção de uma nação civilizada mostraria o caminho certo para aqueles que se desviassem das bases da civilidade. Esse era o princípio que orientava a política externa de Roosevelt” (TOTA, 2014, p. 29).

Perkins (1967) afirma. A *Good Neighbor Policy* era também, como se percebe agora, uma mensagem aos países que pediam respeito à soberania nacional.

Acerca da política da Boa Vizinhança, Moura sustenta que

se fundava nas seguintes ideias: os Estados Unidos tinham abandonado sua política de intervenção na América Latina; reconheciam a igualdade jurídica entre todas as nações do continente; aceitavam a necessidade de consultas periódicas para resolver os problemas que surgissem entre as repúblicas; e concordava em cooperar por todos os meios para o bem-estar dos povos da América (MOURA, 1984, p. 17).

Se, por um lado, o bom vizinho dizia que abandonaria a intervenção nos países, por outro, não deixava claro qual tipo de intervenção estava sendo abandonada. A intervenção cultural, facilmente entendida como imperialismo, foi uma estratégia para não perder domínio no Continente. O imperialismo cultural, como veremos adiante, pode ser visto como uma estratégia eficaz, mas que resultou em mudanças significativas inclusive no desenrolar da Segunda Guerra Mundial. A boa vizinhança estabelecida entre Estados Unidos e os países da América Latina, mais especificamente o Brasil, significou também “uma política de troca generalizada de mercadorias, valores e bens culturais” (MOURA, 1984, p. 8). Nesse período, o *american way of life* foi propagado como modelo de sucesso e felicidade. A troca de bens culturais deveria ser recíproca, mas a estrutura montada pelos norte-americanos resultou em desigualdade no processo. Um imaginário do modo de vida dos estadunidenses invadiu o Brasil, especialmente através do cinema, publicidade, imprensa, música e mercadorias – essa estratégia foi orquestrada em cada detalhe. Mas a troca tornou-se desigual. Os bens culturais exportados pelo Brasil não alcançavam a mesma proporção, especialmente pela falta de recursos e estratégia definida, como os Estados Unidos haviam traçado e executado.

A boa vizinhança apresentava-se como uma avenida larga, de mão dupla, isto é, um intercâmbio de valores culturais entre as duas sociedades. Na prática, a fantástica diferença de recursos de difusão cultural dos dois países produziu uma influência de direção praticamente única, de lá para cá (MOURA, 1984, p. 9).

Mesmo com a diferença na proporção do intercâmbio cultural, Moura (1984) salienta que o destaque recebido pela Bossa Nova e, antes disso, por Carmen Miranda, é um aspecto positivo desse intercâmbio. A artista só se apresentava vestida como uma “baiana incrementada”, com “turbante de arco-íris na cabeça” de onde transbordavam “bananas e frutas tropicais de cera”. O figurino incluía ainda “enormes brincos dourados nas orelhas e pulseiras a granel” (SCHWARCZ, STARLING, 2015, p. 379). Ao término de cada apresentação nos Estados Unidos, “Carmen tinha reinventado o Brasil. Ela dissolvia numa brasilidade genérica

negros, brancos e índios, e celebrava um país híbrido, alegre, harmônico” (SCHWARCZ, STARLING, 2015, p. 380).

A respeito deste aspecto, há um ponto pertinente a ser ressaltado porque sintoniza com o problema de pesquisa deste trabalho. Moura (1984) lembra que os produtos culturais exportados pelo Brasil possuíam características exóticas. Esse enfoque é importante porque se acredita que o exotismo presente na obra de Jorge Amado, cuja recepção ocorreu nos Estados Unidos, poderia estar de acordo com o que leitor daquele país esperava da literatura amadiana, justamente pela imagem criada e reforçada nas décadas anteriores pelo próprio Brasil:

[...] É também verdade que as contribuições artísticas que seguiam da América Latina para os Estados Unidos tinham seu “exotismo” frequentemente temperado, de acordo com os padrões do gosto norte-americano para facilitar sua digestão por nossos vizinhos. Esse “tempero” tendia a transformar a América Latina numa unidade indistinta em suas manifestações culturais pondo-nos todos a usar sombreros mexicanos, a fazer a siesta e a dançar algo semelhante à rumba (MOURA, 1984, p. 10).

O autor reprova a falta de conhecimento sobre as diferenças culturais na América Latina, peculiaridades notadas principalmente no Brasil, onde até mesmo a língua oficial é distinta da falada pelos *hermanos*. Até hoje é possível que algum estrangeiro confunda a capital do Brasil com Buenos Aires, ato falho que inspirou inclusive uma música do compositor Tom Zé⁶.

Em 1936, Roosevelt visitou o Brasil em mais um esforço para estreitar as relações. O presidente norte-americano foi recebido com todas as honrarias possíveis: “Navios de guerra brasileiros, juntamente com aviões de aparência antiga da força aérea, acompanharam a entrada do navio do presidente americano no porto” (LOCHERY, 2015, p. 22). Se, ao final da Segunda Guerra Mundial, ocorreu um fenômeno espontâneo de difusão cultural norte-americana, ele não teve a mesma espontaneidade da divulgação vista nos anos anteriores. Como lembra Moura, a partir de 1941, o Brasil foi “literalmente invadido por missões de boa vontade” integradas por diversos tipos de profissionais, “todos empenhados em estreitar laços de cooperação com brasileiros” (1984, p. 11).

Tamanho empenho em estreitar as relações tornou-se possível graças ao surgimento de

⁶No dia em que a bossa nova inventou Brazil
teve que fazer direito, senhores pares,
porque a nossa capital era Buenos Aires,
a nossa capital era Buenos Aires.

E na cultura-Hollywood o cinema dizia
que em Buenos Aires havia uma praia
chamada Rio de Janeiro
(ZÉ, Tom. Brazil, Capital Buenos Aires. *Estudando a Bossa*. 2008).

um escritório focado nessas ações. Em 16 de agosto de 1940, Nelson Rockefeller passou a dirigir o recém-criado Office of the Coordinator of Inter-American Affairs⁷ (MOURA, 1984, p. 20).

Rockefeller era neto do homem mais rico do mundo. Sua fortuna, entretanto, não o impediu de traçar seus próprios objetivos profissionais, que passaram a incluir a política. Os negócios da família não bastavam. Rockefeller recebeu uma educação pluralista e menos etnocentrista, considerando a riqueza de sua família norte-americana. A pluralidade de culturas, aparentemente respeitada pela família, pode ter influenciado Rockefeller para o sucesso do seu desempenho nas “relações internacionais”. À frente do escritório para as conexões interamericanas, Rockefeller exerceu um importante papel no relacionamento dos Estados Unidos com seus vizinhos. Supõe-se que a educação que recebeu na infância e na juventude foi de grande importância para seu desempenho como “líder internacional”. O pai de Rockefeller “tentava, por diferentes meios, inculcar nas crianças a ideia de que, pelo fato de eles serem muito ricos, não deveriam considerar os outros inferiores, nem ser arrogantes com empregados e pessoas de outras etnias” (TOTA, 2014, p. 41). Ainda segundo o pesquisador, a mãe de Rockefeller recebeu educação abolicionista. Ela chegou a escrever uma carta aos filhos pedindo que tratassem “os outros jovens, sejam eles negros, judeus ou de outra raça, com decência e respeito” (TOTA, 2014, p. 41).

A educação liberal⁸ de Rockefeller ajudou na sua aproximação com a América Latina, mas serviu também para que ele colaborasse com o movimento negro dos anos 1960. Quando era governador do Estado de Nova York, Rockefeller pagou a fiança de Martin Luther King, em 1963, no valor de 100 mil dólares. King foi preso após as manifestações em Birmingham, cidade que mantinha a segregação racial, no Estado do Alabama (TOTA, 2014).

Quando Nelson Rockefeller tinha 16 anos, o pai do jovem milionário levou os filhos para uma viagem pelo país, a qual, além de servir para mostrar o patrimônio da família, constituiu uma espécie de “iniciação ao mundo real”. Rockefeller conheceu diversas comunidades de índios. Nessa época, ainda no colégio, tinha dificuldades no aprendizado de espanhol. Esse fato parecia “irônico para um líder político que, na maturidade, iria desempenhar papel fundamental na política externa dos Estados Unidos para a América Latina” (TOTA,

⁷ Inicialmente chamado de Office for Coordination of Commercial and Cultural Relations between the American Republics (Cf. MOURA, 1984, p. 20).

⁸ “O liberal, no sentido empregado pela cultura política americana, é aquele que apoia reformas sociais e é partidário da intervenção do Estado nas reformas propostas. O liberal também é considerado aberto a novas ideias e a mudanças que tragam melhorias às condições sociais. O conservador, ao contrário, opõe-se à intervenção do Estado e é partidário do “governo mínimo”, não quer pagar imposto, deseja conservar as tradições e é avesso às mudanças” (TOTA, 2014, p. 62).

2014, p. 49). O garoto, no entanto, superou sua dificuldade com auxílio de aulas particulares. O esforço não foi em vão. Rockefeller teria ficado chocado quando, em 1937, constatou que funcionários da empresa da família que explorava o petróleo da Venezuela não falavam a língua do país e moravam em casas isoladas dos habitantes locais, cujas condições de habitação e trabalho eram precárias. Após sua visita, a empresa implantou mudanças imediatas, incluindo o envio de professores de espanhol para os norte-americanos. Tota (2014) destaca que Rockefeller espantou-se quando conheceu a esposa de um executivo, que morava há 12 anos no país, mas não falava espanhol. “Para Nelson, um funcionário americano não podia demonstrar arrogância, ignorando a cultura do país hospedeiro” (TOTA, 2014, p. 66).

Além da língua e da inclinação multiculturalista, Rockefeller também era adepto do “futebol brasileiro” e não do “futebol americano”, característica que o distinguia dos seus amigos da época de colégio (TOTA, 2014, p. 47). Ele visitou o Brasil, país conhecido pelo seu esporte favorito, pela primeira vez em 1937. A visita discreta não chamou atenção da imprensa, mas deixou em alerta as autoridades de Getúlio Vargas. Rockefeller visitou Recife, São Paulo e Rio de Janeiro, interessado especialmente nas produções de algodão, café e petróleo. Essa viagem foi completamente diferente da visita que faria anos depois, quando abraçaria crianças e cumprimentaria operários – uma espécie de personificação do conceito de “bom vizinho”. A primeira visita, praticamente secreta, desperta alguns questionamentos, segundo Tota (2014, p. 74). Para ele, uma corrente acredita que o sigilo da comitiva poderia estar relacionado com a “busca de informações sobre o nosso petróleo”, já que esse era o ramo de atuação da família mais rica do mundo.

Alguns anos depois, já iniciada a Segunda Guerra e com a exibição de força da Alemanha, a América Latina e o Brasil passaram a ter maior importância para os Estados Unidos. O Brasil era cortejado pelos dois países desde a década anterior, quando recebeu uma série de facilidades econômicas dos alemães. Aconselhado por Rockefeller, Roosevelt decidiu comprar mais produtos dos latino-americanos, eliminar tarifas, cooperar com a indústria, ajudar a expandir a agricultura e adquirir o máximo de matérias-primas (TOTA, 2014, p. 96).

Roosevelt também decidiu que uma comissão formada por diferentes departamentos deveria ser criada imediatamente para “pôr as ideias de Nelson a serviço do governo americano” (TOTA, 2014, p. 97). Dessa maneira, Rockefeller foi o escolhido para coordenar as relações entre as Américas. Seu cargo, oficializado em 16 de agosto de 1940, era de coordenador das Relações Comerciais e Culturais entre as Repúblicas Americanas. O salário do Coordenador era simbólico: apenas um dólar por ano. Muito mais do que milionário, Rockefeller não precisava do dinheiro, mas ao mesmo tempo era proibido trabalhar de graça. A Constituição

americana proíbe o governo de aceitar trabalhos voluntários, exceto em casos de emergência⁹.

No Brasil, o escritório era dirigido por Berent Friele, concentrado na embaixada americana no Rio de Janeiro¹⁰, mas com atividades em outras capitais. De acordo com Moura (1984), para que o escritório obtivesse resultados objetivos, "era necessário ganhar os corações e mentes dos líderes políticos e militares brasileiros" (p. 31). Mais ainda: era necessário assegurar não apenas o acesso às agências do Estado brasileiro, mas também ganhar os grupos sociais mais significativos do ponto de vista da formulação de políticas, assim como, na medida do possível, a massa da população politicamente significativa (MOURA, 1984, p. 31).

Esse esforço dos EUA buscava, além de consolidar o país como uma grande potência, enfrentar os países do eixo nazi-fascista. Sobretudo, o escritório fazia parte da "preparação para a guerra" (MOURA, 1984, p. 22). Justamente por essa razão, o escritório era subordinado ao Conselho de Defesa Nacional dos Estados Unidos. Além do intercâmbio cultural, o escritório traçava estratégias políticas e econômicas. No campo da economia, os planos buscavam ajudar a recuperar os países latino-americanos. Uma das formas de ajudar as economias ao sul era comprar produtos, como borracha, ou excedentes da indústria. Nesse sentido havia, também, a preocupação em interromper as transações econômicas entre o Brasil e os países do Eixo.

Como lembra Moura, as linhas de comércio com a Alemanha diminuíram muito em 1940, por causa do bloqueio naval britânico (1984, p. 18). Mesmo assim, no campo político, havia um paradoxo. Através das estratégias de propaganda do escritório, os valores ligados à democracia, enquanto conceito e prática, eram parte vital da propaganda dos EUA. O país queria ser uma potência e, ainda, um exemplo político a ser seguido.

Embora a intenção pudesse ser boa, também podia causar uma saia justa: na América Latina, os governos pouco tinham de democráticos.

Havia um elemento perturbador na "filosofia" do Birô¹¹, já que acentuava os valores comuns aos norte e sul-americanos, mas tinha que fazer referência à democracia

⁹ Em: <<https://www.law.cornell.edu/uscode/text/31/1342>>. Acesso em 5 de dezembro de 2015.

¹⁰ "A cidade, no final da década de 1930, era um centro para pessoas sofisticadas, influentes e intelectuais que, por nascimento, escolha ou necessidade, encontravam-se no hemisfério-sul das Américas. Centrais para a vibrante cena social carioca eram o hotel cinco estrelas Copacabana Palace, localizado de frente para a praia mais famosa do Rio de Janeiro, e o Jockey Club, construído em um terreno aterrado na lagoa Rodrigo de Freitas. O Copacabana Palace, inaugurado em 1923, era um dos melhores exemplos de arquitetura art déco na cidade e o lugar frequentado pelos farristas internacionais e membros da alta sociedade carioca. Fred Astaire e Ginger Rogers dançaram em seu magnífico salão de baile. O escritor judeu Stefan Zweig, que fugiu da perseguição nazista na Europa, ficou hospedado no hotel antes de ele e sua mulher se suicidarem em 1942, em Petrópolis, a cerca de setenta quilômetros do Centro do Rio. Durante a Segunda Guerra Mundial, pessoas como Clark Gable, Douglas Fairbanks Jr. e Walt Disney se hospedaram no hotel, todos em missões especiais de guerra para o governo americano" (LOCHERY, 2015, p.11).

¹¹ O autor "abrasileirou" o termo Bureau: "para facilitar, vamos chamá-lo neste livro de Birô Interamericano, ou simplesmente Birô" (MOURA, 1984, p. 20)

(mesmo que fosse como um "ideal" a ser atingido) e aos direitos individuais, num continente em que esses valores eram simplesmente ignorados. A distância entre o discurso e as práticas políticas era, portanto, abismal (MOURA, 1984, p. 25).

O Bureau era organizado em quatro divisões, atuando nos segmentos de comunicações, relações culturais, saúde e economia. Tais atividades exigiam uma grande estrutura. Segundo Moura (1984), o escritório gastou 140 milhões de dólares em suas ações, chegando a empregar mais de mil pessoas nos Estados Unidos e 200 nos demais países.

O escritório provou sua utilidade em criar um imaginário de soberania norte-americana, principalmente quando os EUA entraram na Segunda Guerra. Depois de ter conquistado a simpatia da população brasileira, conseguir mais um aliado contra o Eixo foi mais fácil. Primeiro os EUA conquistaram o povo, depois os seus líderes.

Os Estados Unidos tinham uma relação de desconfiança com o Brasil¹² a respeito do posicionamento brasileiro em relação à Segunda Guerra. Getúlio Vargas fruía uma espécie de neutralidade, até “flertando” com a Alemanha, já que ele próprio era considerado um ditador e suas forças armadas não escondiam a simpatia pelos alemães. A ligação com o nazismo era mais explícita em alguns setores do governo de Vargas. Era o caso da Delegacia Especial de Segurança Política e Social (Desp), “que encarcerava qualquer pessoa cuja atividade fosse considerada suspeita – sem necessidade de comprovar prática efetiva de crime” (SCHWARCZ, STARLING, 2015, p. 375). A Desp era comandada pelo capitão do Exército Filinto Müller, que mandava matar e torturar.

A atuação de Müller à frente da Desp pode ser resumida da seguinte forma:

Pró-nazista, manteve através de sua delegacia um intercâmbio, reconhecido pelo governo brasileiro, com a Gestapo – a polícia secreta de Hitler - que incluía troca de informações, técnicas e métodos de interrogatório. Müller era oficial da ativa, provisoriamente deslocado para um posto especial fora da cadeia de comando regular, e voltaria a vestir a farda em 1942, mas jamais recebeu nenhum tipo de desaprovação formal do Alto-Comando por seu comportamento e pelos serviços prestados ao Estado Novo. E, ademais, sempre contou com o apoio incondicional do presidente da República (SCHWARCZ, STERLING, 2015, p. 375).

¹² “Os Estados Unidos [...] ficaram muito apreensivos com as tentativas da Alemanha e da Itália de fomentar os laços com as grandes colônias de imigrantes alemães e italianos no Brasil. À medida que a situação na Europa se tornava cada vez mais tensa no fim da década de 1930, a embaixada americana no Rio de Janeiro demonstrava sua preocupação. (...) Em Washington, o Departamento de Estado observou que, em muitos aspectos, as colônias de imigrantes italianos e alemães no Brasil representavam tudo o que estava errado no país. Os imigrantes viviam em comunidades fechadas no sul do país, e seus filhos eram educados em alemão ou italiano em muitas escolas. No entanto, esses dois grupos eram influentes na economia local, em particular nos ramos da aviação e do comércio. Todos os dias, jornais em italiano e alemão traziam notícias locais e internacionais para essas comunidades” (LOCHERY, 2015, p. 21).

A “neutralidade” de Vargas e a simpatia pelo nazismo, mais evidente em algumas áreas do governo do que em outras, bastavam como razões para os Estados Unidos não confiarem no Brasil. Um dos motivos para Vargas manter a “neutralidade” era a falta de certeza sobre quem ganharia a guerra, uma vez que os nazistas haviam mostrado sua força ao invadirem a França. Em outras palavras, a “neutralidade” de Vargas era estratégica: “comercializava com ambos os lados, para exasperação do estreito núcleo decisório do seu governo, uns favoráveis aos Aliados [...] e outros francamente germanófilos” (SCHWARCZ, STERLING, 2015, p. 384).

Em um primeiro momento, Vargas chegou a pedir que os Estados Unidos fizessem um acordo de paz com o Eixo, o que foi veementemente negado por Roosevelt. O presidente norte-americano exigiu uma tomada de decisão do Brasil e alertou Vargas de que “a ameaça [hitlerista] torna impossível a coexistência entre nazismo e democracia” (SEITENFUS, 1985, p. 357). Os Estados Unidos queriam saber qual posição Vargas defenderia, caso Roosevelt entrasse na guerra. A um diplomata, Vargas respondeu: “O senhor pode dizer ao presidente Roosevelt que estou inteiramente de acordo com sua análise da situação internacional e que o Brasil honrará as obrigações contraídas no Panamá e em Havana. Em outros termos, podem contar conosco!” (SEITENFUS, 1985, p. 358). Vargas começou a posicionar-se publicamente em discursos e entrevistas à imprensa, nacional e internacional, em defesa do “pan-americanismo”. Em 7 de dezembro de 1941, quando o Japão ataca Pearl Harbor, o Brasil declara oficialmente ser contrário ao Eixo. Até então, o Eixo via o Brasil como um país neutro. Tal imagem foi construída com base na diplomacia brasileira, que “tranquilizava” Itália e Alemanha. Mesmo com discursos públicos “pan-americanos”, nas conversas privadas Vargas dava a entender aos líderes europeus que apoiaria o Eixo se os Estados Unidos entrassem na Guerra. Mas o Eixo também passa a desconfiar do Brasil, que acaba se alinhando com Washington.

A única certeza que tem é a de que o Brasil se aproxima cada vez mais de uma solidariedade ativa com os Estados Unidos. Certamente o Eixo ainda tem algumas esperanças de ver o Brasil conservar sua neutralidade, mas os acontecimentos militares que se preparam no Pacífico, no início do mês de dezembro de 1941, precipitam a definição do Brasil (SEITENFUS, 1985, p. 365).

Com o ataque a Pearl Harbor pelos japoneses, os Estados Unidos finalmente entram na guerra, em 7 de dezembro de 1941. Nove meses depois, Nelson Rockefeller desembarcaria novamente no Brasil. Desta vez, com a missão de estreitar as relações. Ao chegar ao Rio de Janeiro, Rockefeller anunciou à imprensa que “o Brasil e os Estados Unidos saberão, juntos, alcançar a vitória” (TOTA, 2014, p. 101). Além disso, com o ataque a Pearl Harbor, Roosevelt

convocou os ministros do Exterior de todos os países da América. O encontro foi marcado para a segunda quinzena do primeiro mês de 1942, no Rio de Janeiro. A escolha era simbólica e reforçava a noção de “bons vizinhos” dos países. A ideia era que na reunião todos concordassem em romper relações com o Eixo. Infelizmente, havia um obstáculo muito perto: a Argentina. “Enrique Ruiz Guiñazú, ministro argentino, tido como pró-fascista pelos americanos, argumentou que o ataque a Pearl Harbor não podia ser considerado uma ofensa às Américas e por isso não poderia levar ao rompimento com as potências do Eixo” (TOTA, 2014, p. 146). O Chile estava em sintonia com a Argentina, o que agravava a situação, do ponto de vista dos americanos. O Brasil, cujo povo já havia sido conquistado pela propaganda norte-americana, aliava-se aos Estados Unidos definitivamente. A reunião resultou em um documento “recomendando o rompimento com o Eixo”. Como ressalta Tota (2014), “recomendar não significava exigir” (p.147), o que gerou grande descontentamento na cúpula estadunidense. Roosevelt chegou a escrever para Churchill, pedindo que a Inglaterra tomasse providências: “‘Espero que você faça a Argentina saber de forma clara, firme e sem rodeios, e sem deixar nenhuma dúvida, que estamos todos fartos de seus sentimentos e práticas pró-Eixo’, disse Roosevelt, chamando os argentinos de ‘cabeças-duras’” (TOTA, 2014, p. 148).

2.2 A atuação de Jorge Amado na imprensa durante a Segunda Guerra

Enquanto a articulação política contra o Eixo ocorria, o escritor baiano Jorge Amado não contemplava os acontecimentos como se dissessem respeito apenas aos europeus ou como se não fosse uma temática que devesse preocupar a classe artística. Adepto do engajamento do grupo de escritores, pintores e músicos comprometidos com causas sociais, Jorge Amado acompanhou todos os movimentos da Segunda Guerra. Ele justificava sua luta da seguinte forma: “Não creio, porém, que nenhum escritor possa, no momento presente, manter-se nos limites da sua obra de criação [...] Tem a obrigação de empregar sua capacidade de escritor no esclarecimento dos problemas da guerra” (AMADO, 2008, p.27). Entretanto, a exemplo de diversos escritores de ficção que abandonaram a criação em nome de relatar a verdade, acompanhando pessoalmente os fatos, como o norte-americano Ernest Hemingway, que foi correspondente de guerra, Jorge Amado cobriu os fatos do outro lado do Atlântico, mas não com menos afinco. Depois do seu autoexílio no Uruguai e na Argentina, Jorge Amado retornou ao Brasil para colaborar com o país na luta contra o Eixo. Ele apresentou-se como voluntário, mas não foi tão bem recebido como esperava. O escritor foi detido em Porto Alegre, de onde foi enviado para a prisão de Ilha Grande, no Rio de Janeiro, e só ganhou a liberdade com a condição de viajar à Bahia e permanecer no Estado (FRAGA, GOLDSTEIN, 2008, p. 9). A

respeito de sua prisão na capital gaúcha, o escritor relembra:

Homenagem de despedida em Montevidéu aos exilados brasileiros que regressam à pátria – o Brasil declarou guerra ao Eixo nazifascista, decidimos ser nosso dever cooperar com o governo no esforço de guerra, iremos impávidos para a cadeia. Ato político, gesto altissonante, de repercussão, alguns milhares de uruguaios se reúnem para saudar os últimos românticos. Discursos, hinos, vivas às nações unidas, à União Soviética, aos líderes, a Churchill, a Roosevelt, a Stalin, Stalin à frente e acima. [...] Rodolfo Ghioldi¹³ ao fim da oratória chama-me para conversar a sós, anuncia-me a decisão dos pecês da Argentina e do Uruguai:

- Tu não irás com eles.

Irrompo em desagrado, por que motivo tentam roubar-me a glória de estar entre os patriotas que se oferecem em holocausto? Rodolfo aplaca minha ira: tranquiliza-te, irás amanhã para o Brasil, apenas não irás no trem com os demais, vais de avião cumprir uma tarefa em Porto Alegre, de importância. Passa a explicar, escuto com atenção, tem a ver com Prestes, sinto-me recompensado (AMADO, 1992, p.356).

De volta a sua terra natal, Jorge Amado passou a assinar uma coluna no jornal *O Imparcial*, que fazia oposição ao governo de Getúlio Vargas. Em dezembro de 1942, o escritor inaugurou a coluna “A Hora da Guerra”, que durou até janeiro de 1945. Foram mais de 460 textos publicados no período (VEIGA, 2012, p.115). A coluna não era meramente informativa, como deveriam ser as matérias comuns de um jornal. Porque a coluna não tinha um compromisso obrigatório com o factual, como os espaços noticiosos. Ficando mais próxima da crônica, Jorge Amado articulava os acontecimentos do momento com sua visão do mundo e emitia opiniões sobre os fatos (SPERB, 2008¹⁴). Todavia, apesar de que as abordagens podiam variar também para temas culturais, como lançamentos literários – vide a resenha sobre *Fogo Morto*, de José Lins do Rego, em 24 de março de 1944, ou a avaliação de *A revolução melancólica*, de Oswald de Andrade, em 28 de dezembro de 1943, onde chama Andrade de “mestre da nossa literatura” (AMADO, 2008, p. 154) –, as colunas abordavam especialmente a guerra. Depois que os países sul-americanos declararam guerra ao Eixo, exceto a Argentina, Jorge Amado posicionou-se com veemência a respeito da situação:

Agora, apenas um país ainda não atendeu aos apelos do seu povo e conserva ligações diplomáticas e comerciais com a Alemanha nazista, Itália fascista e o Japão criminoso. No entanto, é de esperar que a Argentina não tarde a seguir o exemplo dos demais governos americanos e ouça os pedidos do seu povo, povo de ampla e nunca duvidada tradição democrática. Estas esperanças não se baseiam apenas em desejos nossos. As

¹³ Dirigente do Partido Comunista da Argentina. (AMADO, 1992, p. 356).

¹⁴ A autora escreveu a monografia de conclusão de curso de Jornalismo na Pontifícia Universidade Católica do Rio Grande do Sul (PUCRS), com a orientação do professor Antonio Hohfeldt, a respeito da atuação jornalística de Jorge Amado. Parte significativa do trabalho na imprensa de Amado foi através de colunas. Todavia, o escritor iniciou sua carreira aos 14 anos como repórter (apurando os fatos in loco e posteriormente redigindo-os) no jornal *A Tarde*. Amado também foi redator, editor e diretor de Redação de periódicos em Salvador, Rio de Janeiro e em Estância, no Sergipe. Portanto, além de escritor de ficção, Jorge Amado atuou em todos os degraus de uma redação jornalística. O trabalho da autora é intitulado *Jorge Amado, jornalista*.

notícias vindas de Buenos Aires nos dão conta de que os partidos democráticos do país vizinho se unem numa frente ampla contra o nipo-nazifascismo. Se esta união nacional do povo argentino se concretizar, sem dúvida levará o grande país dos pampas ao rompimento com as nações do Eixo, a uma colaboração mais ativa para a unidade continental (AMADO, 2008, p. 43).

O excerto é um exemplo da atuação de Jorge Amado nesse período. Aos 30 anos, o escritor expressava-se de maneira entusiasmada¹⁵, mas o contexto justificava tal ímpeto. Em Salvador, a gasolina era racionada, assim como produtos alimentícios (carne, açúcar e leite). Na orla da praia, era proibido acender luzes durante a noite para não chamar a atenção dos submarinos alemães que intimidavam nosso território (FRAGA, GOLDSTEIN, 2008, p. 10). Em síntese, era essa uma parte do contexto que explicava a exaltação de Amado pela causa antifascista.

A situação piorou quando navios brasileiros foram bombardeados e diversos comerciantes imigrantes da Itália e Alemanha tiveram seus negócios depredados por causa da revolta dos nativos. Os bombardeios que afundaram cinco navios brasileiros ocorreram em agosto, justamente na área costeira nordestina. Agora, os fatos estavam definitivamente próximos de Jorge Amado, que até então acompanhava o desenrolar da guerra a distância. A revolta pela morte de 610 pessoas (SILVA, 1998, p.36) que estavam a bordo dos navios, especialmente mulheres e crianças, atingiu Jorge Amado em cheio. O triste episódio motivou Roosevelt a escrever para Getúlio Vargas, reafirmando “a indissolúvel amizade do povo norte-americano” e a “profunda gratidão pela cooperação na defesa do hemisfério, de que já resultaram tantos sacrifícios ao Brasil” (SILVA, 1998, p.36).

Esses ataques não ocorreram aleatoriamente. A demonstração de força foi uma consequência do rompimento definitivo do Brasil com o Eixo, após a conferência no Rio de Janeiro, que “irritou o Führer” (SILVA, 1998, p. 39). A decisão de afundar os navios brasileiros partira da Alemanha. Os nazistas continuavam os torpedeamentos. Em 27 de setembro de 1942, às 20h10, o navio Osório, saído de Belém para Nova York foi atingido. Eram 39 tripulantes, dos quais 34 se salvaram nos botes salva-vidas. No referido dia, fazendo parte do mesmo comboio, o Lajes foi torpedeado ainda na região costeira do Pará, em águas brasileiras. Dos 45 tripulantes, salvaram-se 42. Antonico também partiu do Pará, mas em direção ao Suriname. Ao chegar no território da Guiana Francesa, a embarcação virou alvo. Sem recursos, não foi possível pedir socorro. Até os sobreviventes do naufrágio foram metralhados no mar. Apenas

¹⁵ “Os três grandes líderes aliados, Winston Churchill, Franklin Roosevelt e Josef Stalin, são tratados pelo autor com certa parcimônia. Roosevelt, com citação em quase 70 crônicas da *Hora da Guerra*, Churchill e Stalin, em pouco mais de 50, mas rigorosamente nessa ordem numérica de citações. A cada uma dessas três personalidades está reservado um determinado papel, individualizado ou não, o que serve para indicar certa personalização” (VEIGA, 2012, p. 124).

16 de 40 homens sobreviveram. Dois meses depois, o navio Porto Alegre foi atingido no Sul da África, e 59 tripulantes precisaram nadar até a terra. O cargueiro Apaloide foi o último navio brasileiro atacado naquele ano. Ele saiu de Santos para Nova York, e seus tripulantes ficaram à deriva por diversos dias. Dos 57 tripulantes, cinco morreram (SILVA, 1998, p.40).

A violência continuou no ano seguinte. Era impossível não reagir diante da tragédia que, além de afetar o mundo inteiro, fazia do Brasil um alvo. Na coluna do jornal *O Imparcial*, intitulada “Vingança contra os assassinos!”, Jorge Amado escrevia: “os corpos dos nossos irmãos boiando num mar de restos de navios reclamam vingança. Esta vingança nós a devemos ir buscar” (1998, p. 78). O escritor inicia o artigo assim:

Os nazifascistas assassinaram mais de 123 brasileiros nos primeiros dias de março. Desde o mar de cadáveres sobe um clamor de vingança. Este mar do Atlântico sul era de águas tranquilas, pelas quais cruzavam os transatlânticos nas noites mornas e os grandes cargueiros negros. Mas os assassinos vieram e agora este mar é um mar de guerra, onde boiam os cadáveres dos nossos irmãos. Homens e mulheres, crianças inocentes saciaram a sede de sangue e de ódio dos monstros nazifascistas. No ano passado eles nos agrediram nas nossas águas territoriais e centenas de brasileiros foram mortos no mar. Novamente agora os nossos navios sofrem traiçoeiras agressões e novamente os corpos dos nossos patrícios avermelham de sangue a água azul do oceano (AMADO, 2008, p. 78).

Em 1943, o navio Afonso Pena foi atingido a 180 milhas do litoral da Bahia. “O salvamento das vítimas se deu em condições difícilimas” (SILVA, 1998, p.56). Alguns ataques tinham peculiaridades, como, por exemplo, no caso do Tutóia, no litoral paulista, em 30 de junho de 1943. Os alemães mandaram uma mensagem em morse ordenando que o farol do mastro da proa fosse aceso. Em seguida, o navio, que estava sendo perseguido por duas embarcações, foi atingido por um torpedo. Sete dos 37 tripulantes desapareceram. O Pelotaslóide foi torpedeado em águas brasileiras quando chegava dos Estados Unidos. Dos 42 tripulantes, 37 foram salvos pelo “Jundiaí”, que fazia comboio. Como Silva (1998) explica, alguns navios brasileiros não possuíam velocidade suficiente para escapar dessas situações, precisando ser acompanhados por comboios. Muitos acabavam ficando para trás e aí eram bombardeados. Em 31 de julho, um dos maiores navios do país, o Bagé, foi atingido sem conseguir descer os baleeiros, espécie de bote salva-vida. Os sobreviventes passaram a noite sobre destroços. Jorge Amado também registrou o fato envolvendo o Bagé na sua coluna do jornal, sempre queixando-se dos traidores infiltrados:

O combate à quinta-coluna tem igualmente se desenvolvido, o que não quer dizer que ela esteja liquidada. A existência de submarinos ainda na nossa costa, torpedando, um ano após os crimes de agosto passado, outros navios nossos, é uma prova da existência de uma quinta-coluna ativa, a serviço desses piratas nazis. Combater a quinta-coluna

até a sua total liquidação é um compromisso que devemos tomar quando recordamos os dias trágicos de 1942.

Há dias foi o *Bagé*. Os assassinos nazis ainda infestam os nossos mares, apesar da severa vigilância da marinha de guerra e da FAB. Mas não abaterão o nosso ânimo combativo, não impedirão que cumpramos o nosso dever, que lutemos com todas as nossas forças pela vitória da democracia, da liberdade contra os monstros nazi-integralistas (AMADO, 1998, p. 99).

Era corriqueiro que os submarinos inimigos contemplassem os destroços e fizessem registros fotográficos. Foi o caso do Itapagé, atacado em 26 de setembro. Até um veleiro que carregava sal, partindo de Santa Catarina, o Cisne Branco, foi alvejado, em 27 de setembro de 1943. O curioso, nesse caso, é que o submarino autor dos disparos acabou afundado por navio norte-americano naquele mesmo dia (SILVA, 1998, p. 58). O último navio brasileiro destruído por submarinos do Eixo foi alvejado em 23 de outubro de 1943. O Campos ia em direção ao Rio Grande do Sul e foi torpedeado diversas vezes. De acordo com Silva, “as vítimas de guerra não se limitaram aos navios que foram torpedeados. Houve embarcações que colidiram resultando em avarias. Em vários desses acidentes houve casos fatais” (SILVA, 1998, p. 59). Segundo o historiador, foram mais de 1.000 mortos nos navios brasileiros durante a Segunda Guerra Mundial:

O elevado número de navios mercantes brasileiros afundados se deve, principalmente, à ação da Quinta Coluna. Ela exercia suas atividades por toda parte. Da terra, estações de rádio clandestinas, colocadas em pontos estratégicos e ao mesmo tempo isolados, do litoral brasileiro, transmitiam o movimento dos portos, dando as entradas e saídas. Mais adiante outra estação colaborava na confirmação de rumo das embarcações. Também no mar a Quinta Coluna trabalhava, sem cessar, denunciando aos submarinos do Eixo as coordenadas de nossos navios. Durante todo o período de guerra, não só a Polícia federal, como o Tribunal de Segurança tiveram muito trabalho com a prisão e julgamento de elementos suspeitos de espionagem (SILVA, 1998, p. 59).

Embora em proporção muito menor do que o terror instaurado na Europa, o Brasil também viveu seus dias de medo. No total, somando as mortes dos pracinhas na Itália (443), outros militares e civis, o saldo de mortes de brasileiros na guerra foi de 2 mil pessoas (SILVA, 1998, p. 169). Um exemplo de engajamento popular impulsionado pelo clamor contagiante em torno da causa dos Aliados foi uma espécie de campanha nacional para criar a Biblioteca do Combatente. O projeto consistia em arrecadar e enviar livros para os militares brasileiros que combatiam no exterior. Por envolver questões relativas ao livro e à leitura, temas estimados por Jorge Amado, o escritor usou o espaço de sua coluna para divulgar a campanha. O autor justificava-se: “os que, como eu, vivem daquilo que escrevem devem ser os seus mais entusiastas cooperadores” (AMADO, 1998, p. 126). E continua: “Hoje, mais do que nunca, os nossos soldados merecem a solidariedade, a estima, e o carinho dos brasileiros. É o mesmo

ideal de liberdade aprendido nos livros que os leva” (AMADO, 1998, p. 126), instigava o colunista.

2.3 A Disney leva o Brasil aos Estados Unidos

Essas circunstâncias fizeram com que a população se mobilizasse também de outras maneiras. Uma amostra da preocupação eram as montanhas formadas por “painéis velhos de alumínio, pedaços de metal e pneus usados”, “material recolhido por uma campanha nacional para contribuir com as forças aliadas” (TOTA, 2014, p. 101). Foi esse cenário que Rockefeller viu ao chegar ao Rio de Janeiro. Mas o coordenador também pode conferir pessoalmente o resultado de seus investimentos massivos na “troca cultural” entre os dois países. Ao desembarcar no Brasil, as salas de cinemas estavam tomadas há duas semanas por *Alô, Amigos*, filme de Walt Disney financiado pelo escritório de Rockefeller. O filme foi a estreia de Zé Carioca, personagem brasileiro que apresenta o Rio de Janeiro ao “bom vizinho” Pato Donald (TOTA, 2014, p. 103). A respeito do primeiro protagonista brasileiro da Disney, Zé Carioca, chamado de “Joe” nos Estados Unidos, sabe-se que

o personagem foi inspirado em intermináveis anedotas de papagaio ouvidas pela equipe de Disney durante a estadia no Rio de Janeiro, nasceu numa sala do Copacabana Palace, provisoriamente convertida em estúdio, e tinha feições vagamente semelhantes às do compositor Herivelto Martins, autor de um punhado de canções de grande sucesso (SCHWARCZ, STARLING, 2015, p. 381).

Não obstante, mesmo que os estadunidenses não soubessem, o papagaio também carregava um significado que remete aos relatos dos primeiros viajantes que percorreram o Brasil no século XVI. O papagaio era um “símbolo” desse “mundo novo”, segundo Schwarcz e Starling (2015). Ainda conforme as pesquisadoras, Zé Carioca foi um sucesso “instantâneo e duradouro” porque tinha a capacidade de representar a “figura do malandro” sem o “sentido transgressor”, junto com traços que os próprios brasileiros reconheciam em si mesmos: “mestiço, vivendo de biscates, sem dinheiro – ‘na prontidão’, como se dizia na gíria da época – e um tanto preguiçoso” (SCHWARCZ, STARLING, 2015, p. 381). Zé Carioca não seria apenas malandro, mas simpático, “livre, feliz da vida, falante, caloroso, folgado, cheio de bossa, bom de bola, craque no samba” (SCHWARCZ, STARLING, 2015, p. 381). Por estes motivos, já na sua estreia, Zé Carioca “projetou uma imagem positiva do Brasil no exterior, e encantou os brasileiros” (SCHWARCZ, STARLING, 2015, p. 381).

Figura 1 – Bons Vizinhos: Pato Donald e Zé Carioca se conhecem no Brasil



Fonte: Montagem da autora com cena de *Alô, Amigos* (1942)

A produção de Walt Disney tinha um grande alcance. As histórias em tirinhas dos personagens de Disney eram publicadas em “cinco mil jornais diários, traduções em mais de trinta idiomas, lido em cem países” (MOYA, 2002, p. 15). Portanto, o negócio de Disney não era restrito a “revistinhas”, mas muito mais ambicioso. Ia dos quadrinhos aos “filmes de animação, (...) filmes curtos ‘educativos’, documentários de longa metragem para o cinema, dos programas semanais de televisão, dos audiovisuais, discos e os parques de diversão” (MOYA, 2002, p. 10). A respeito da vasta produção dos estúdios de Walt Disney, Ariel Dorfman e Armand Mattelart publicaram, em 1976, o livro “Para ler o Pato Donald: comunicação de massa e colonialismo” (2002). Em tom ensaístico e viés psicanalítico, o livro interpreta a presença de Disney não apenas como imperialista. A obra reforça a ideia de que os personagens não são inocentes, mas nocivos às crianças. O perigo da Disney residiria no fato de que personagens e narrativas ensinariam noções distorcidas da realidade, como, por exemplo, filhos que nascem sem os pais, sendo, portanto, “puros”, afastados da reprodução humana. Esse seria o caso dos sobrinhos do Tio Patinhas. A abordagem parece exagerada e datada. Nas palavras dos intelectuais,

não é uma novidade o ataque a Disney. Sempre se rechaçou como propagandista do “american way of life”, como um caixeiro-viajante da fantasia, como um porta-voz da “irrealidade”. Não obstante, ainda que tudo isso seja certo, não parece ser esta a catapulta vertebral que inspira a indústria de seus personagens, o verdadeiro perigo

que representa para os países dependentes como o nosso. A ameaça não é por ser porta voz do “american way of life”, o modo de vida do norte-americano, mas porque representa o “american *dream* of life”, o modo por que os EUA se sonha para si mesmo, se redime, o modo por que a metrópole nos exige que representemos nossa própria realidade, para a sua própria salvação (DORFFMAN, MATTELART, 2002, p. 127).

Como se vê no excerto acima, há uma análise que avança nos limites da psicanálise quando os autores argumentam que o universo de criaturas da Disney representa o “sonho” dos norte-americanos. Os próprios pesquisadores saem em defesa da sua teoria, antecipando o questionamento dos leitores e respondem: “Já repetimos à saciedade. Disney-Cosmos não é o refúgio na esfera do entretenimento ocasional, é nossa vida cotidiana da dominação e da submissão social” (DORFFMAN, MATTELART, 2002, p. 133). Segundo os autores, questionar a produção da Disney é

questionar as diversas formas de cultura autoritária e paternalista que impregnam as relações do homem burguês consigo mesmo, com os outros homens e com a natureza. É uma interrogação sobre o papel do indivíduo e de sua classe no processo de desenvolvimento histórico, sobre o modo de fabricar uma cultura de massas pelas costas das massas. É também, mas intimamente, uma interrogação sobre a relação social que estabelece o pai com o seu filho. Um pai que recusa a ser determinado por sua mera condição biológica e ajuíza a solapada manipulação e repressão que realiza com seu próprio reflexo.

Este livro não surgiu da cabeça aloucada de indivíduos, mas converge para todo um contexto de luta a fim de derrubar o inimigo de classe em seu terreno e em nosso terreno (DORFFMAN, MATTELART, 2002, p. 133).

Embora Dorfman e Mattelart tentassem “derrubar o inimigo”, o livro não tem nenhuma menção aos personagens latino-americanos e ao simbolismo que a relação de Donald e Zé Carioca representa, por exemplo. Esse simbolismo está exposto no projeto de *Alô, Amigos* (1942), que coloca lado a lado os “bons vizinhos” Estados Unidos e Brasil.

O filme, contudo, não surgiu por acaso. Foi mais uma estratégia bem-sucedida no plano de aproximar o Brasil dos Estados Unidos. Rockefeller recrutou ninguém menos do que John Hay Whitney, de *E o tempo levou* (1939), para dirigir a divisão de cinema do seu escritório. “Trabalhando em conjunto, os dois recrutaram muitos dos maiores nomes de Hollywood para ajudar a promover novos laços entre os Estados Unidos e o Brasil. Hollywood logo descobriu que havia uma quantidade enorme de dinheiro a ganhar com a guerra” (LOCHERY, 2015, p. 121).

Um dos nomes recrutados pelo escritório de Rockefeller foi Walt Disney, que chegou a relutar, por motivos pessoais, em um primeiro momento, mas desembarcou no Rio de Janeiro com seu grupo, em 17 de agosto de 1941 (LOCHERY, 2015, p. 122). Sobre sua recepção no

Brasil, vejamos:

Na manhã de 4 de setembro, o cineasta, acompanhado por Whitney, se reuniu com o presidente Vargas no Palácio do Catete. Como de costume em encontros entre o pai e americanos, Alzira¹⁶ serviu de intérprete. O presidente explicou aos dois convidados o quanto gostava de assistir a filmes – eles eram, revelou, uma de suas formas favoritas de relaxar. De fato, antes do encontro, a família Vargas, Disney e sua filha assistiram a uma exibição especial, em pré-estreia, do filme *Fantasia*, no Rio de Janeiro (LOCHERY, 2015, p. 123).

A viagem de Disney, paga pelo escritório de Rockefeller, foi produtiva. Encantado pelo Brasil, Disney criou o personagem brasileiro Zé Carioca e lançou *Alô, Amigos*. O filme é cheio de cores e sons do Brasil. Zé Carioca leva Donald por um passeio pela icônica calçada de Copacabana, depois oferece cachaça ao amigo visitante que, por sua vez, termina sua “expedição” dançando com Carmen Miranda em uma festa. O filme encerra com uma visão do alto, mostrando a orla carioca típica de cartão-postal. Essa imagem brasileira, divulgada através do cinema, nos Estados Unidos, é bastante significativa, porque a consideramos essencial para a formação do horizonte de expectativa do leitor norte-americano de Jorge Amado. Quando a recepção do autor inicia nos EUA, já existe uma espécie de “terreno preparado” pelos filmes que exploram o exotismo brasileiro. No caso de Jorge Amado, compreendemos que esse exotismo circunscrito ao Estado da Bahia irá servir como um facilitador de sua recepção nos Estados Unidos, posteriormente. Esse fenômeno, de acordo com nossa hipótese, torna a paisagem literária de Amado um tanto familiar ao leitor estrangeiro que já terá sido “educado” para receber suas imagens. Essa familiaridade explicaria o sucesso do autor, como revelarão as páginas do jornal *New York Times*. De fato, o filme fez bastante sucesso. “Tais desenhos se tornaram muito populares entre o público americano, apesar do fato de (como alguns críticos mais tarde destacaram) não conterem personagens negros – uma omissão importante, dada a marcante diversidade racial do Brasil” (LOCHERY, 2015, p. 123).

Depois de lotar as salas de cinema com a projeção de *Alô, Amigos*, Walt Disney lança outro filme com temática latino-americana, onde o Brasil e seu Zé Carioca também são protagonistas. Assim como o filme anterior, *Os três cavaleiros* também teve patrocínio do escritório de Rockefeller. Lançado no ano seguinte, o filme mostra Zé Carioca levando Donald para a Bahia, o que reforça ainda mais a hipótese sobre o horizonte de expectativa do leitor estadunidense de Jorge Amado. Tota (2014) afirma que, nesse esforço de guerra da Disney e Rockefeller, havia uma “divisão internacional” nas tarefas. O Brasil contribuía com “bens

¹⁶ Alzira Vargas, filha do presidente Getúlio Vargas.

simbólicos que remetiam ao prazer, numa espécie de sociologia da preguiça; e eles, com bens materiais identificados com o trabalho, com o vigor das fábricas” (TOTA, 2014, p. 133). Ainda de acordo com o autor, “os dois, aparentemente, indispensáveis para a vitória sobre o eixo” (TOTA, 2014, p. 133).

No filme, *Os três cavaleiros* (Donald, Panchito, representando o México, e Zé Carioca) incursionam por diferentes países da América Latina. Os amigos de Pato Donald presenteiam-no por seu aniversário. Zé Carioca envia um livro “mágico”. Ao abri-lo, surge Zé Carioca dançando em um palco e mostrando um mapa do seu país nativo. No mapa, Zé Carioca aponta com sua sombrinha para uma área do nordeste brasileiro. É a Bahia. Os amigos são transportados para a paisagem baiana, através de um *tour* que mostra o Elevador Lacerda do alto. Depois, aparecem o Pelourinho, suas ladeiras e casas coloridas, o mar, a natureza, a igreja do Nosso Senhor Bonfim. Os amigos estão no Pelourinho quando surge a cantora brasileira Aurora Miranda¹⁷, vestida de baiana, com uma tábua de doces. Donald fica encantado pela beleza da mulher, e seguem todos cantando e dançando juntos, acompanhados dos músicos do grupo Bando da Lua, que fez turnê com Carmen Miranda, nos Estados Unidos.

Figura 2 – O bom vizinho conhece a Bahia



Fonte: Montagem da autora com cenas de *Os três cavaleiros* (1943)

¹⁷ Cantora brasileira, irmã mais nova de Carmen Miranda.

Há ainda um terceiro filme de Disney patrocinado por Rockefeller, lançado em 1944, com o título *The Amazon Awakens* (A Amazônia Acorda). Tota (2014) afirma que a produção, mistura de documentário com curtas partes de animação, é pouco conhecida no Brasil¹⁸ e argumenta “que parece nunca ter sido exibido por aqui” (p. 134).

O filme inicia mostrando a colonização da América do Sul, os índios, as riquezas naturais. Um mapa dos Estados Unidos é sobreposto à região da floresta, mostrando como ela é imensa, abrangendo Venezuela, Equador, Peru e Brasil, especialmente. Acompanham a narração imagens de flores abundantes, araras, tucanos, preguiça, anta e até ariranha. A produção não deixa de mostrar a pobreza dos povos que vivem sobre palafitas. O potencial econômico da borracha e da produção de energia elétrica é destacado. O filme encerra mostrando navios e aviões saindo da Amazônia para o mundo, carregando produtos fabricados com suas matérias-primas. Essas imagens, de acordo com Tota (2014), buscavam mostrar que

havia muito aqui a ser explorado; a redenção do homem norte-americano poderia ser retomada pela civilização desse *wilderness*. Parecia um grande pecado deixar a natureza fora do alcance da civilização. A gigante Ford Motors Company, às margens do Tapajós, encarnava a ideia de que a Amazônia era a última fronteira americana, no sentido usado por Frederick Jackson Turner no seu conhecido artigo de 1893, *O significado da fronteira na história americana* (TOTA, 2014, p. 134).

Ao passo que a Amazônia passava a fascinar os Estados Unidos, encanto este que teve grande colaboração da mediação cinematográfica de Disney, Rockefeller ascendia na hierarquia do seu governo. Com a quarta eleição consecutiva de Roosevelt à presidência dos Estados Unidos, o cargo de subsecretário de Estado para Assuntos Latino-Americanos passou para Rockefeller, que até então era coordenador da agência responsável por toda a estratégia da boa vizinhança. O cargo, segundo Tota (2014, p.149), “equivalia ao de um ministro de Estado responsável pelas relações com os vizinhos do Sul”. Contudo, subir os degraus da carreira política não era exatamente positivo nesse caso. Com a aproximação do final da Segunda Guerra, a América Latina perdia importância estratégica. “Nelson estava praticamente sozinho nesse jogo diplomático” (TOTA, 2014, p. 149). Esse panorama agravar-se-ia culminando com a demissão de Rockefeller, meses após a morte de Roosevelt¹⁹, em 12 de abril de 1945, que

¹⁸ Disponível em <https://media.dlib.indiana.edu/media_objects/avalon:8024>. Acesso em 5 de dezembro de 2015.

¹⁹ No seu livro de memórias, *Navegação de Cabotagem*, Jorge Amado narra um sonho que tivera em uma noite de 1992, enquanto viajava pelo Mar Negro. No mundo onírico, Amado conta que estava no *hall* do Teatro Castro Alves, em Salvador. “Quem eu vejo passar, altissonante, é o deputado Ulysses Guimarães, vai apressado: - A Presidência está vaga, Roosevelt morreu, vou ocupá-la, me cabe de direito” (AMADO, 1992, p. 628). O escritor conta que no sonho havia uma nova divisão mundial e “o Brasil e a metade do planeta Terra couberam ao norte-americanos” (idem). A narrativa do sonho do autor encerra com o despertar do sonho: “Acordo estremunhado,

sequer pôde presenciar a vitória dos Aliados na guerra.

Figura 3 - A Amazônia Desperta



Fonte: Montagem da autora com cenas de *The Amazon Awakens* (1944)

Sem o cargo federal, Rockefeller passou a investir por conta própria na América Latina através de suas empresas e sociedades, em projetos específicos, a maioria envolvendo agricultura e urbanismo. Ajudar a distribuir o desenvolvimento promovido pelo capitalismo e a promover o acesso a bens e serviços continuava sendo uma meta de Rockefeller. O milionário chegou a criar a AIA (American International Association), que tinha por objetivo promover o bem-estar (*welfare*), além do IBEC (International Basic Economy Corporation), um banco para fomentar projetos que estivessem de acordo com a filosofia de Rockefeller.

O empresário também foi alterando os seus inimigos prioritários. Com o fim da guerra, os nazistas já não eram uma preocupação. As atenções de Rockefeller miraram, portanto, os comunistas, que pregavam o oposto das ideias do empresário. Rockefeller chegou a estudar o

querendo saber que fim levou Ulysses Guimarães” (ibidem). O sonho de Amado é curioso, especialmente porque não se sabe a data em que ocorreu, já que o registro contém apenas o ano. Roosevelt morreu em 1945, mas Ulysses Guimarães morreu em 1992, a 12 de outubro, em um suposto acidente aéreo. O corpo do deputado nunca foi encontrado.

Manifesto Comunista, de acordo com Tota (2014), para estar preparado para qualquer debate. Dividir os bens era um absurdo para Rockefeller, que acreditava na meritocracia e no capital como promotor do desenvolvimento. Essa metamorfose na carreira e na nova batalha a ser enfrentada (contra os comunistas) culminou na eleição do milionário para governador de Nova York e até a vice-presidência da República, quando Richard Nixon caiu. Rockefeller sonhava ser presidente dos Estados Unidos, segundo Tota (2014), mas isso não se realizou. Uma das suas missões no governo de Nixon foi a de viajar por 23 países da América Latina, em 1969, para produzir um extenso relatório sobre os panoramas políticos, econômicos e sociais dos países latino-americanos. A missão contactou 3 mil líderes para confeccionar o relatório:

Fomos visitar vizinhos e encontramos irmãos. Fomos ouvir porta-vozes das nossas repúblicas irmãs e ouvimos as vozes de um Hemisfério. Fomos tomar notas, documentar e verificar. E, assim fizemos, mas também aprendemos, crescemos e mudamos.

Usamos as ferramentas de especialistas: economistas e cientistas, artistas e arquitetos, agrônomos e assistentes sociais. Mas não houve um só dentre nós que não reavaliasse a aplicação de sua especialidade, que não houvesse renovado seu senso de finalidade e de valores.

Julgávamos ir estudar a maneira de vida noutras nações americanas, para comparar suas realizações com as nossas. Mas redescobrimos que a qualidade de vida para cada habitante no Hemisfério, e afinal no mundo, constitui a única medida de consequências duradouras.

Chegamos também à formulação de um simples princípio, que bem dá corpo ao nosso relatório: tudo que vimos, tudo que julgamos que compreendemos, tudo que recomendamos, terá de ser posto à prova contra uma simples pergunta – como irá isso afetar as condições nas quais os homens vivem? (ROCKEFELLER, s.d., p.23 e 24)

Mesmo demonstrando constantemente sua preocupação com o bem-estar social, como registrado no relatório da missão de 1969, a pedido de Nixon, Rockefeller passou a ficar obcecado na campanha anticomunista, embora pouco usasse o termo em suas manifestações (TOTA, 2014, p.197). Não deixa de ser paradoxal que as traduções de Jorge Amado nos Estados Unidos fossem patrocinadas pelo escritório de Rockefeller. Jorge Amado ainda pertencia ao Partido Comunista quando seus livros passaram a circular em território estadunidense.

Embora em cruzada contra o comunismo, Rockefeller não deixava de dialogar com representantes do pensamento do *novo inimigo*. O comportamento democrático não era uma novidade, como se percebe nesta breve investigação sobre a trajetória do político e empresário. Por esse motivo, não surpreende que, durante uma de suas viagens ao Brasil, em 1946, quando não pertencia mais ao governo federal norte-americano, Rockefeller aproveitou para visitar o Congresso Nacional e encontrou o senador comunista Luis Carlos Prestes. O senador, inclusive, foi biografado por Jorge Amado no livro escrito e publicado durante seu exílio na Argentina. *O Cavaleiro da Esperança* (1942) era proibido circular no Brasil, por ordem de Getúlio Vargas.

Quando Rockefeller conversou com Prestes, chegou a anotar o número de telefone do senador “para trocar algumas ideias, como que para conhecer de perto o inimigo a ser combatido” (TOTA, 2014, p. 197).

Até o final da década de 1960, Rockefeller veio pelo menos dez vezes ao Brasil, em viagens oficiais do governo, excetuando-se as viagens que fez a negócios. Todo esse intercâmbio resultou positivamente nos planos da política da boa vizinhança e foi essencial, na nossa opinião, para que Jorge Amado fosse traduzido, publicado e tivesse uma circulação com boa recepção nos Estados Unidos.

No capítulo a seguir, trataremos da trajetória editorial de Jorge Amado nos Estados Unidos.

3 O PERCURSO EDITORIAL DE JORGE AMADO NOS ESTADOS UNIDOS

Com maior frequência, o único indício do uso do livro é o próprio livro. Disso decorre também sua imperiosa sedução
(CHARTIER, 2001, p.105).

Primeiro escritor brasileiro a alcançar circulação suficiente nos Estados Unidos para figurar na lista de mais vendidos do *New York Times* (TOOGE, 2009, p. 14) e também o primeiro a atingir o topo dessa mesma lista, Jorge Amado foi um agente importante para concretizar a política da boa vizinhança de Rockefeller.

Terras do sem-fim é o primeiro romance de Jorge Amado traduzido para a língua inglesa pela Alfred A. Knopf Publisher, a editora mais prestigiada nos Estados Unidos na década de 1940 – atualmente, a casa pertence ao conglomerado Penguin Random House. A tradução do livro é especialmente curiosa porque, nessa época, Jorge Amado envolvia-se ativamente nas atividades do Partido Comunista, prática que despertava ojeriza em Rockefeller, responsável pelo patrocínio da tradução. Todavia, existem possíveis explicações para a dupla transgressão de Jorge Amado. Entende-se que a principal delas é que a qualidade do livro impõe-se como critério supremo ao contexto político. A afirmação é baseada na ideia de Jauss (1979), de que a recepção depende de aprovação ou recusa subjetivas do leitor e, por isso, não está “sujeita ao planejamento” na sua totalidade (JAUSS, 1979, p.57).

Também intriga o fato de que Jorge Amado fosse um crítico incisivo do imperialismo dos Estados Unidos, censurando, inclusive, a influência cultural e a intromissão política, dois pilares da boa vizinhança:

Dediquei boa parte da minha vida a desancar o imperialismo norte-americano, mal dos males, horror dos horrores, bête noire, vilão dos filmes, responsável pelas desgraças do mundo, peste, fome e guerra, as tiranias, a ameaça atômica – repeti com afincamento e ênfase todas as frases-feitas do discurso de esquerda. (...)

Repito, contudo, a dois por três que os bens materiais mais valiosos que possuo, eu os devo ao imperialismo, pilhéria de gosto duvidoso ao ver dos puritanos. Em verdade eu os devo ao meu trabalho – ao meu e ao de Zélia, não distingo nem separo: a casa do Rio Vermelho, na Bahia, e a mansarda sobre o Sena, no Marais, em Paris.

Em 1962 a Metro-Goldwyn-Mayer comprou-me os direitos cinematográficos de Gabriela – a tradução editada por Alfred Knopf figurava nas listas de best-sellers das gazetas de New York e Los Angeles, pagou-me preço barato, e eu era então muito pouco divulgado naquelas bandas. Para mim, um dinheirão, ainda por cima em dólares. Senti-me rico. A Metro demorou mais de vinte anos para realizar o filme, por duas vezes busquei recomprar os direitos, na segunda tentativa ofereci o dobro do que recebera, por duas vezes a Metro recusou em cartas idênticas: não pensamos em nos desfazer dessa nossa mercadoria – mercadoria, a palavra usada (AMADO, 1992, p. 67-68).

No seu livro de memórias, de onde foi extraída a passagem anterior, Amado contemporiza parcialmente suas posições contra o imperialismo norte-americano, já que, de certa forma, a indústria cultural daquele país proporcionou-lhe o capital para que comprasse os imóveis mais importantes da sua família. Amado, entretanto, esclarece que a compra é fundamentalmente fruto do seu trabalho. Sobre as críticas aos *ianques*, o escritor conta que, “em meio à demagogia” (AMADO, 1992, p. 167), existiam verdades como a colaboração dos Estados Unidos nos golpes militares da América Latina. Sobre esse aspecto, o escritor afirma: “Não me arrependo da artilharia gasta em artigos e discursos, pronunciamentos para desmascarar a impostura, a denunciar a agressão, a face do imperialismo é mesquinha e sangrenta” (AMADO, 1992, p. 167).

O arrependimento do escritor, no entanto, pode ser percebido em suas próprias palavras. De acordo com Tooge (2009, p. 44), Amado comentou sobre a venda dos direitos para a filmagem para seu editor Alfred Knopf, em carta enviada em 22 de novembro de 1963. Nela, o autor agradece a Knopf pelo empenho em viabilizar o negócio e revela que pagaria o “bom amigo” pelo “triste negócio” com a sua amizade (TOOGE, 2009, p. 45). É imprescindível mencionar que, na mesma carta, Amado conta que assinou o contrato acompanhado de seu editor brasileiro, “sob o olhar zeloso dos oficiais do Consulado Americano no Rio de Janeiro e São Paulo, em uma cerimônia tocante” (TOOGE, 2009, p. 44).

De qualquer maneira, ao levantarem-se essas aparentes contradições, não se condenam as opiniões e ações do escritor, mas apenas ressalta-se que Amado teve ampla recepção em um país que propagava ideais diferentes dos seus. Ao contrário de fazer uma crítica, na realidade chama-se a atenção mais uma vez para o modo como seus livros “falavam mais alto” do que esses fatores. Nesse ponto, não se deve perder de vista a autonomia do leitor para fazer o seu próprio julgamento de uma obra. A preferência do leitor norte-americano em relação às obras de Amado era mais forte do que a rejeição a um comunista anti-imperialista. Concorde-se, portanto, com Jauss (1979), sobre a autonomia do indivíduo na escolha de suas leituras. Para o intelectual alemão, mesmo sob as condições da indústria cultural (no contexto brasileiro nos referimos à televisão e ao cinema, e no contexto norte-americano, ao jornal impresso), a necessidade estética do leitor é somente parcialmente manipulável. Nem toda a mediação através da comunicação de massa determina sozinho a recepção. O autor afirma que a “recepção da arte não é apenas um consumo passivo, mas sim uma atividade estética, pendente da aprovação e da recusa, e, por isso, em grande parte não sujeita ao planejamento mercadológico” (JAUSS, 1979 p. 57). Pela lógica do idealizador da estética da recepção, a literatura para consumo não pode ter sua aceitação prevista através de planejamento puramente mercantil e

comercial. O público, embora tenha a obra no seu horizonte de expectativas, dará o veredito sobre a leitura, seja ela para consumo imediato ou de natureza mais reflexiva.

Contudo, Jorge Amado não permaneceria completamente imune ao patrulhamento anticomunista dos Estados Unidos. No início da década de 1950, foi aprovada a lei McCarram-Walter. Com a legislação, o escritor ficou proibido de entrar no país, assim como a publicação de seus livros foi proibida (TOOGE, 2009, p. 36). Apesar do veto a Jorge Amado, Knopf empenhou-se para promover a recepção do autor nos Estados Unidos. Nas palavras de Tooge:

Entre a Segunda Guerra Mundial e a Guerra Fria, a literatura estrangeira traduzida foi vista pelo governo dos Estados Unidos e por intelectuais brasileiros e americanos como ferramenta para conhecer a cultura do *outro* e como instrumento para fortalecer alianças políticas. Nesse período, os jornais norte-americanos, com destaque para o *The New York Times*, funcionaram tanto como fontes narrativas sobre os acontecimentos políticos internacionais, quanto como construtores de imagens das nações estrangeiras. Eles também atuaram como veículos das opiniões de agentes literários. Jornal e romance, as duas formas de comunicação escrita, descritas por Benedict Anderson (1983, p. 25) em *Comunidades Imaginadas* como responsáveis pela formação da imagem da nação moderna, criam as bases para o fenômeno demonstrado a seguir (TOOGE, 2009, p. 52).

Erico Verissimo, amigo de Jorge Amado, teve uma função primordial na divulgação da cultura brasileira nos Estados Unidos durante a gestão de Rockefeller à frente do departamento. Verissimo era tradutor de obras norte-americanas para o português, mas sua atuação principal foi como divulgador da cultura nacional para o estrangeiro. Isso porque Verissimo foi convidado pelo Departamento de Estado para uma espécie de excursão pelos Estados Unidos, entre janeiro e abril de 1941 (SMITH, 2013, p. 150), quando lecionou literatura brasileira em diferentes universidades. Verissimo também chegou a escrever resenhas de livros para jornais de grande circulação sobre autores brasileiros recém-traduzidos e lançados nos Estados Unidos, como Euclides da Cunha. Verissimo, em algumas ocasiões, era entrevistado por jornalistas e recebia espaço nos jornais por causa da sua função de “embaixador” (TOOGE, 2009, p. 57-59) e devido aos seus livros lançados no país, após sucessivas rejeições por diferentes editoras (SMITH, 2013, p. 155). Entre os principais motivos para a rejeição estavam características que, de acordo com a hipótese desta tese, afastavam a obra do horizonte de expectativa do leitor norte-americano, que aguardava um Brasil exótico, conforme o imaginário lançado durante a Segunda Guerra pelo escritório de Rockefeller. Os livros de Verissimo, ao contrário, eram ambientados no sul do país, paisagem distinta da Bahia tropical exibida nos filmes de Walt Disney, de forma estereotipada, como apontamos no capítulo anterior.

Se Erico Verissimo foi um ator relevante na política da boa vizinhança e era próximo

de Jorge Amado, essas duas relações podem ter tido alguma influência na recepção positiva do baiano nos Estados Unidos. Desse modo, trazem-se à tona alguns registros dessa amizade – seja para colaborar com a compreensão do contexto, seja para ilustrar a argumentação deste trabalho. Embora politicamente Verissimo e Amado fossem distantes – o primeiro uma espécie de socialdemocrata e o segundo, durante muito tempo, adepto da cartilha comunista – ambos partilhavam de valores como liberdade e igualdade. Durante a ditadura militar, no governo de Médici (1964-1975), um projeto pretendia instituir a censura prévia dos livros. O projeto, segundo Jorge Amado, instituía a “obrigatoriedade do envio dos originais aos censores” e, depois disso, a publicação seria “permitida na íntegra ou com cortes ou simplesmente proibida” (AMADO, 1992, p. 196). Horrorizado, Jorge Amado, que há anos sabia como ninguém o que era enfrentar a censura, inclusive com a queima de seus livros²⁰ em fogueiras²¹ patrocinadas pelo Estado Novo de Getúlio Vargas, decidiu combater a iniciativa ditatorial. Em 1970, ele telefona da Bahia para Erico Verissimo, que está em Porto Alegre. “Leste o projeto de censura?”, pergunta o baiano. “Que horror! Precisamos fazer alguma coisa!”, respondeu o amigo gaúcho. “É o que venho te propor. Somos os dois escritores mais lidos do país, os de maior público, é tempo de exercermos nosso poder”, instigou o grapiúna²² (AMADO, 1992, p. 196). Depois da articulação nos extremos do país e sua respectiva repercussão, o projeto acabou engavetado. Quatro anos antes, Jorge Amado hospedara-se na casa de Erico Verissimo, após viajar pelo Uruguai, Argentina e Paraguai. Enquanto relembavam o início de suas carreiras, até permanecerem “durante anos os dois únicos escritores brasileiros a viver de direitos autorais” (AMADO, 1992, p. 621), conversaram também sobre a dureza das críticas que recebiam, inversamente proporcionais ao seu público.

Certos críticos, quase sempre os mesmos, alguns sérios e amargos, outros brilhantes e salafriários, nunca nos perdoaram o público que nossos livros conquistaram, nos malharam a vida inteira. Comentamos, Erico e eu, nossa polêmica fortuna crítica. Erico, riso tranquilo no rosto de índio, taxativo:

- Eles nos acham muito burros, Jorge.

Depois dubitativo:

- Quem sabe, somos? (AMADO, 1992, p. 621)

Assim, além de íntimos, Amado e Verissimo também estavam ligados por seus

²⁰Em 19 de novembro de 1937, foram queimados 1.694 exemplares da obra de Jorge Amado, todos de edições novas usurpadas de três livrarias: Editora Baiana, Catilina e Souza. Ao fogo, foram atirados 808 exemplares de *Capitães de Areia* (lançado no ano anterior, quando Jorge Amado se encontrava na prisão, acusado, mesmo antes do Estado Novo, de ligação com a intentona comunista), 267 de *Jubiabá*, 223 de *Mar Morto*, 214 de *País do Carnaval*, 93 de *Suor*, e 89 de *Cacau* (SPERB, ARENDT, 2014).

²¹SPERB e ARENDT (2014) sustentam que os livros não são destruídos pelo fato de serem objetos, mas pelo significado do seu conteúdo.

²²Expressão para designar os nascidos na região de Ilhéus, na Bahia.

respectivos papéis desempenhados no intercâmbio cultural entre Brasil e Estados Unidos, incentivado pelo escritório de Rockefeller. As traduções dos autores brasileiros para o inglês, patrocinadas pelo programa do governo federal norte-americano, tinham uma particularidade: os livros acabavam sendo publicados até quatro anos depois da tradução (TOOGE, 2009, p.62). Isso significa que, no auge da política da boa vizinhança, os livros não estavam necessariamente circulando, mas em produção. Dessa forma, muitos foram publicados após o final da Segunda Guerra. Este aspecto pode, na verdade, ter ajudado a recepção de Jorge Amado, já que a máquina de propaganda de Rockefeller trabalhava incessantemente no projeto de aproximação dos países. Assim, quando as obras de Amado foram publicadas, Carmen Miranda e Zé Carioca, frutos dos esforços de Rockefeller e símbolos do Brasil, já eram conhecidos nos Estados Unidos.

Esse intervalo entre as traduções, especialmente as patrocinadas, e a publicação também pode ser uma explicação para que o número de traduções de autores brasileiros tenha dobrado na década de 1960 (ARMSTRONG *apud* TOOGE, 2009, p.62). Acredita-se, porém, que o sucesso de Jorge Amado, no topo da lista dos mais vendidos do jornal *New York Times*, pode ter desencadeado uma procura por outros escritores do Brasil. No mesmo período, também foram traduzidos Graciliano Ramos, Cecília Meireles, João Guimarães Rosa (que ganhou prefácio escrito por Jorge Amado²³) e Gilberto Freyre (admirado particularmente pelo seu editor, Alfred Knopf).

²³ “Alfred Knopf decide publicar a tradução em língua inglesa de *Grande Sertão-Veredas*, pede-me prefácio, dá-me pressa. Eu o redijo no quarto de hotel, desabituei-me a escrever a mão, custa-me esforço, nele defendendo duas teses que causarão escândalo nas províncias literárias do Brasil. Começo por afirmar que Guimarães Rosa não é romancista mineiro e, sim, baiano, Montes Claros não é planalto de Minas, é sertão da Bahia. Pode parecer brincadeira, mas empresto à ideia significação literária. Desejo aproximar a ficção de Rosa de *Maria Dusá*, de Lindolfo Rocha, escritor baiano, nascido mineiro, distanciei-a de *O Mameluco Boaventura*, de Eduardo Frieiro, mineiro de nascimento e letras. Quero filiar a criação de Rosa à narrativa nordestina, escrita com sangue, não com tinta. Ainda discuto tinta e sangue ao recusar os termos em que a crítica brasileira, em sua grande maioria, situa a grandeza do escritor. Todos os louvores, levados ao exagero do faniquito, da histeria, são dedicados à escrita do autor de *Sagarana*. De fato, por maiores que sejam os elogios à linguagem de Rosa - a língua brasileira é uma antes dele, outra depois -, são todos justos e merecidos. Mas contesto as afirmações dos louvaminheiros que se masturbam ante a pesquisa e a fantasia linguísticas de Rosa: não reside na escrita o fundamento de sua obra, não é ela que se faz eterna e universal. Por mais extraordinária que seja a importância da escrita, ela se reduz à proporção em que a obra de Rosa ganha mundo e se faz traduzir em línguas diferentes. Em espanhol já se atenua, em italiano, em francês, se limita ainda mais, em inglês, em alemão, o trabalho da língua se dilui, a invenção das palavras, a novidade da frase vai desfazendo, a teia de aranha se desfaz. O que restará dela quando a ficção de Rosa chegar ao chinês, ao coreano, ao georgiano, ao armênio, em vez do alfabeto latino, a composição em hieróglifos, signos, ideogramas? O que restará da palavra fabricada no laboratório, da frase composta com a tinta na ponta da caneta? Já nada restará da escrita, da linguagem, da invenção formal. Restarão, imortais, o sangue da gente recriada pelo criador de personagens, a cor, o odor, os sentimentos, os locais, os hábitos descritos pelo criador de ambientes, restarão o Brasil e o povo brasileiro, o sertão desmedido, a desmedida bravura, a ansia e o amor, restará o sangue quando a tinta apagar de todo. A criação de Guimarães Rosa conquistará o mundo e permanecerá no tempo, não porque ele pesquisou e inventou uma escrita nova, diferente, ela será universal e eterna porque Rosa escreveu com sangue e não com tinta as histórias do seu povo” (AMADO, 1992, p. 134-135).

3.1 Alfred Knopf, o editor de Jorge Amado nos Estados Unidos

A história das traduções dos livros brasileiros mistura-se com a política da boa vizinhança e também é um capítulo da história da própria editora Alfred Knopf, batizada com o nome do seu fundador. Extremamente jovem, aos 23 anos, em 1915, Knopf fundou sua editora após ter trabalhado em outras casas editoriais e ter estudado literatura e história na Universidade de Columbia. A editora publicava autores renomados, como Thomas Mann, John Hersey, Cormac McCarthy e Alice Munro, todos estreantes na literatura quando publicados por Knopf²⁴. A casa editorial recebeu, através de seus escritores, dezesseis prêmios Nobel e vinte e seis prêmios Pulitzer (BOMAN, 2001). Mesmo quando a editora se transformou em um braço da Random House, Knopf seguiu na direção do negócio, até sua morte, em 1984. Em 2013, a Random House e a Penguin uniram-se e, desde então, a maior editora de língua inglesa no mundo é a Penguin Random House (PRH)²⁵. É curioso que a editora que passou a publicar Jorge Amado após a morte de Knopf, a Bantam, também acabou incorporada nesse meganegócio editorial, porque já era um selo da Random House (MILLIOT, DEAHL, 2013).

Desde os primeiros anos, a editora Alfred Knopf Inc. priorizou literaturas estrangeiras e contemplava também autores do movimento negro. Elemento vital para essa atuação pró-diversidade da casa editorial era Blanche Knopf, mulher de Alfred Knopf e também sua sócia e editora (TOOGE, 2009, p.62-63). Segundo Chartier, a atuação do editor é fundamental em toda a cadeia que envolve o lançamento de um livro, porque “é o editor quem se encarrega de reunir o conjunto das seleções que devem ser feitas para publicar um livro: escolha do texto, escolha do formato, escolha de um certo sentido de mercado por meio da publicidade e da difusão” (CHARTIER, 2001, p.50). Por causa desse papel essencial, o editor “desempenha um papel central para unificar todos os processos que fazem de um texto um livro” (CHARTIER, 2001, p.50).

Além do mais, o casal Knopf não era somente o responsável pela seleção de Amado entre muitos outros escritores brasileiros e latino-americanos, pela sua publicação e divulgação. Blanche e Alfred acabaram tornando-se amigos de Amado. Sobre a amizade com o casal Knopf, o escritor brasileiro recorda: “Alfred Knopf foi um grande amigo, era uma pessoa extraordinária. Primeiro conheci Blanche, sua mulher, em 45, ela era presidente da editora, foi ela quem comprou os direitos de *Terras do Sem-fim*. Só vim conhecer Knopf alguns anos mais tarde” (AMADO *apud* RAILLARD, 1990, p. 206). Blanche era tão ligada ao Brasil, através de

²⁴ Em: <http://knopfdoubleday.com/imprints/#knopf>. Acesso em 29 de dezembro de 2015.

²⁵ Em: <http://www.penguinrandomhouse.biz/ourpublishers/>. Acesso em 29 de dezembro de 2015.

sua amizade com Gilberto Freyre e, posteriormente, com Jorge Amado, que seu nome batizou a biblioteca da Fundação Joaquim Nabuco, no Recife, terra do pernambucano Gilberto Freyre (TOOGE, 2009, p.64). Aliás, é fundamental compreendermos a influência de Gilberto Freyre na publicação de Jorge Amado pela editora Knopf. O casal lia e publicava a obra de seu amigo Freyre, que ajudava a compreender as particularidades do Brasil. A recepção de Freyre, assim como a de Amado, foi mediada nas páginas do *New York Times* – outro exemplo da força da campanha pela boa vizinhança.

Assim como era amigo de Freyre, o casal Knopf também criou laços fortes de amizade com Jorge Amado depois da publicação do livro. Antes disso, Amado apenas conhecia Blanche quando *Terras do sem-fim* foi traduzido e publicado pela Knopf. Aproximadamente vinte anos mais tarde, finalmente, a amizade entre os três solidificou-se. A esse respeito, o escritor confirma:

Devo a Knopf a pequena presença que tenho junto ao público de língua inglesa. Antes de nos conhecermos pessoalmente fez traduzir e publicou, em 1946, *Terras do Sem-fim*, anos depois saiu do sério para apresentar num texto caloroso a tradução de *Gabriela* aos leitores de sua editora²⁶ (AMADO, 1992, p. 431).

A figura do editor perpassa “todas as dimensões da história da cultura impressa”, de acordo com Chartier (2001, p. 45). Essa *figura*, ou essa *prática*, está ligada às seguintes funções: “escolha dos textos, ao negócio dos livros e ao encontro com um público de leitores” (CHARTIER, 2001, p. 45). O historiador francês aqui citado assevera que essas funções são as “bases” para o “nascimento do editor” enquanto uma profissão específica “separada do comércio da livraria ou da atividade da imprensa” (CHARTIER, 2001, p. 45). O marco dessa transição que distingue a autonomia da profissão é, para Chartier, o ano de 1830, na França. A respeito desse momento, nas palavras do pesquisador,

a profissão de editor torna-se autônoma. Já não se confunde com o negócio do livreiro nem com o trabalho do impressor, embora nessa época haja editores que possuem livrarias e oficinas tipográficas. A nova definição do ofício firma-se na relação com os autores, na escolha dos textos, na seleção das formas do livro e, finalmente, nos leitores. Desta maneira, a edição se estabelece como uma atividade autônoma e um ofício particular (CHARTIER, 2001, p. 45).

Além disso, Chartier (2001, p. 45-46) fala em três modos de edição na história: o primeiro, na Idade Média, “quando publicar um texto era lê-lo em voz alta em um salão”; o

²⁶ Instiga-nos que, logo após esta passagem, Jorge Amado conta, em seu livro de memórias, que depois da publicação de *Gabriela* pela editora, livro que permaneceu na lista dos mais vendidos do *New York Times*, Knopf “não mais se deteve no apoio aos seus livros” (AMADO, 1992, p. 431). A confissão nos surpreende, porque durante a nossa pesquisa não encontramos elementos que apontem para um enfraquecimento na relação entre autor e editor.

segundo, quando a edição “se vincula ao comércio de livraria” e ao “capital comercial”; e o terceiro, “como ofício particular, definido mediante critérios intelectuais mais que técnicos ou comerciais”.

É a esse terceiro *modo* de edição, juntamente com as mudanças decorrentes no mercado editorial no século seguinte, como a facilidade de impressão e distribuição, que Alfred Knopf se filia. Além disso, Knopf contribuiu para aprimorar certa qualidade de Jorge Amado: tornar-se conhecedor do mercado editorial. Amado usou seu ativismo e seu mandato de deputado federal da constituinte de 1946 para tornar os livros mais baratos e, portanto, mais acessíveis. Amado “acumulou conhecimento sobre o mercado editorial para usá-lo a favor do que acreditava” (AGUIAR, 2014, p. 174). Entre as quinze emendas que protocolou para o projeto de Constituição Federal que se desenvolvia na Câmara dos Deputados, ele criou a que isentava de impostos a importação de papel para livros e jornais (SPERB, 2012, p. 60). Além de conhecer os trâmites do mercado editorial, considerava as editoras brasileiras *patriarcais*. Relata o autor: “uma recomendação tinha valor, o profissionalismo das editoras norte-americanas e europeias causou-me, antes que nele me enquadrasse, algumas amofinações” (AMADO, 1992, p. 431). O escritor costumava atender pedidos de escritores novatos para envio de originais com a sugestão de publicação. O autor relata que aprendeu a diferença entre as editoras patriarcais e as profissionais através do “esclarecimento do amigo Alfred Knopf” (AMADO, 1992, p. 431). Com Knopf, Amado tomou conhecimento do chamado comitê de leitura contratado por editoras. Para publicar um autor novo, o comitê deveria aprová-lo após cuidadosa leitura. Quando o comitê rejeitava a obra, o livro não saía. O autor relata uma situação de indicação de autor brasileiro para Knopf, que não respondeu. Ao ser cobrado sobre o recebimento dos originais, Knopf respondeu a Amado que não havia sido aprovado pelo comitê. O autor em questão era José Condé, que escreveu *Terra de Caruaru*. Amado revela que aproveitou para perguntar sobre os demais livros enviados:

Mantínhamos correspondência semanal e, no bom hábito brasileiro de recomendar livros a editores, eu lhe enviava, a pedido dos autores ou por diligência própria, romances e volumes de contos que me pareciam merecer tradução.

Foi assim que enviei a Alfred Knopf, acompanhado de carta entusiástica, exemplar de *Terras de Caruaru*, romance de José Condé, escritor e pessoa de minha estima. Informei Condé da iniciativa e ele passou a cobrar-me, com natural impaciência, a resposta do editor, resposta que não chegava nunca. Um dia dei-me conta de que José duvidava do envio, nem exemplar nem carta de recomendação, conversa fiada, fiquei molesto, escrevi a Knopf reclamando do silêncio. Aproveitava para lhe perguntar por que jamais acusava recebimento dos livros que eu lhe remetia antevendo possíveis traduções.

A resposta veio pela volta do correio, Alfred agradecia o envio dos volumes, tanto de *Terra do Caruaru* quanto dos anteriores. Cada um deles havia sido entregue ao comitê

de leitura da editora, se o autor não recebera proposta de contrato era sinal de que o leitorado não recomendara a tradução. E fim de papo.

Ainda hoje não perdi o hábito de recomendar autores brasileiros a editores estrangeiros, feliz quando um livro obtém aprovação do comitê de leitura na França, na Itália, na Alemanha, na Argentina (AMADO, 1992, p. 431-432).

Supõe-se que o assédio de novos escritores, não apenas do Brasil, mas do mundo todo, ao editor Alfred Knopf fosse imenso, considerando a importância da editora nos Estados Unidos, país com grande mercado editorial. Dessa forma, a resposta atenciosa de Knopf, apesar de certa insistência de Amado, revela que o editor tinha estima pelo brasileiro ao dedicar seu tempo para explicar como ocorria a seleção de livros a serem traduzidos e publicados.

A afeição entre ambos se manifestava em intensa troca de cartas, visitas (tanto do escritor, aos Estados Unidos, como de Knopf, ao Brasil) e até envio de presentes. O autor conta que Knopf veio ao menos três vezes ao Brasil ao seu encontro:

Fez-se amigo de Alfredo Machado e de Dorival Caymmi, viajamos a Bahia, Alagoas, Pernambuco, varamos o sertão, subimos o Rio São Francisco. Tive a alegria de vê-lo, ao lado de Helen²⁷, servir champanhe aos convidados no dia em que comemorou noventa anos bem vividos, em sua casa de Purchase. Ali fomos seus hóspedes, Zélia, e eu, em fins de semana de apurada mordomia (AMADO, 1992, p. 431).

O aniversário de “noventa primaveras” (AMADO, 1992, p. 582) do editor foi comemorado em 1979. Amado relata que, mesmo com a idade avançada, o próprio Knopf serviu vinho aos seus convidados, “brancos e tintos”, “após tê-los degustado” (AMADO, 1992, p. 582). Porém, se Knopf gostava de vinhos, já não gostava de charutos como antigamente, é o que relata o amigo brasileiro. Por muito tempo, Jorge Amado enviava charutos para Alfred Knopf, com o nome do editor gravado nas caixas e em volta dos charutos. “Fumante e entendido, Alfred me garante serem os charutos da Bahia os melhores entre os melhores, tirante os de Cuba, *hors concours*” (AMADO, 1992, p. 581). Todavia, um dia Knopf abandonou o hábito. “Nunca mais voltou a sentir a volúpia da fumaça, a viver o requinte das marcas, das procedências, quando se perde o gosto é de todo e para sempre” (AMADO, 1992, p. 581). Knopf deixou de fumar, mas ficou constrangido de contar ao amigo caprichoso, que personalizava as embalagens. Quem revelou o segredo foi um contato em comum. “Knopf lhe pedira para nada me dizer, não se deve alardear tristezas, mas acontece que ele perdera o gosto

²⁷ Helen Heldrick, segunda mulher de Alfred Knopf. Blanche faleceu em 1966. Knopf casou-se novamente em 1967 com Helen, no Rio de Janeiro. O casamento ocorreu na capela da propriedade do ex-embaixador brasileiro Mauricio Nabuco, filho do abolicionista Joaquim Nabuco (TOOGE, 2009, p. 87). Sobre Helen, Amado diz que era uma “mulher maravilhosa, que cuidou dele até o fim de sua vida” (AMADO apud RAILLARD, 1990, p. 206)

do charuto” (AMADO, 1992, p. 581).

3.2 Os livros de Jorge Amado publicados nos Estados Unidos

Esse relacionamento entre escritor e editor foi abordado aqui para expor, especialmente, seus frutos. Foram dezenas de livros publicados por Knopf e, mais tarde, também por outras editoras. A seguir, apresenta-se uma listagem das obras amadianas publicadas nos Estados Unidos.

Tabela 1: Livros de Jorge Amado publicados nos Estados Unidos²⁸

Ano	Título Brasil	Título EUA	Editora	Tradutor
1938	Suor	<i>Slum</i>	New America	Ann Martin
1945	Terras do sem-fim	<i>The violent land</i>	Alfred Knopf	Samuel Putnam
1962	Gabriela, cravo e canela	<i>Gabriela, clove and cinnamon</i>	Alfred Knopf	James L. Taylor e Willian L. Grossman
1964	Os velhos marinheiros ou capitão de longo curso	<i>Home is the sailor</i>	Alfred Knopf	Harriet de Onís
1965	A morte e a morte de Quincas Berro D'Água	<i>The two deaths of Quincas Wateryell</i>	Alfred Knopf	Barbara Shelby
1965	Terras do sem-fim	<i>The violent land</i>	Alfred Knopf Inc.	Samuel Putnam
1967	Pastores da noite	<i>Shepherds of the night</i>	Alfred Knopf Inc.	Harriet de Onís
1969	Dona Flor e seus dois maridos	<i>Dona flor and her two husbands</i>	Alfred Knopf Inc.	Harriet de Onís
1971	Tenda dos milagres	<i>Tent of Miracles</i>	Alfred Knopf Inc.	Barbara Shelby
1974	Suor	<i>Sweat</i>	Fawcett	Pat McNeese Mancini

²⁸A tabela foi construída pela autora através de pesquisa bibliográfica em diferentes fontes, como livros sobre Jorge Amado, trabalhos acadêmicos e livrarias online. A tabela inclui apenas as edições. Optamos por excluir as reimpressões seguida de uma mesma edição – exceto aquelas com grande intervalo de tempo. Entendemos como nova edição quando um livro é impresso por uma editora diferente, mesmo que a tradução se mantenha a mesma. Isso porque a parte gráfica, por exemplo, que tem impacto na recepção, é modificada. A diagramação é uma das partes do trabalho de edição, como é discutido neste capítulo.

1975	Tereza Batista cansada de guerra	<i>Tereza Batista home from the wars</i>	Alfred Knopf Inc.	Barbara Shelby
1979	Terras do sem-im	<i>The violent land</i>	Avon Books	Samuel Putnam
1979	Tieta do Agreste: a pastora de cabras	<i>Tieta, the goat girl or the return of the prodigal daughter</i>	Alfred Knopf Inc.	Barbara Shelby
1982	O gato malhado e a andorinha Sinhá	<i>The swallow and the tom cat: a love story</i>	Delacorte Press	Barbara Shelby
1983	Milagre dos pássaros	<i>The miracle of the birds</i>	Targ	Barbara Shelby
1984	Jubiabá	<i>Jubiaba</i>	Avon Books	Margaret A. Neves
1984	Mar morto	<i>Sea of death</i>	Avon Books	Gregory Rabassa
1986	Farda, fardão, camisola de dormir	<i>Pen, sword, camisole: a fable to kindle a hope</i>	Avon Books	Helen R. Lane
1988	Tocaia grande	<i>Showdown</i>	Bantan Books	Gregory Rabassa
1988	Capitães de areia	<i>Captains of the sands</i>	Avon Books	Gregory Rabassa
1988	Terras do sem-fim	<i>The violent land</i>	Avon Books	Samuel Putnam
1988	A morte e a morte de Quincas Berro D'Água	<i>The two deaths of Quincas Wateryell</i>	Avon Books	Barbara Shelby
1988	Gabriela, cravo e canela	<i>Gabriela, clove and cinnamon</i>	Avon Books	James L. Taylor e Willian L. Grossman
1988	Dona Flor e seus dois maridos	<i>Dona Flor and her two husbands</i>	Avon Books	Harriet de Onís
1988	Tenda dos milagres	<i>Tent of miracles</i>	Avon Books	Barbara Shelby
1988	Pastores da noite	<i>Shepherds of the night</i>	Avon Books	Harriet de Onís
1988	Tereza Batista cansada de guerra	<i>Tereza Batista home from the wars</i>	Avon Books	Barbara Shelby
1988	Tieta do Agreste	<i>Tieta, the goat girl or the return of the prodigal daughter</i>	Avon Books	Barbara Shelby

1992	Os pastores da noite	<i>Shepherds of the night</i>	Avon Books	Clifford E. Landers
1993	O sumiço da santa	<i>The war of the saints</i>	Bantam Books	Gregory Rabassa
2003	Tenda dos milagres	<i>Tent of miracles</i>	Universidade de Wisconsin	Barbara Shelby
2006	Gabriela, cravo e canela	<i>Gabriela, clove and cinnamon</i>	Random House	James L. Taylor e Willian L. Grossman
2006	Dona Flor e seus dois maridos	<i>Dona Flor and her two husbands</i>	Random House	Harriet de Onís
2013	Terras do sem-fim	<i>The violent land</i>	Penguin	Samuel Putnam

Publicado em 1945, nos Estados Unidos, pela primeira vez, *Terras do sem-fim* foi uma escolha de Blanche Knopf, cujo entusiasmo com o livro foi compartilhado com o tradutor Samuel Putnam, que defendeu a publicação (TOOGE, 2009, p.73). Jorge Amado, contudo, assinala que antes o livro venceu uma seleção do editor MacMillan para escritores da América Latina. Quando Amado foi cotado pela Knopf, desistiu da publicação em andamento pela mesma editora de Erico Verissimo nos Estados Unidos. O escritor também conta que *Terras do sem-fim* foi recomendado para Knopf por Afrânio Coutinho²⁹, que morava, então, nos Estados Unidos (TOOGE, 2009, p. 74).

O escritor revela, contudo, em entrevista a Alice Raillard, que, antes do que se convencionou chamar de sua estreia nos Estados Unidos com a publicação de *Terras do sem-fim* ele já havia circulado naquele país: “Antes, em finais dos anos 30, houve uma pequena edição de *Suor*, da qual já falei. Uma edição pequena, não-comercial, feita por um editor de esquerda” (AMADO apud RAILLARD, 1990, p. 205). O escritor diferencia a edição *não comercial* da primeira edição *séria* em língua inglesa.

Terras do Sem-fim, pois, apareceu nos Estados Unidos, numa edição muito bela, perfeita, foi bem-recebido, boas críticas, mas não foi muito mais longe do que isto. Só muito mais tarde, em 1960 e pouco, depois do sucesso de *Gabriela*, é que *Terras* foi reeditado; hoje tem até uma edição de bolso. Mas foi a primeira edição séria de um livro meu em inglês (AMADO apud RAILLARD, 1990, p. 206).

²⁹ Dentro do ciclo baiano de literatura, definido por Afrânio Coutinho (1969), encontramos diferentes regionalidades: san-franciscana, cacauceira, garimpo, pastoreio, alambique e praia. No vasto conjunto de livros escritos por Jorge Amado, podemos identificar e encontrar estas regionalidades (SPERB, 2012, p. 73)

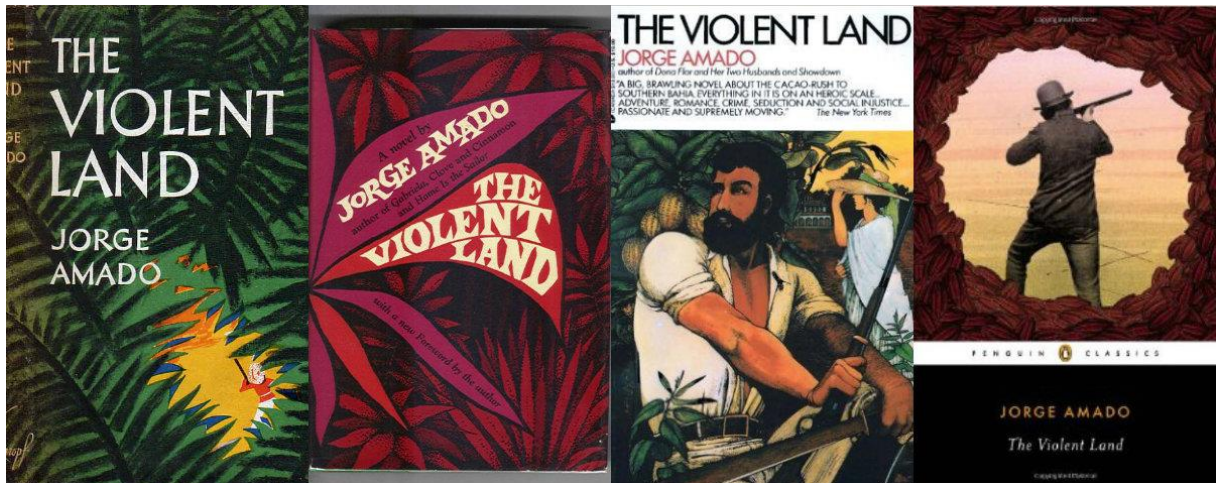
Nos Estados Unidos, o livro recebeu o título *The violent land*, e seu lançamento recebeu atenção considerável nas páginas do *New York Times*. Apesar do espaço recebido – para fazer um comparativo superficial: raríssimos escritores brasileiros da atualidade recebem esse espaço no principal jornal do mundo –, o livro de estreia nos Estados Unidos não foi um sucesso estrondoso como seria, anos mais tarde, *Gabriela, Cravo e Canela*. Para ilustrar a recepção discreta, basta saber que cinco anos depois da estreia, Amado estava na Tchecoslováquia quando solicitou dez exemplares da tradução. A resposta da editora foi que os exemplares não estavam mais disponíveis e que uma nova edição não era cogitada, tendo em vista a baixa venda. Entretanto, a editora precisou recuar na intenção de não republicar a obra após o fenômeno de vendagem de *Gabriela*. Desse modo, *Terras do sem-fim* acabou sendo reimpresso com o apelo do sucesso do livro posterior (TOOGE, 2009, p. 78). Atualmente, a edição de 1945 é considerada um livro raro e é comercializada em uma loja *online* norte-americana especializada pelo valor de 150 dólares. O valor atualizado, na moeda brasileira, com a cotação atual do dólar é cerca de R\$ 500. A ilustração da capa desta edição é muito semelhante às imagens que Walt Disney divulgou sobre o Brasil, especialmente no filme *The Amazon awakens* (1944). Embora a capa do livro apresente as matas do sul da Bahia, disputadas para sediar imensas fazendas de cacau, e o filme aborde a floresta amazônica, compreende-se que para um leitor estrangeiro as imagens de muitas árvores, floresta e exploradores possam ser confundidas – afinal, tudo seria Brasil. Essa possível semelhança caminha na mesma direção da hipótese sobre o horizonte de expectativa do leitor norte-americano de Jorge Amado. Afinal, quando o livro de estreia chegou às livrarias dos Estados Unidos, um ano após o lançamento do filme de Disney, a representação do Brasil já constava no imaginário daquele país. A edição seguinte da obra³⁰, 20 anos depois, quando Jorge Amado já era um *best-seller* em terras ianques, traz na capa uma informação importante aos leitores: o autor é o mesmo de *Gabriela e Os velhos marinheiros*. A ilustração lembra, por causa das cores, a flor do cacau. A edição de 1979, da Avon Books, traz trecho de uma resenha do *New York Times*, que atesta que tudo na história do livro tem uma “escala heroica” e que a obra é “apaixonada e comovente”. Similarmente, essa capa explora o exotismo, porém com enfoque nas figuras humanas. Na primeira página, aparecem um homem – ele pode ser tanto um jagunço como um coronel – e uma mulher, que destoa do ambiente e provavelmente seja a personagem Ester³¹. A edição mais atual, de 2013, da editora Penguin,

³⁰Atualmente esta edição é vendida em uma loja *online* especializada em livros raros por \$ 50, cerca de R\$ 200. In: http://www.vinegarworksbooks.com/?page=shop/flypage&product_id=2779. Acesso em 5 de janeiro de 2016.

³¹ “Ester, esposa do coronel Horácio, poderoso fazendeiro de cacau, cujo arco de ação domina o povoado de Ferradas por inteiro. Ester vive apenas de corpo presente na fazenda, porque o pensamento encontra-se sempre

tem uma figura distinta das demais. Um homem que parece um caçador, com chapéu e roupas que não se parecem com o vestuário dos jagunços, está de costas, apontando uma arma, rodeado por sementes de cacau.

Figura 4: The violent land



Fonte: Montagem da autora com capas de 1945, 1965, 1979 e 2013

Com a morte do tradutor de *Terras do sem-fim*, Samuel Putnam, em 1950, quem assumiu seu posto na Knopf Inc. foi Harriet de Onís, formada em Literatura na Universidade de Columbia. Harriet teria “se apaixonado pelo Brasil”, assim como Knopf, e, em 1953, visitou o país pela primeira vez (TOOGE, 2009, p.88). Ela traduziu *Sagarana* e *Grande sertão, veredas*, de Guimarães Rosa. Tais livros tomaram o tempo de Harriet, impedindo que ela traduzisse os livros de Jorge Amado. Devido a um problema de saúde, ela recebeu ajuda de James Taylor para traduzir *Grande Sertão*. James Taylor, aliás, assumiu a tradução de *Gabriela*.

Com o final da Segunda Guerra, o Brasil deixou de receber a mesma atenção de outrora. A aliança entre os países já não era tão estrategicamente necessária. O cenário mudou com a Revolução Cubana. Entretanto, atentos ao avanço do comunismo, os Estados Unidos preocupavam-se mais uma vez com os países da América Latina. É nesse novo período de atenções voltadas novamente ao Brasil que *Gabriela* chega aos Estados Unidos, quatro anos depois de ser lançado no Brasil. A tradução em inglês teve sucesso imediato e figurou na lista

perdido no passado feliz do colégio e na vida não vivida em alguma cidade grande. [...] A perspectiva de Ester revela o mal-estar na região provocado pelo desajuste sociocultural resultante do deslocamento espacial do colégio interno para Ilhéus e daí para a fazenda de cacau, onde os seus valores urbanos e eruditos (Ester, por exemplo, tocava piano e lia romances) entraram em choque com os valores rurais de natureza essencialmente empírica” (ARENDETT, 2012, p.90-91).

dos mais vendidos do *New York Times* (TOOGE, 2009, p.17). O título do livro foi traduzido literalmente, como *Gabriela, clove and cinnamon*.

James L. Taylor teve uma carreira peculiar como tradutor. Além de colaborar com a tradução de Guimarães Rosa e traduzir *Gabriela*, sua trajetória foi marcada por traduções técnicas, como um dicionário bilíngue de inglês-português, da Universidade de Stanford, e de manuais e livros sobre metalurgia (TOOGE, 2009, p. 93). Talvez por ter um perfil distinto do literário, Taylor precisou de ajuda na tradução de *Gabriela*, e Knopf convocou William Grossman para a tarefa (TOOGE, 2009, p. 94). Mas, se a trajetória de Taylor foi peculiar, possivelmente a de Grossman foi mais ainda. Isso porque o advogado especializou-se em transporte oceânico e aéreo e atuou na área durante o governo de Roosevelt, diretamente do Brasil. Em 1952, ele traduziu *Memórias Póstumas de Brás Cubas*, de Machado de Assis, e chegou a escrever resenhas literárias para o *New York Times*. Nascido no Brasil, Grossman ocupou a 14ª cadeira da Academia Brasileira de Letras, nomeado em 1969, tornando-se colega de Jorge Amado na casa (TOOGE, 2009, p. 95).

Jorge Amado destaca o comportamento ativo do proprietário da editora. É incomum que o proprietário edite pessoalmente os livros, especialmente no caso de uma das maiores editoras do mundo. A prática, com certeza, é uma exceção, percebida quando há vínculo pessoal e apreço entre editor e obra. A regra é que editores profissionais sejam contratados especificamente para acompanhar o processo editorial – da tradução à impressão e à divulgação. Dessa forma, Amado impressiona-se com o envolvimento de Knopf, especialmente na edição de *Gabriela, cravo e canela*. “O que foi realmente importante é que Alfred Knopf leu *Gabriela* antes de publicá-lo, ele próprio escreveu a apresentação, dizendo que há muito tempo não tinha um livro que o interessasse tanto e coisas do gênero” (AMADO *apud* RAILLARD, 1990, p. 206).

Nos Estados Unidos, as capas de diferentes edições de *Gabriela* exploram a figura feminina. Na capa de 1962, editada pela Knopf, uma mulher deixa seu ombro e parte das costas à mostra. Não há florestas e flores nessa capa. Nas edições da Avon Books, contudo, uma mulher de pele morena está nua e coberta por flores exóticas. Na edição de 1988, há o trecho de uma resenha do *New York Times*, que afirma que o livro é “rico em deleites literários”. Por sua vez, a edição de 2006, lançada pela Random House, assemelha-se à de 1988, mas, em vez de desenho, a fotografia é o recurso visual utilizado. O que se infere sobre as imagens é que, com certeza, elas não querem causar a impressão de um livro sério ou politizado. Como foi escrito no *New York Times* e reproduzido em uma das primeiras páginas, trata-se de um “deleite literário”, um forte apelo para os amantes de boas narrativas.

Figura 5: *Gabriela, Clove and cinnamon*



Fonte: Montagem da autora com as capas de 1962, 1988 e 2006

Para Chartier (2001), os elementos materiais, como a capa de um livro, tal qual o caso aqui abordado, não devem ser ignorados como o são, de “forma radical,” pelas correntes estruturalistas, a *nouvelle critique* francesa e o *new criticism* norte-americano. Para o pesquisador, esse aspecto do livro é esquecido por essas correntes porque o “enfoque está localizado no funcionamento da linguagem dentro da obra, sem se preocupar com sua forma material” (CHARTIER, 2001, p. 35). Ainda de acordo com Chartier, “todos estes elementos materiais, corporais ou físicos, pertencem ao processo de produção de sentido” (CHARTIER, 2001, p. 35). É por esse motivo (fazer parte do *processo de produção de sentido*) que destacamos aqui o papel das capas das edições dos livros de Jorge Amado para sua recepção nos Estados Unidos.

Identicamente a *Gabriela*, o romance *Dona Flor e Seus dois maridos* foi sucesso nos Estados Unidos, sendo o segundo livro a figurar na lista dos mais vendidos do jornal *New York Times* (TOOGE, 2009, p. 17). Uma explicação presumível é que a história do triângulo amoroso fantástico entre Flor, Vadinho e Theodoro distancia-se dos romances politizados de Jorge Amado. Ademais, o *boom* da literatura latino-americana e seu realismo mágico facilitava a recepção de *Dona Flor*, uma vez que, nesse livro, há elementos literários que podem lhe conferir o rótulo de realismo fantástico.

Outro aspecto pertinente é notado por Tooge (2009, p. 105), que compara Vadinho com Zé Carioca, personagem de Walt Disney, já conhecido pelos norte-americanos: “Surge ainda o

novo anti-herói: a imagem do playboy, incauto, jogador” [...]. “O carismático mulato é praticamente um novo retrato do antigo representante brasileiro” (2009, p. 105). Apesar de um tanto *subliminar*, a comparação seria mais um detalhe para reforçar a ideia de *repertório* que será exposta no capítulo cinco. *O exotismo*, que se entende como a regionalidade³² da obra literária, apresenta-se nas características da culinária típica da Bahia e nos detalhes da vida urbana de Salvador. Aqui, o fascínio pelo desbravamento das florestas de *Tendas do Sem-fim* dá lugar ao fascínio pela boa vida, o sol e o calor da Bahia.

Os leitores norte-americanos também podem ter se sentido atraídos pelo sincretismo religioso. Apesar de ser uma crença para muitos brasileiros, a mistura de candomblé com catolicismo ganha ares mágicos nas páginas de Jorge Amado e reforça a marca de literatura fantástica. O editor de Amado, Alfred Knopf, é homenageado em *Dona Flor*, em uma das ilustrações feitas pelo artista Floriano Teixeira. No desenho, uma espécie de velório do personagem Vadinho, diversas figuras estão ao redor do defunto, entre elas os amigos de Jorge Amado: Mario Cravo, Carybé e Knopf. Este último é um turista de camiseta, segurando câmeras fotográficas (LOWE, 2013, p. 131).

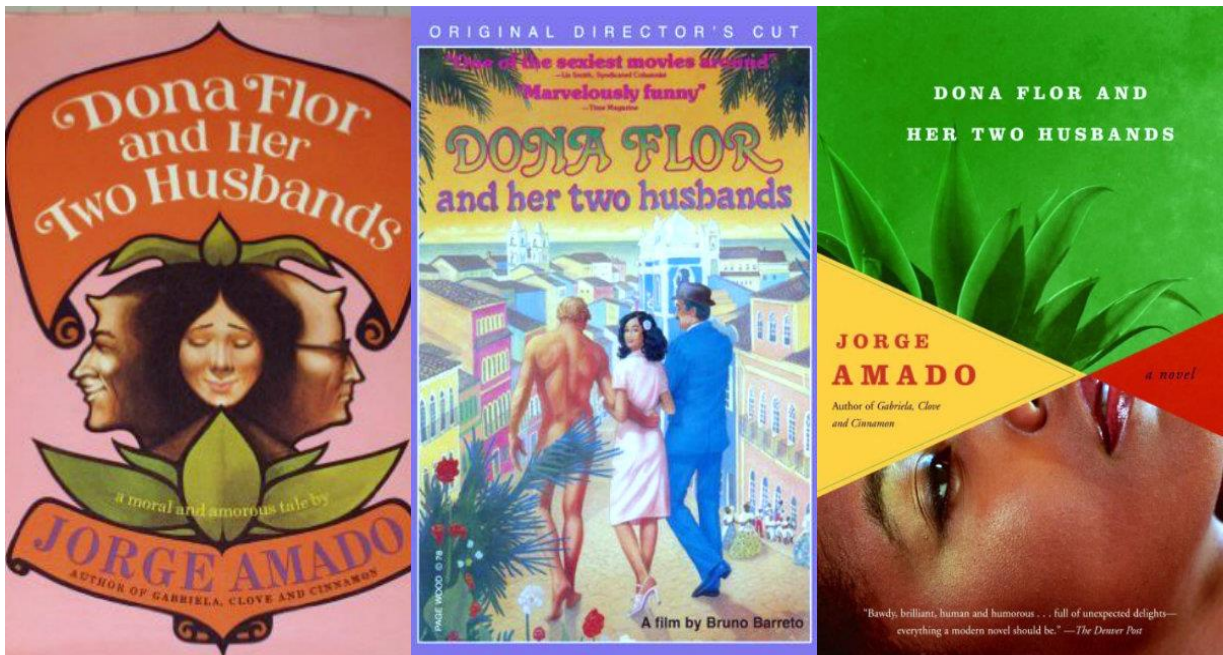
As capas das edições de *Dona Flor* também exploram a figura de uma jovem mulher de pele morena, assim como as capas de *Gabriela*. No entanto, também há a figura dos dois homens, Vadinho e Theodoro. A primeira edição, de 1969, ganhou capa dura como as outras publicações de Amado pela Knopf. O livro vinha revestido de uma espécie de capa protetora (*dust jacket*) ilustrada. Cores vibrantes e pétalas de folhagens verdes dão o tom exótico.

O cartaz do filme do cineasta brasileiro Bruno Barreto, lançado em 1976, é mais próximo do livro, porque mostra as ladeiras do Pelourinho, em Salvador, com as personagens principais. Vadinho está nu, como aparece em espírito depois de morto, e Theodoro está de terno e chapéu, vestido formalmente. Ambos acompanham Dona Flor, que está ao centro. Somente no Brasil, o filme levou mais de 10 milhões de pessoas ao cinema. O número é impressionante, mesmo nos dias de hoje, com um cenário de mais salas de exibição e mais ofertas de filmes. O recorde só foi superado em 2010³³. A edição mais recente do livro, de 2006, pela Random House, tem na capa o rosto de uma bela mulher negra e folhas verdes que lembram o exotismo que rotula o Brasil.

³²Aspectos teóricos acerca da regionalidade serão tratados no último capítulo.

³³Em: <http://oglobo.globo.com/cultura/dona-flor-seus-dois-maridos-ganha-nova-versao-em-filme-3882197>. Acesso em 7 de janeiro de 2015.

Figura 6: Capas de *Dona Flor and her two husbands*



Fonte: Montagem da autora com as capas de 1969, 1976 (filme) e 2006

Sucesso no Brasil, *Tenda dos Milagres* não teve a mesma receptividade nos Estados Unidos. Considerado por muitos críticos como um dos melhores livros de Jorge Amado, que explora idas e vindas no tempo e diferentes narradores, a obra trata especialmente da questão racial no Brasil. Por si só, o aspecto racial deveria atrair muita atenção dos norte-americanos, já que no mesmo período o movimento negro ganhava força naquele país. Mas não foi o que ocorreu. Provavelmente, as características que fazem *Tenda dos milagres* ser elogiado pela crítica no Brasil, como os diferentes pontos de vista e avanços e recuos no tempo da narrativa, foram culpadas pela recepção fraca dos leitores dos Estados Unidos, acostumados com um Jorge Amado mais linear. Mas, se a recepção foi pouco calorosa, não foi por falta de empenho de Alfred Knopf. Igualmente ao seu trabalho em *Gabriela*, Knopf acompanhou cada passo da tradução. O editor inclusive solicitou que a tradutora, Barbara Shelby, modificasse o título escolhido. Barbara havia optado por *The miracle shop*, por acreditar que facilitaria a compreensão dos leitores. Knopf fez questão de uma tradução ao pé da letra, e o livro foi impresso como *The miracle tent* (TOOGE, 2009, p. 119).

Em carta enviada em 25 de agosto de 1970 para a tradutora, Knopf afirmou que o livro era “o trabalho mais importante de Jorge Amado em um longo período” (TOOGE, 2009, p. 119). Alguns dias antes, o editor escreveu para o escritor tecendo o seguinte comentário sobre o livro: “Estou me divertindo muito lendo a tradução. Que homem amplamente informado você é. Eu imagino se seus amigos e admiradores em seu próprio país percebem isso” (KNOPF apud

TOOGE, 2009, p. 119). A expressão “amplamente informado” faz referência às múltiplas teorias raciais que vigoraram no final do século XIX e começo do século XX e que estão presentes no livro de Amado³⁴. Na carta, Knopf conta que, quando estudou na Universidade de Columbia, o antropólogo Franz Boas lecionava na instituição. A recordação vem à tona aqui, porque o culturalismo de Boas influenciou toda a obra de Gilberto Freyre, que foi seu aluno. Por sua vez, *Tenda dos milagres* é uma espécie de versão em romance sobre a teoria de Freyre, e a mistura de raças aparece como solução para o Brasil. No livro, uma personagem é claramente inspirada em Franz Boas. É o professor James D. Levenson, também professor de Columbia, que vem ao Brasil e desencadeia o interesse póstumo sobre a obra da personagem principal, o mulato Pedro Archanjo, um bedel autodidata e defensor da mestiçagem. Pedro Archanjo, por sua vez, é inspirado no baiano Manuel Querino, que, assim como Archanjo, defendia as qualidades dos mestiços frente ao racismo vigente enquanto paradigma científico da época (SPERB, 2012).

Mesmo com a empolgação, expressa em carta para a tradutora e para o autor, Knopf tinha uma preocupação com a recepção. De acordo com o editor, algumas partes do livro poderiam parecer escritas em *grego* para o leitor norte-americano:

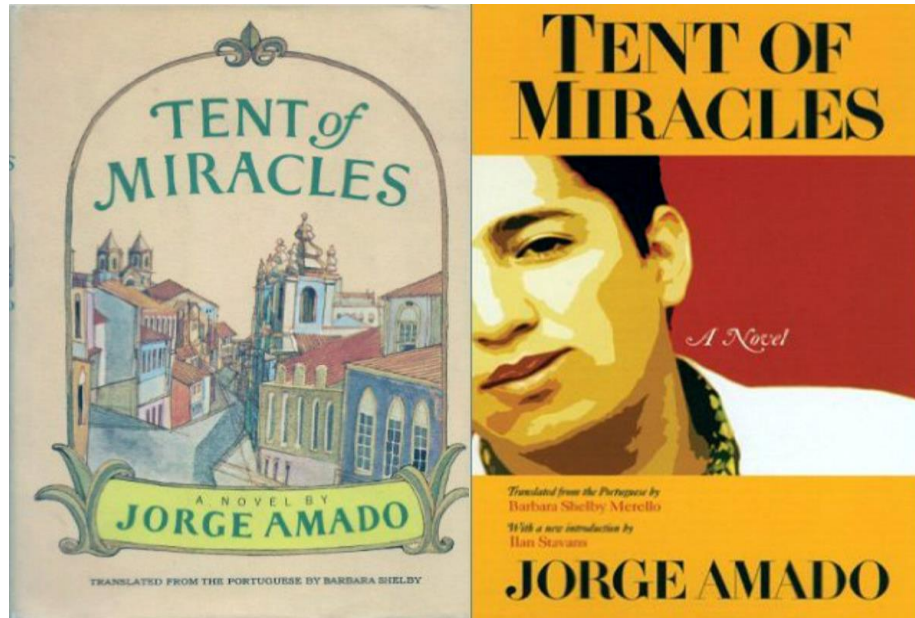
O problema – é claro – é que, apesar de todos os nossos esforços – e eles foram consideráveis nos últimos dez anos – nós não fizemos [do nome] 'Amado' um nome conhecido, e há muito no presente livro que será realmente *grego* para o leitor americano. Em primeiro lugar, ele traça uma linha muito fina, eu acho, entre fato e ficção, embora no meu ponto de vista, ele não deixe clara a identidade do narrador, parece-me claramente o próprio Jorge. Claro, a história se liga – ou melhor, as colocações dele se ligam – à questão do racismo em todos os lugares hoje, e se o livro for bem recebido, como deveria ser em certos setores estratégicos, ele pode, apesar de todo seu material exótico, ter uma boa venda. O que ele deve ter, é claro, é um glossário, que nós achamos que você [Barbara Shelby] pode oferecer (KNOPF apud TOOGE, 2009, p 120).

As capas de *Tenda dos milagres*, do mesmo modo que a temática da narrativa, diferem dos demais livros de Jorge Amado. Como já vimos neste trabalho, a maioria das demais edições tinha um apelo visual voltado ao exotismo. A primeira edição, de 1971, traz na capa uma ilustração do Pelourinho, espaço em que a história se desenvolve e onde fica a “tenda dos milagres” - a oficina do escultor Lídio Corró, que faz gravuras de santos para fiéis cujas causas foram atendidas. Na edição mais atual, de 2003, publicada pela editora da Universidade de Wisconsin, há um retrato de Pedro Archanjo, o personagem principal – uma discrepância em

³⁴As teorias raciais e mestiçagem em *Tenda dos Milagres* é o título da dissertação desta autora, defendida no programa de mestrado em Letras, Cultura e Regionalidade, em 2012, na Universidade de Caxias do Sul (UCS).

relação a tantas capas estampadas com mulheres.

Figura 7: Capas de *Tenda dos Milagres*



Fonte: Montagem da autora com as capas de 1971 e 2003

Discorrer acerca de questões que denotam a *materialidade* de um livro, o tipo de capa, de ilustração, de informações iniciais apresentadas ao leitor, é importante para entendermos melhor o fenômeno da recepção. Ao ser lido, o texto não pode ser dissociado de seu suporte. Sobre este aspecto, Chartier (2001) assevera que o livro não pode ser ignorado na relação entre texto e leitor. Isso porque o livro, enquanto suporte, depende de uma “organização tipográfica” que “traduz, claramente, uma intenção editorial e porque pode revelar a marca, no próprio objeto, das maneiras populares de ler” (CHARTIER, 2001, p.99). Nessas características gráficas, por exemplo, poderíamos enquadrar os desenhos das capas e ilustrações internas. De maneira geral, esses traços são definidos pelo editor, não pelo autor. Por essa razão, a parte gráfica de um livro é diretamente relacionada com estratégias de circulação que, em um sistema literário profissionalizado, são responsabilidade do editor. Se pensarmos em Jorge Amado e nas edições de Knopf, com suas capas vibrantes, podemos verificar a intencionalidade de mostrar a obra como “tropical”, assim como vimos nas demais imagens expostas neste capítulo. Ainda de acordo com Chartier:

Reconhecer como um trabalho tipográfico inscreve no impresso a leitura que o editor-livreiro supõe para seu público é, de fato, reencontrar a inspiração da estética da recepção, mas deslocando e aumentando seu objeto. Ao centrar sua atenção apenas na relação autor/leitor nas obras com estatuto literário, essa forma de crítica textual limita

duplamente seu enfoque da leitura. De um lado, ignora os efeitos produzidos pelos dispositivos de produção de livros na recepção dos textos, portanto, na construção de sua significação através do ato de leitura (CHARTIER, 2001, p. 99).

É significativo que Chartier (2001) veja no trabalho tipográfico a manifestação do conceito, elaborado por um editor, acerca dos leitores e possíveis leitores de uma obra. O francês evoca a estética da recepção, justamente porque essa teoria desloca o foco, antes exclusivo do texto, para o leitor. Nesse processo de leitura, Chartier de certa maneira acrescenta o aspecto da materialidade do livro às hipóteses de Jauss (1979). Roger Chartier explora a ideia da relevância do livro, enquanto objeto, de forma acentuada. O historiador afirma que os “dispositivos tipográficos têm, portanto, tanta importância, ou até mais, do que os ‘sinais’ textuais, pois são eles que dão suportes móveis às possíveis atualizações do texto” (CHARTIER, 2001, p. 100). Essa importância estaria alicerçada no raciocínio de que a aparência e a forma do livro “permitem um comércio perpétuo entre textos imóveis e leitores que mudam, traduzindo no impresso as mutações de horizonte de expectativa do público e propondo novas significações além daquelas que o autor pretendia impor a seus primeiros leitores” (CHARTIER, 2001, p. 100).

A hipótese de Chartier é adequada aqui, porque, ao se compararem diferentes capas de edições norte-americanas de Jorge Amado, pode-se verificar claramente o quanto os dispositivos gráficos dizem sobre os leitores imaginados pelo editor para aquele livro. A capa de *Tent of miracles*, de 1971, por exemplo, mostra o Pelourinho, cartão-postal da Bahia e do Brasil, ponto turístico conhecido internacionalmente. A escolha revela uma estratégia ligada à brasilidade, reflexo ainda da política da boa vizinhança. Por outro lado, a capa da edição de 2003, publicada trinta e dois anos depois, mostra apenas um homem que supomos ser o protagonista, Miguel Archanjo. Não há nenhuma marca identitária de nacionalidade na imagem que não sejam as feições latinas do rosto do homem. A escolha pode revelar um significado que diz muito mais sobre os próprios norte-americanos, que lidam com a questão migratória de latino-americanos mais acentuadamente nas últimas duas décadas, do que sobre o país de origem da obra.

Assim, o que Chartier (2001) afirma é que os dispositivos tipográficos auxiliam a interpretar o ato de leitura e dão pistas sobre o horizonte de expectativas do leitor. Eles ajudam mais nessa tarefa, segundo Chartier, do que o próprio texto. O historiador francês dialoga permanentemente com as teorias de Jauss, para cujo autor:

A experiência estética não se inicia pela compreensão e interpretação do significado

de uma obra; menos ainda, pela reconstrução da intenção do autor. A experiência primária de uma obra de arte realiza-se na sintonia com seu efeito estético, i.e., na compreensão fruidora e na fruição compreensiva. Uma interpretação que ignorasse esta experiência estética primeira seria própria de presunção do filólogo que cultivasse o engano de supor que o texto fora feito, não para o leitor, mas sim, especialmente, para ser interpretado. Disso resulta a dupla tarefa hermenêutica literária: diferenciar metodicamente os dois modos de recepção. Ou seja, de um lado aclarar o processo atual em que se concretizam o efeito e o significado do texto para o leitor contemporâneo e, de outro, reconstruir o processo histórico pelo qual o texto é sempre recebido e reinterpretado diferentemente, por leitores de tempos diversos. A aplicação, portanto, deve ter por finalidade comparar o efeito atual de uma obra de arte com o desenvolvimento histórico de sua experiência e formar juízo estético, com base nas duas instâncias de efeito e recepção. (JAUSS, 1979, p.46)

Pode-se interpretar a concepção de Jauss como uma proposta de avaliação estética de uma obra a partir do seu efeito e recepção e, portanto, com base na experiência do leitor. Chartier concorda com o postulado, mas enxerga um problema: a estética da recepção considera “que os dispositivos textuais impõem necessariamente ao leitor uma posição relativa à obra”, ao mesmo tempo em que “reconhece a pluralidade das leituras possíveis do mesmo texto” (CHARTIER, 2001, p.100). Para o historiador francês, por conseguinte, a estética da recepção vislumbra o horizonte de expectativas dos leitores “como sendo unitário”³⁵, através da “decifração correta dos sinais depositados no texto” (CHARTIER, 2001, p.100). Além do mais, a leitura diferenciada seria possível, porém, graças a elementos externos ao texto, elementos sociais. Esses “elementos diferenciais” fora do texto tirariam o foco do leitor, redirecionando a atenção à sociedade.

Essas duas características da estética da recepção seriam, para Chartier, impasses que poderiam ser “reduzidos” ao se dispensar mais atenção aos elementos tipográficos. Os sinais gráficos, além de expressarem interpretações da obra, também fariam uma espécie de controle da recepção. Nas palavras do pesquisador:

Uma atenção dada aos dispositivos tipográficos permite, talvez, reduzir essa ambiguidade, já que inscrevem no objeto tipográfico leituras socialmente diferenciadas (ou, ao menos, as representações feitas pelos fabricantes de impressos). É necessário, portanto, tentar sinalizar o social no objeto impresso, controlando sempre as hipóteses construídas a partir de análise das formas através do que, algumas vezes, leitores populares contaram de sua maneira de ler (CHARTIER, 2001, p. 100).

A partir desses pressupostos, pode-se verificar como a editora de Knopf estava

³⁵ Chartier é um crítico dessa “universalização” do leitor na teoria da estética da recepção. Nas palavras do francês, é “um leitor que de fato universaliza a posição ou a capacidade de leitura do leitor profissional do século XX, ao ponto de existir o chiste de que o leitor da teoria da recepção é a projeção para o universal da figura do próprio Hans Robert Jauss, seu grande impulsionador” (CHARTIER, 2001, p.31)

possivelmente consciente do impacto que as capas dos livros de Jorge Amado causariam nos leitores e possíveis leitores, ao explorarem imagens e figuras ligadas à brasilidade e ao exotismo.

Não apenas Chartier, mas também Pierre Bourdieu concebe que um livro possui marcas e que chega ao leitor com estes sinais. Estes indícios apontam a qual sistema a obra pertence e a sua classificação, mesmo que implícita. Para Bourdieu,

[...] um livro não chega jamais ao leitor sem marcas. Ele é marcado em relação a sistemas de classificação implícitos, e um dos papéis da sociologia da leitura é tentar descobrir o sistema de classificação implícita que os leitores põem em ação ao dizer: o livro “é para mim” ou “não é para mim”, “muito difícil” ou “fácil”, etc. Quando o livro chega a um leitor, está predisposto a receber marcas que são históricas (BOURDIEU, 2001, p.248).

Essas marcas são, fundamentalmente, fruto do trabalho do editor, função de uma editora, que deve dedicar-se, preocupar-se com a circulação, distribuição e recepção dos livros. Aliás, sem o trabalho de edição, o livro não chegaria ao seu público, como se demonstra no início deste capítulo. Chartier chega a afirmar que o editor é um “maestro do processo de publicação” (2001, p.51). Nas palavras do pesquisador, no prólogo de *Cultura Escrita, Literatura e História*, “as técnicas mudam e, com elas, os protagonistas da fabricação do livro, mas permanece o fato de que o texto do autor não pode chegar a seu leitor senão quando as muitas decisões e operações lhe deram forma de livro. Não dá para esquecer isso ao lê-lo” (CHARTIER, 2001, p. 10).

De fato, os protagonistas mudam durante o percurso editorial de um mesmo autor, como no caso de Jorge Amado. Se a relação do escritor brasileiro com Alfred Knopf foi profícua, ela não foi eterna. Em 1984, com a morte do editor Alfred Knopf, o percurso editorial de Jorge Amado é renovado. Sua obra, então, passa a ser publicada pela editora Bantam, que pagou duzentos e cinquenta mil dólares pelos direitos de *Tocaia grande*, em 1988, valor acima da média, até mesmo para um escritor popular e com frequente adaptação para televisão e cinema, como Jorge Amado.

Sobre a polêmica causada pelo alto valor pago a Jorge Amado, abordada nas páginas do *New York Times* de 24 de janeiro daquele ano, supõe-se que a valorização da obra do autor tenha desencadeado uma série de reimpressões e publicações dos seu livros, conforme é visível na tabela da página 51.

Acerca do período anterior, Amado comenta: “As edições Knopf foram muito importantes para mim, divulgaram muito meus livros. Mas, a partir de um certo momento,

sobretudo quando Alfred Knopf se retirou, achei que a editora não tinha mais o mesmo interesse pelo meu trabalho” (AMADO apud RAILLARD, 1990, p. 206). O autor segue seu depoimento:

Em 1985 a editora Bantam, de New York, pagou-me adiantamento relevante pelos direitos de tradução de *Tocaia grande*, o preço desabitual mereceu comentário do *New York Times*, possibilitou-me um *pied-à-terre* em Paris. Descontados os impostos e a comissão do agente, os cobres da Bantam, somados aos pé-de-meia de Zélia, suas economias, deram na exata medida para pagar a mansarda do Quai des Celestins: da janela vemos o Sena, a Notre Dame, a Torre Eiffel (...) (AMADO, 1992, p. 68-69).

Jorge Amado era um "homem extremamente epistolar" (DIMAS, 2012, p. 111) e esse apreço pelo envio de cartas, nunca deixadas sem respostas, pode ser constatado no acervo de Alfred Knopf, na Universidade do Texas. São quase setenta caixas com suas correspondências no arquivo. Para compararmos, há 49 caixas com material de Alfredo Machado, editor de Jorge Amado no Brasil, pela Record, e 35 caixas de José Olympio, ex-editor de Amado neste país (DIMAS, 2012, p. 111).

Sobre essa troca de cartas, Antonio Dimas assinala que "aos poucos – isso é perceptível – vai-se abasileirando o capitalista americano; devagar, devagar, americaniza-se o então comunista baiano" (DIMAS, 2012, p. 111).

A despeito de alguns insucessos editoriais, o que podemos perceber, por esta breve revisão do percurso editorial de Jorge Amado nos Estados Unidos, é que ela foi muito mais favorável do que desvantajosa. Afinal, Jorge Amado era, em 1970, “o único sul-americano que podia se vangloriar de ter seis títulos publicados em inglês” (ROSTAGNO apud DIMAS, 2012, p. 110). Sobre a obra de Jorge Amado, a francesa Alice Raillard afirma que se trata de um *continente*. Ela afirma que é “uma obra que é um continente, como o Brasil, cuja imagem ela projeta constantemente com sua luz e sua face de sombra” (RAILLARD, 1990, p. 13).

Jorge Amado foi traduzido para mais de quarenta idiomas, mas parece não ter deixado que o número lhe *subisse à cabeça*, como popularmente se diz, em referência ao sucesso. Questionado pelo historiador Francisco Iglésias sobre quais *emoções* as traduções pelo mundo lhe causavam, Jorge Amado respondeu: “Eu fico muito satisfeito, claro, mas sem que isso me leve a pensar que eu tenha uma determinada importância. Eu sempre temo exagerar o valor dessas coisas e chegar a uma falsa impressão a respeito de mim mesmo” (AMADO, 1997, p. 49).

Sobre as primeiras traduções, o autor revelou que, naquela época, “podia haver mais emoção, mas eu naquele tempo já me preocupava em não ser tentado ao exagero devido a meras circunstâncias. Essas coisas circunstanciais devem ser vistas assim, como são, você não pode

se deixar levar por elas” (AMADO, 1997, p. 50). Ele também respondeu que não costumava conferir as traduções. Em tom de brincadeira, comentou: “a melhor tradução é aquela feita num idioma que você não entende, aquela que você não pode checar” (AMADO, 1997, p. 50).

4 OS LIVROS DE JORGE AMADO NO *NEW YORK TIMES*

A obra de Jorge Amado foi abordada pelo *New York Times* de diferentes maneiras. O jornal publicou matérias sobre os direitos autorais, como no caso do lucrativo *Tocaia grande*³⁶, resenhas críticas para diferentes livros, notas breves e informativas e listas de lançamentos ou livros mais vendidos. As obras de Jorge Amado foram pauta³⁷, expressão no jargão jornalístico que significa "assunto" ou "abordagem" (LAGE, 2010, p. 73), no jornal em diferentes gêneros textuais como os citados.

O percurso editorial do escritor brasileiro registrado pelo *New York Times*, tratado aqui como um recorte de sua recepção nos Estados Unidos, está ligado também à própria história do jornal e ao jornalismo cultural sobre livros e literatura. Por isso, este capítulo tem por objetivo conceituar o jornalismo e o jornalismo cultural, especificamente o praticado pelo *New York Times* a partir do século XX. Outro objetivo deste capítulo é sistematizar o material coletado no acervo do jornal a respeito de Jorge Amado. Por isso, os conceitos de gênero jornalístico também são relevantes neste trabalho. Afinal, eles servem para a catalogação e classificação dos diferentes tipos de textos, que serão analisados ao final do trabalho. A tabela com as publicações sobre Jorge Amado consta no final do presente capítulo.

O jornal *New York Times* foi selecionado nesta pesquisa como base para a análise da recepção de Jorge Amado nos Estados Unidos. Não obstante, a escolha do periódico também é pertinente porque este é considerado um "jornal de referência". A expressão refere-se a jornais que possuem características como

ter tradição, prestígio e credibilidade; servir de referência a outros jornais no próprio país; voltar-se para a política, a economia e os assuntos internacionais; ter como público um leitor competente do mundo público (as elites econômica e cultural), e possuir índices elevados de tiragem e circulação" (ZAMIN, 2014, p.931).

De acordo com Zamin, em sua revisão do conceito de "jornalismo de referência", a ideia abrange as publicações que são referência no seu próprio país, mas também em outros países, colaborando inclusive para questões de diplomacia e sendo citadas por outros veículos de

³⁶ O caso será detalhado no próximo capítulo.

³⁷ Há, ainda, um segundo significado para o termo "pauta", diferente do sentido adotado no texto. A pauta também é o "projeto do texto" (LAGE, 2010, p.55). Para as notícias, as pautas são "indicações de fatos programados, da continuação de eventos já ocorridos e dos quais se espera desdobramento" (LAGE, 2010, p.55). Já para as reportagens, a "pauta deve indicar de que maneira o assunto será abordado (a linha editorial); prever que tipo de ilustrações, e quantas, a reportagem terá; precisar o tempo de apuração, os deslocamentos da equipe, o tamanho e até a linha editorial da matéria. Para tudo isso, é preciso dispor de dados" (LAGE, 2010, p.55). A diferença entre "notícia" e "reportagem" será abordada neste capítulo.

imprensa, o que lhes confere ainda mais prestígio (ZAMIN, 2014, p.932). A concepção de “jornalismo de referência”, portanto, corrobora a percepção de que o *New York Times* pode ser definido por esse termo. Além disso, jornais de referência “respeitam a inteligência do leitor e mostram grande interesse pelos assuntos internacionais, pelos negócios globais, pelas questões culturais e pela coisa pública. Suas opiniões são bem elaboradas e articuladas” (MOLINA, 2008, p. 11). Existem, também, características “físicas” que são comuns entre os jornais de referência do mundo, como “apresentação gráfica sóbria, sofisticação estilística e apelo cosmopolita” (MOLINA, 2008, p. 11). Os jornais de referência “tentam hierarquizar a informação e apresentar um quadro coerente dos eventos, em lugar de um mosaico confuso de notícias” (MOLINA, 2008, p. 11).

Todavia, discutir se o *New York Times* é “o melhor jornal do mundo” é uma questão para ser avaliada por pesquisadores interessados no tema. Porém, Molina assevera que o *Times* “é, com certeza, o jornal mais importante do país mais poderoso” (MOLINA, 2008, p. 112), A respeito disso, o autor argumenta:

The New York Times não é o jornal de maior circulação do mundo e está longe de ser o mais rentável. Mas suas informações e suas opiniões têm um peso extraordinário na Casa Branca, no Congresso, em Wall Street, nas chancelarias, nas universidades, nos organismos internacionais e no resto da mídia (MOLINA, 2008, p. 112).

O jornal também é referência quando se aborda a cobertura³⁸ de cultura, incluindo, não apenas pintura, teatro, cinema, música, mas também a literatura. “Tradicionalmente, o número de críticos e de jornalistas do *Times* dedicados às artes e aos livros tem sido muito superior ao de qualquer diário dos Estados Unidos e possivelmente do mundo” (MOLINA, 2008, p. 152-153). Molina demonstra que o *New York Times*, em 1990, na editoria de artes, empregava “21 críticos *full-time* e 10 colaboradores, 16 repórteres, 28 editores e redatores, 28 críticos de livros e 11 editores da seção de livros” (MOLINA, 2008, p. 153).

O jornalismo é considerado por pesquisadores da área como um “campo específico do conhecimento humano” (PENA, 2005, p. 213). Como é sabido, este campo é um dos que medeiam a recepção de uma obra literária – neste caso, os livros de Jorge Amado. Portanto, um histórico da atividade do jornalismo cultural, mesmo que breve, faz-se relevante para a compreensão de sua influência dentro de um sistema literário.

³⁸ A cobertura de um jornal é o “trabalho de apuração de um fato ou assunto. Pode prolongar-se ou tornar-se permanente, fixando repórteres em determinado setor (ministérios, Congresso, etc). Área sob responsabilidade de um repórter ou editoria” (LAGE, 2010, p. 71).

4.1 Jornalismo e Literatura

O sociólogo norte-americano Robert E. Park, um dos principais pensadores da Escola de Chicago³⁹, sustenta que a história do jornalismo é uma história “natural” (PARK, 2008, p.33). A Escola de Chicago “foi fundadora da reflexão teórica sobre a comunicação, lançou os fundamentos do que se convencionou chamar de interacionismo simbólico” (RÜDIGER, 2011, p. 37). Para os pensadores dessa escola, a “sociedade não pode ser estudada fora dos processos de interação entre as pessoas, constituída simbolicamente pela comunicação” (RÜDIGER, 2011, p. 37). Além disso, “as pessoas se relacionam através de símbolos” e os “símbolos estruturam o processo da comunicação” (RÜDIGER, 2011, p. 37).

Por essa visão sistêmica vinculada à Escola de Chicago, Park assegura que o jornal “é o resultado de um processo histórico do qual muitos indivíduos participam sem prever qual seria o produto final de seu trabalho” (PARK, 2008, p. 33)⁴⁰. Com isso, o autor busca afirmar que ninguém buscou fazer o jornal do modo como o conhecemos, mas que “o tipo de jornal que existe é o tipo que sobreviveu sob as condições da vida moderna” (PARK, 2008, p. 33). Ao citar nomes de personagens que marcaram a história do jornalismo, como Joseph Pulitzer (1847-1911), Park assevera que eles encontraram o “tipo de jornal” que as pessoas leriam e “tiveram a coragem de publicá-lo” (PARK, 2008, p. 33). Acerca desta noção, o autor sustenta que

A história natural da imprensa é a história desta espécie sobrevivente. É uma narrativa das condições sob as quais o jornal existente cresceu e tomou forma. Um jornal não é simplesmente impresso. É publicado e lido. Se não for assim, não será um jornal. A luta pela existência no caso do jornal tem sido a luta pela circulação. O jornal que não é lido para de ter influência na comunidade. O poder da imprensa pode ser, grosso modo, medido pelo número de pessoas que a leem. O crescimento das grandes cidades aumentou fortemente o tamanho do público leitor. A literatura que era um luxo no campo se tornou uma necessidade na cidade. No ambiente urbano, a alfabetização é semelhante à necessidade da fala. É a razão da existência de tantos jornais de língua estrangeira (PARK, 2008, p. 33).

Além de sociólogo, Park também foi jornalista. Depois de lecionar na Universidade de Harvard, onde cursou seu doutorado, Park foi repórter. Ele trabalhou em diversos jornais norte-americanos e chegou ao posto de editor-chefe do *Free Press*, o principal periódico da cidade de

³⁹ A trajetória da Universidade de Chicago está ligada à família Rockefeller, que também contribuiu para estreitar os laços culturais entre os Estados Unidos e o Brasil, como exposto neste trabalho no capítulo sobre o tema. A Universidade foi criada em 1895 graças à doação milionária de John D. Rockefeller, fundador da Standar Oil (BECKER, 1996, p. 176). A chamada “Escola” de Chicago era um grupo de sociólogos que se dedicavam a estudar as dinâmicas da sociedade norte-americana nos ambientes urbanos.

⁴⁰ O texto foi publicado originalmente em 1923 no *American Journal of Sociology*, da Universidade de Chicago.

Detroit (BECKER, 1996, p. 180). É desta convivência íntima com a atividade de jornalista que, após ingressar no corpo docente da Universidade de Chicago, passa a investigar também a imprensa e suas relações sociais sob o prisma científico.

Relativamente às características de um jornal, sabe-se que um periódico não deve conter apenas “registros úteis destinados a orientar a vida das pessoas a curto prazo”, assim como não precisa ser uma “ata do cotidiano de um lugar” (NOBLAT, 2002, p.21). Um jornal é, “ou deveria ser, um espelho da consciência crítica de uma comunidade em determinado espaço de tempo. Um espelho que reflita com nitidez a dimensão aproximada ou real dessa consciência. E que não tema jamais ampliá-la” (NOBLAT, 2002, p.21). Acerca dessas características e funções, Benetti (2013) conceitua jornalismo de forma crítica e define o jornalismo através de doze premissas:

1. É uma forma de conhecimento que trata do presente e dos eventos que dizem respeito ao homem;
2. Utiliza mapas culturais de significado que circulam na sociedade;
3. Contribui para consolidar normas, práticas, quadros interpretativos e supostos consensos;
4. Tem natureza pública;
5. Institui-se de um quadro de relações assimétricas de poder;
6. Estrutura-se a partir de noções de verdade e de credibilidade;
7. Legitimou-se historicamente como uma prática autorizada a narrar a realidade;
8. Diz-se representativo da diversidade social;
9. Apresenta-se como um sistema perito;
10. Obedece a interesses econômicos, estruturais, hierárquicos, temporais e éticos;
11. É afetado por questões técnicas relativas ao suporte midiático; e
12. É um discurso com regras próprias de constituição e de reconhecimento, inscrito em um contrato de comunicação (BENETTI, 2013, p.44).

Embora algumas dessas premissas não se apliquem ao corpus deste trabalho, relativo ao jornalismo cultural praticado pelo *New York Times*, mais especificamente quando aborda o escritor Jorge Amado, a conceituação de Benetti serve como uma orientação a respeito deste campo. Na sua revisão sobre as definições possíveis do jornalismo, Benetti conclui que existem muitas variáveis válidas e que cada uma delas indica “uma preferência por uma ou outra perspectiva epistêmica” (BENETTI, 2013, p. 45). Entre as diferentes perspectivas possíveis, a pesquisadora elenca o jornalismo como modo de conhecimento, campo relacionado a outros campos, vigilância do poder, prática profissional, ciência e disciplina, negócio e instituição, agendamento de temas e de como pensá-los, sistema cultural, prática iluminista, representação e construção social da realidade e discurso e narrativa (BENETTI, 2013, p. 45).

Todavia, refletir sobre o jornalismo não é ponderar sobre os fatos e acontecimentos em si mesmos, mas é pensar sobre uma “representação discursiva de fatos e ideias da vida do homem, construída para se contar ou mostrar a outrem” (SOUSA, 2008, p. 5). Por isso, o

jornalismo “é uma representação discursiva da vida humana na sua diversidade de vivências e ideias” (SOUSA, 2008, p. 5). O pesquisador português sustenta que a origem do jornalismo é datada na pré-história da humanidade, desde que “os seres humanos começaram a transmitir informações e novidades e a contar histórias” (SOUSA, 2008, p. 5). Essa transmissão de informações ocorria tanto por necessidade (o autor ressalta que nenhuma sociedade sobreviveu sem informação) quanto por entretenimento e até por preservação da memória. As próprias pinturas rupestres seriam exemplos de registros de acontecimentos relevantes (SOUSA, 2008, p. 5).

Por outro lado, há teóricos que sustentam que a origem do jornalismo não reside na necessidade de troca de informações para a sobrevivência dos homens da caverna ou até mesmo na antiguidade. Para eles, o surgimento deste campo é posterior. O jornalismo seria subsequente até mesmo ao advento do jornal, enquanto suporte material. “O jornal surgiu primeiro, e o jornalismo é algo mais complexo do que parece à primeira vista” (CARVALHO, 2014, p. 121). Em relação a esta perspectiva, Carvalho demonstra:

Afirmar que o jornal veio primeiro, e somente após ele surgiu o que hoje denominamos jornalismo é reconhecer que as primeiras formas de divulgação de informações não experimentaram a sofisticação pelas quais, sobretudo da segunda metade do século XIX em diante, ambos passam a apresentar. Mas é, ainda que isso pareça contraditório, também admitir que o jornalismo tem seu germen antes desse período de amadurecimento à medida, por exemplo, que as folhas impressas de circulação regular já nascem, no século XVII, com os rudimentos de noções como qualidade gráfica e visual, do mesmo modo que os textos para elas produzidos deveriam se “conformar” às especificidades de circulação e leitura do material disponibilizado (CARVALHO, 2014, p. 123).

Deste modo, o Carvalho sustenta que o advento do jornalismo é inerente à modernidade, às necessidades de um tempo moderno que exige mais informação e não opinião, ficção ou até “fofoca” (PARK, 2008, p. 16), como nos primeiros jornais. Por isso, Carvalho assevera que o suporte jornal é anterior ao jornalismo. Os primeiros periódicos eram semelhantes aos jornais na sua forma (papel, diagramação, distribuição) com as publicações modernas, porém diferiam no conteúdo. O material publicado ainda não seguia os preceitos do jornalismo profissionalizado e estruturado, mas contava com poesias, romances e muita opinião.

É válido destacar que existe “uma íntima relação entre os processos comunicacionais e os desenvolvimentos sociais. Isso porque a comunicação, ao permitir o intercâmbio de mensagens, concretiza uma série de funções” (HOHLFELDT, 2005, p. 63). Entre as atribuições destacadas por Hohlfeldt, estão “informar, constituir um consenso de opinião – ou, ao menos –

uma sólida maioria – persuadir ou convencer, prevenir aconselhamentos, aconselhar quanto a atitudes e ações, constituir identidades, e até mesmo divertir” (HOHLFELDT, 2005, p. 63).

Não obstante as diferenças teóricas que indicam a origem do jornalismo (pré-história x modernidade), ambas as correntes apontam para uma característica intrínseca ao jornalismo: a narratividade. Os fatos e acontecimentos não são dispostos em tabelas ou listas, mas em forma de texto, com começo, meio e fim, cronologia clara e “personagens”. A característica da narratividade foi potencializada a partir do século XX. Este reforço à narratividade decorreu de um acréscimo de outras noções ligada à prática jornalística: “objetividade, neutralidade e isenção” (CARVALHO, 2014, p. 126). Com a necessidade de um texto mais objetivo, foi preciso aprimorar os “modos de contar noticiosamente o mundo, contrapondo-se à linguagem panfletária que muitos estudiosos apontam como a característica mais marcante do jornalismo praticado até os finais do século XIX” (CARVALHO, 2014, p. 127).

A narratividade também é um elo entre jornalismo e literatura. Por isso, em diversas “histórias do jornalismo”, pesquisadores indicam as influências da literatura para o surgimento do jornalismo tal como o conhecemos e também apontam a literatura como propulsor do suporte do jornalismo, o jornal impresso. Esta última relação entre jornalismo e literatura decorre do fato de que os folhetins impulsionavam a venda dos jornais, viabilizando-os economicamente e colaborando para sua decorrente profissionalização, com jornalistas contratados para apurar e escrever notícias. Acerca do vínculo entre jornalismo e literatura, Hohlfeldt assevera:

Os avanços tecnológicos alcançados a partir de meados do século XIX e os episódios político-culturais deles decorrentes ocasionaram a aproximação eficiente, pela primeira vez na história ocidental, da literatura e da imprensa. Graças à evolução propiciada pela invenção do tipo móvel de Guttenberg, assistia-se ao lançamento do jornal diário, simultaneamente com o surgimento da publicidade e, sobretudo, a venda do periódico mediante assinaturas (HOHLFELDT, 2003, p. 17).

É inserido no contexto descrito acima que os franceses Émile de Girardin e Armand Dutacq fundam o jornal *La Presse*, em Paris. O periódico foi o primeiro a ser entregue a leitores assinantes (HOHLFELDT, 2003, p. 17). Os dois, porém, romperam a sociedade. Foi assim que Dutacq criou o jornal *Le Siècle* e passou a publicar textos de ficção “no lugar físico” da página de jornal chamado *feuilleton*. Em 5 de agosto de 1836, o primeiro texto escolhido foi um romance anônimo, portanto sem direitos autorais, com o título *El lazarrillo de Tormes*, que teria originado o romance picaresco europeu (HOHLFELDT, 2003, p. 18). Este foi uma “espécie de modelo nas narrativas que passariam a se publicar neste mesmo espaço em diferentes jornais” com traços como “mobilidade geográfica e social, episódios de grandes efeitos dramáticos,

busca da verdadeira identidade da personagem, etc.” (HOHLFELDT, 2003, p. 18). O pesquisador também sustenta que o folhetim desempenhou papel relevante na disseminação do hábito da leitura, especialmente de uma narrativa longa, de enredo complexo (HOHLFELDT, 2003, p. 18). Além da complexidade do enredo, outros traços definiam o folhetim, como “grande número de personagens, ações eletrizantes, detalhes em torno do passado cuidadosamente omitidos pelo narrador até determinado momento da ação, uma estrutura montada de maneira a fazer coincidir um efeito de suspense com o final do espaço” (HOHLFELDT, 2003, p. 19). Sobre a propagação do folhetim, Hohlfeldt atesta que:

O sucesso de tais publicações é tão grande que, logo em seguida, as mesmas gráficas que imprimem os jornais diários passam a produzir em volumes adensados aqueles textos consagrados pelos leitores. Aumenta, assim, o público capaz de ler e consumir literatura, num momento em que não distingue, em hipótese alguma, a produção do que mais tarde viria a ser consagrado pela história literária e aquele conjunto de obras que, na virada do século, já estaria relegado ao esquecimento, considerado produção esteticamente inferior (HOHLFELDT, 2003, p. 19).

Daquela produção, como destaca o pesquisador, muito foi esquecido. Porém, alguns textos tornaram-se clássicos da literatura mundial, como os textos de Victor Hugo, Charles Dickens e Honoré de Balzac. Em relação à noção de que os folhetins e seus escritores faziam parte da cena literária propriamente dita, o pesquisador atesta que o folhetim “não se distinguia, nem pelo circuito de produção e circulação, nem pelo juízo da crítica, do chamado romance literário” (HOHLFELDT, 2003, p. 33). Portanto, o folhetim foi inserido na “série geral do romance romântico” e também contribuiu para a “popularização do gênero como um todo, junto ao gosto do público” (HOHLFELDT, 2003, p. 33).

Desse modo, Hohlfeldt argumenta que “a literatura popularizou-se através do jornalismo” (HOHLFELDT, 2003, p. 30). Além disso, “escritores sobreviviam do jornalismo enquanto desenvolviam suas obras” (HOHLFELDT, 2003, p. 30). Por isso, escrever não era apenas um ofício, mas uma “atividade respeitada” (HOHLFELDT, 2003, p. 30). Se Hohlfeldt sustenta que a literatura ganhou impulso com o jornalismo, ousa-se considerar que o contrário também é verdade, uma vez que os folhetins eram um motivo considerável para o consumo de jornais, o que possibilitaria seu amadurecimento econômico como campo e, conseqüentemente, sua profissionalização.

No Brasil, os folhetins também tiveram espaço, seja com autores nacionais ou com traduções francesas. A literatura da França já possuía um público leitor: entre 1830 a 1854, uma média de quatro traduções eram publicadas por ano (RIBEIRO, 2004, P. 171). Assim, os jornais brasileiros incorporaram os folhetins quase trinta anos depois do seu surgimento em Paris. A

partir de 1860, os folhetins foram assimilados pelos periódicos brasileiros. “O público-leitor foi o grande incentivador desta prática, alimentada pelo aumento das vendas e das tiragens dos jornais” (RIBEIRO, 2004, p. 171).

Assim, jornalismo e literatura estiveram muito próximos, não apenas no seu “código”, a palavra escrita, mas também nos padrões e nas dinâmicas do campo literário que foram assimilados pelo jornalismo. No que tange o jornalismo cultural, que abordaremos mais especificamente neste capítulo, as páginas impressas não continham apenas “críticas literárias, resenhas e ensaios”, mas “polêmicas (...), reprodução de poemas, de contos e romances entre tantas manifestações específicas do fazer literário” (RIBEIRO, 2004, p. 172). Ribeiro assevera que os “padrões” da literatura foram “incorporados sem mutilações pela imprensa, tornando-a, cada vez mais, a instância que conferia maior visibilidade pública às práticas literárias” (RIBEIRO, 2004, p; 172).

A afinidade entre a literatura e o jornalismo fez emergir “gêneros próprios da sua especificidade discursiva” (RIBEIRO, 2004, p. 172). Ribeiro demonstra que a crônica surge como uma espécie de atualização dos temas urbanos. “A crônica exigia do escritor abrir mão do puro subjetivismo e estilística literários em favor de um realismo e de um certo compromisso com a sociedade (características oriundas dos princípios formais do discurso jornalístico)” (RIBEIRO, 2004, p; 172). Para Ribeiro, a crônica como escrita naquele período era um “meio caminho” entre o jornalismo e a literatura. Isso porque, assevera Ribeiro, a crônica permitia, por um lado “ironias, figuras de linguagem e subjetivismo próprio à personalidade autoral, mas, por outro, requeria proximidade com os eventos correntes da vida social, com a cotidianidade e seu desenrolar de fatos e ações” (2004, p. 173). Esta característica é o que torna certas crônicas muito datadas e desatualizadas quando lidas fora do contexto de produção. A “fugacidade”, porém, não é regra: sabe-se que muitas crônicas são mais literárias do que jornalísticas e, por isso, acabam sobrevivendo ao teste do tempo.

Os dois campos, contudo, foram se distanciando conforme o jornalismo adquiria mais autonomia com a sua crescente profissionalização. Se o jornalismo ganhou “fôlego” financeiro para consolidar-se, especialmente com a grande circulação motivada pelos folhetins, a literatura também beneficiou-se do jornalismo. A pesquisadora sustenta que foi no ambiente da imprensa que a literatura “promoveu-se publicamente” (RIBEIRO, 2004, p. 243). Acerca deste aspecto, afirma-se que

Os literatos tinham, independente da imprensa, seus próprios parâmetros e critérios críticos de legitimação da sua produção, Mas era na imprensa que ela saía dos restritos círculos artísticos e intelectuais e ganhava novos leitores. Além disso, o ofício duplo

de jornalista e literato tornou-se, progressivamente, uma fonte de renda indispensável para a maioria dos que tinham preferencialmente ambições literárias. Até onde foi possível à lógica referencial do jornalismo brasileiro incorporar integralmente as produções literárias da época (contos, romances, poemas), os literatos serviam-se sem queixas do espaço jornalístico (RIBEIRO, 2004, p. 243).

O afastamento entre a literatura e o jornalismo, no Brasil – assim como nos Estados Unidos e Europa –, ocorreu devido à valorização da reportagem, que passou a ser mais relevante do que a opinião (RIBEIRO, 2004, p. 242). A acadêmica assevera que essa valorização do noticiário diante de outras formas de texto, pouco jornalísticas, levou à consolidação de um tipo de profissional de jornalismo “educado e treinado em padrões específicos de construção do texto noticioso, que impunha suas regras discursivas a outros setores menos envolvidos em organizar materialmente seus próprios sistemas de produção (RIBEIRO, 2004, p. 242). Entre esses setores menos “organizados” estaria a própria literatura.

Ainda no que tange à proximidade entre o jornalismo e a literatura e a característica narratividade, como já exposto neste capítulo, Sousa (2008) vai além: argumenta que a narração e a enunciação típicas do jornalismo já podiam ser observadas na *Ilíada e Odisseia*, de Homero, textos considerados as primeiras grandes manifestações literárias. O pesquisador português recorda que a narratividade do jornalismo é muito semelhante ao “relato homérico”, que inicia pelos aspectos mais relevantes da ação que vai ser narrada, seguida de outros fatos, normalmente em ordem cronológica. Sousa (2008) cita como exemplo o *Canto I*, da *Ilíada*, que começa com “a frase impactante ‘Canta, ó deusa, a raiva funesta de Aquiles, filho de Peleus, que trouxe um incontável sofrimento aos aqueus e que precipitou no Hades muitas almas valorosas...’” (SOUSA, 2008, p. 9-10). O pesquisador assevera que, na sequência, há o relato da Guerra de Troia até a morte de Heitor, líder Troiano, e os preparativos da guerra, encerrando com o velório deste (SOUSA, 2008, p. 10).

Sousa também compara a técnica jornalística da pirâmide invertida, que narra os acontecimentos a partir do mais importante até o menos importante, em ordem decrescente, com a estrutura do Canto XII, da *Ilíada*. A pirâmide invertida é intrinsecamente relacionada com o *lead* (o quê, quando, onde, como e por quê). A técnica nasceu a partir das dificuldades dos jornalistas enviados para cobrir a Guerra da Secessão, nos Estados Unidos, no final do século XIX (NOBLAT, 2002, p. 97). “Eram muitos os jornalistas e poucas as linhas de telégrafo disponíveis para a transmissão de matérias. Os operadores de telégrafo então estabeleceram que cada jornalista poderia ditar um parágrafo, o mais importante” (NOBLAT, 2002, p. 98). Assim que conseguisse transmitir o primeiro parágrafo, o *lead*, o jornalista poderia ditar o segundo mais importante e assim por diante.

De qualquer maneira, a técnica da pirâmide invertida é importante porque um texto informativo não pode deixar o mais relevante para o final. É justamente esse traço que Sousa (2008) encontra no Canto VII, da *Ilíada*, como mencionado. O pesquisador justifica sua comparação porque este canto começa “com a informação mais relevante, antecipando, pela primeira vez, o final da Guerra de Troia, progredindo, depois da narração de vários combates singulares, para uma *informação-força*, a do desencadear de uma incursão troiana nas defesas gregas” (SOUSA, 2008, p. 10). Acerca desse aspecto, Sousa sustenta que

A estrutura textual da pirâmide invertida, que passa por ser uma invenção do jornalismo norte-americano, é essencialmente uma reconversão e um aperfeiçoamento de uma estrutura enunciativa da retórica e da literatura antigas, adaptada à difusão de notícias pelo telégrafo (séc. XIX) e pelos meios impressos. É claro que a *técnica* da pirâmide invertida, tal qual é usada no jornalismo noticiosos contemporâneo, não é o resultado de uma importação simples de um modelo enunciativo da literatura e da retórica. Pelo contrário, trata-se de uma *técnica profissional* que foi aprimorada pelos jornalistas, em particular pelos jornalistas de agência, no estilo e na forma, mas não é, de forma alguma, uma “técnica sem memória” (SOUSA, 2008, págs. 11 e 12).

Para Sousa, todavia, a literatura não apenas é a fonte da “memória” da técnica decrescente da narração jornalística, a pirâmide invertida do jornalismo, mas também é a “força crescente”, que narra a partir do fato menos importante, para o mais importante, no final. Esse recurso é utilizado no jornalismo geralmente em crônicas, cujo final reserva uma “mensagem edificante”, ou até mesmo no tipo de reportagem que não necessita estar “presa” à notícia, mas aos aspectos humanos, por exemplo. Sousa usa como exemplo de narração crescente o Canto XIV da *Ilíada*, “que começa com a narração de um pormenor (Nestor bebia quando ouviu uma algazarra), mas termina com factos importantes, uma enumeração de quem matou quem” (SOUSA, 2008, p. 13). O pesquisador português recorda que, além da narração decrescente e crescente, a “forma privilegiada de relato na literatura clássica, também usada no jornalismo moderno e contemporâneo foi, contudo, a cronológica” (SOUSA, 2008, p. 14). O autor conclui que “muitos dos conteúdos e formatos do jornalismo contemporâneo se encontram já na literatura de há milênios” (SOUSA, 2008, p. 19).

Ainda que se ressaltem as origens do jornalismo na literatura pela pertinência entre os dois campos para esta pesquisa, diversas especificidades do jornalismo como conhecemos nos tempos hodiernos são heranças do Império Romano. As chamadas *actas diurnas*, adotadas por ordem de Júlio César (102-44 ac), documentavam o conteúdo de todos os debates no Senado. Sobre as *actas diurnas*, sabe-se que

Eram registradas em papiros e colocadas nos muros do Senado, para conhecimento de toda a população. Posteriormente, passaram a ser copiadas e redistribuídas para as diferentes regiões do Império, de modo que todos os segmentos da população tivessem conhecimento do que ocorria na política romana. É verdade que tal providência não impediu que Júlio César fosse assassinado por seu sobrinho Brutus, mas estabeleceu uma prática que, como se disse, antecipar-se-ia, em séculos, às folhas noticiosas que só o século XVI conheceria (HOHLFELDT, 2005, p. 82).

Ademais, as *actas diurnas* registravam nascimentos, casamentos, mortes, processos judiciais, nomeações para cargos públicos, presságios e até astrologia (que curiosamente ainda possui uma seção nos atuais jornais impressos). “Pode, assim, dizer-se que as *Actas* foram, na sua fase áurea, algo parecido com um jornal contemporâneo, embora apenas inserissem notícias mais ou menos autorizadas” (SOUSA, 2008, p. 39). O pesquisador sintetiza, em oito itens, “as características que equiparam as *actas diurnas* aos jornais contemporâneos”:

1. Periodicidade mais ou menos regular, presumivelmente quotidiana em algumas fases;
2. Frequência da publicação;
3. Conteúdos multifacetados de carácter noticioso (a notícia é o núcleo da informação);
4. Corpo de escribas (os *diurnarii* ou *actuarii*, “primeiros jornalistas”) destinado exclusivamente à redação das *Actas* (o Código de Teodósio faz-lhes referência e procura regular a sua função, sendo a primeira manifestação de controlo jurídico dos profissionais da informação);
5. Difusão pública da informação;
6. Difusão à distância e, dentro das circunstâncias, “massiva”;
7. Uso de diferentes suportes para a mesma mensagem (jornal de parede e jornal manuscrito, presumivelmente em papiro);
8. Iniciativa editorial do estado e também de particulares (abertura da publicação de *actas* à iniciativa privada, como se de uma empresa jornalística se tratasse) (SOUSA, 2008, págs. 42 e 43).

Tendo em vista a abordagem sobre as origens literárias do jornalismo, o impulso dado pelos folhetins e a influência das *actas diurnas* romanas, não será aprofundado o período da Idade Média e Renascimento, que fugiriam do escopo deste trabalho. Porém, é vital que se registre a contribuição primordial da invenção de Johannes Gutenberg (1398-1468), criada em pleno renascentismo, cuja “conjuntura contribuía para o aparecimento de novos inventos” (SOUSA, 2008, p. 68).

Gutenberg foi o responsável por desenvolver um método tipográfico baseado em moldes de letras (feitos com mistura de diferentes tipos de metal) dispostos em pranchas do tamanho de uma página, que eram cobertas com tintas e pressionadas sobre o papel. A invenção era uma espécie de carimbo, semelhante à xilogravura. A novidade era a possibilidade de alinhar os moldes das letras de maneiras diferentes formando diversas palavras e frases com os mesmos moldes. A invenção disseminou-se por todo o mundo, diferentemente de técnicas anteriores

vindas do oriente, por exemplo. Além disso, os tipos móveis de Gutenberg mantiveram-se em uso até a invenção da rotativa, no século XIX, contribuindo para a democratização da cultura (SOUSA, 2008, p. 70).

Com o tipógrafo de Gutenberg, os chamados “volantes” noticiosos, espécie de folhas avulsas com informações, e também os “livros noticiosos”, mais “variados e extensos” tornaram-se uma forma de “pré-jornal” (SOUSA, 2008, p. 72 e 73). Junto com a popularização da informação e opinião surgiram também as tentativas de controle da imprensa e a censura. O pesquisador português alega que a agitação política e religiosa da Europa do século XVI acentuou as iniciativas para vigilância da imprensa. De acordo com a pesquisa de Sousa (2008), o licenciamento prévio era a forma mais disseminada para vigiar a atividade ligada à divulgação de informações. “Apenas os indivíduos bem vistos pelas autoridades obtinham a licença prévia que lhes dava o direito a instalarem tipografias e/ou exercerem o ofício de tipógrafo e editor” (SOUSA, 2008, p. 74). Ademais, a censura prévia também era comum, resultando, em casos extremos, na morte daqueles que ousavam desobedecer a proibição de veiculação de certos conteúdos.

A atividade desenvolve-se até o surgimento das gazetas, que já possuíam características como uma primeira página ilustrada e com a data e local de impressão com o nome do editor, notícias de diferentes assuntos dispostas em colunas, periodicidade semanal (mais tarde diária), informações do dia anterior (atualidade), funcionários exclusivos e anúncios pagos (SOUSA, 2008, p. 74). O pesquisador sustenta que, por causa das gazetas, o jornalismo noticioso é considerado uma invenção europeia, com raízes na antiguidade, como já foi demonstrado neste capítulo. Entretanto, é nos Estados Unidos que o jornalismo se desenvolve da maneira que a conhecemos hoje.

4.2 *All the news that fit to print: surge o New York Times*

Nos Estados Unidos, os primeiros jornais já demonstravam a tradição de defesa do interesse público e tiveram papel fundamental, por exemplo, em disseminar a ideia do movimento de independência dos Estados Unidos contra a Inglaterra. No século XVIII, “as primeiras grandes denúncias contra os erros, as arbitrariedades, os abusos e o mau governo colonial britânico nas Américas surgiram nas páginas do *New York Weekly Journal*” (SOUSA, 2008, p. 98). A partir de 1765, assevera Sousa, os norte-americanos passam a ser favoráveis à ideia de independência. Após a separação da colônia, o Congresso estadunidense aprovou dez emendas à Constituição, sendo a primeira delas a que garante a liberdade de imprensa. “Com esse instrumento, os Estados Unidos converter-se-ão não apenas no mais forte produtor de

conteúdos culturais mas também no país onde primeiro ocorrerão as principais transformações que o jornalismo atravessará ao longo dos séculos XIX e XX” (SOUSA, 2008, p. 99). Entre essas transformações é possível listar o preço baixo, linguagem acessível, destaque para títulos, temáticas populares, jornalismo de investigação e de denúncia, publicidade atraente, entrevistas, reportagens, edição dominical especial, gestão comercial, inovação tecnológica, porta-voz da comunidade e profissionalização (SOUSA, 2008, p. 145-149). Após aprofundar e esmiuçar cada um desses atributos, o Sousa conclui que

(...) a história do jornalismo é acumulativa e que os diferentes modelos jornalísticos que foram surgindo ao longo da história não tiveram (nem têm) fronteiras rígidas: houve sempre, tal como acontece hoje em dia, uma interação entre as diversas formas de encarar o jornalismo, especialmente visível na imprensa generalista, que foi aquela que mais aproveitou coisas dos diferentes modelos (SOUSA, 2008, p. 155).

O *New York Times*, considerado a “instituição familiar mais importante dos Estados Unidos” (TALESE, 2000, p. 5), surge neste contexto de modernização do jornalismo profissional. A história do periódico é atípica porque, desde 1896, a empresa pertence a uma mesma família, os Ochs. Como sustenta o jornalista Gay Talese, que escreveu a “biografia” do jornal *New York Times*, o periódico é “mais do que uma empresa, é uma dinastia” (TALESE, 2000, p. 5).

O jornal foi fundado em 1851 e poderia pertencer à extensa lista de jornais extintos ao redor do mundo. Porém, em 1896, a publicação foi comprada por Adolph Ochs, filho de um imigrante alemão. Ochs havia sido repórter no Kentucky e Tennessee e chegou a administrar outros jornais. Aos 38 anos, Ochs já acumulava experiência no ramo e comprou o *New York Times*, que somava uma dívida de 300 mil dólares. Mesmo com o prejuízo, Ochs enxergou o potencial da empresa e pagou 75 mil dólares na sua compra. O novo proprietário transformou o jornal completa e imediatamente. Nas palavras de seu historiador, Ochs

[...] eliminou os folhetins de ficção romântica que a direção anterior achava que atraíam leitores e, evitando histórias escandalosas baseadas em fofocas, expandiu a cobertura das notícias financeiras, das tendências dos negócios, das transações imobiliárias e das atividades oficiais, embora enfadonhas, do governo que os outros jornais da época, em larga medida, ignoravam. Ochs queria um jornal que fosse um testemunho, que publicasse diariamente o registro de todos os incêndios da cidade, a hora de chegada de cada navio, o nome de cada visitante oficial da Casa Branca, a hora exata do pôr do sol e do nascimento da lua. Para ele, o jornal tinha que ser imparcial e completo – que não “macule a toalha do café da manhã” (TALESE, 2000, p. 6).

A circulação do *New York Times*, quando foi comprado por Ochs, era de 9 mil exemplares por dia, praticamente o mesmo número do ano de sua fundação. Quando Ochs faleceu, em 1935, deixando o legado para seu genro, Arthur Sulzberger, a circulação diária era de 465 mil exemplares diários (TALESE, 2000, p. 12). Esse crescimento demonstra que a visão de Ochs sobre como deveria ser um jornal estava correta. Até hoje, o *New York Times* serve de modelo, raramente atingido, para publicações ao redor do mundo. Em março de 2017, o jornal contava com mais de 3 milhões de assinantes. Mesmo após a morte de seu fundador, seus princípios continuam guiando editorialmente o jornal, conhecido por sua cautela. Um dos seus lemas, “dar notícias com imparcialidade, sem medo ou favor”, pode ser visto estampando paredes de salas de reunião, corredores, da sede do jornal (TALESE, 2000, p. 18). O prédio da empresa também foi se modernizando ao longo dos anos. Localizado na rua 43, perto da Broadway, com 14 andares (TALESE, 2000, p. 14), é uma espécie de monumento ao jornalismo. Apesar das mudanças tecnológicas, o idealismo de Ochs permanece vigente, assim como o slogan impresso na sua capa até hoje: *All the News that fit to print* (todas as notícias que “cabem imprimir”, tradução nossa). A mensagem resume o espírito de abrangência do periódico, mas, sobretudo, sua ambição. A amplitude da cobertura do *Times* também é notável na área da cultura, no que se entende como jornalismo cultural.

4.3 O jornalismo cultural e a cobertura sobre livros: “espelho de papel”

O jornalismo cultural é compreendido como a "produção noticiosa e analítica referente a eventos de natureza artística e editorial pautados por seções, suplementos e revistas especializadas na área" (FARO, 2006, p. 145). Ao jornalismo de cultura fica normalmente reservada uma editoria exclusiva nos jornais impressos e também os suplementos culturais, algumas vezes especificamente literários. Na editoria de cultura há notícias, análises, resenhas críticas, perfis, entrevistas, ensaios e colunas. É uma prática comum que jornais convidem intelectuais e acadêmicos que não fazem parte da equipe editorial contratada de forma fixa pelo jornal, para que colaborem com estas seções.

Por causa de sua "forte presença autoral, opinativa e analítica, que extrapola a mera cobertura noticiosa" (FARO, 2006, p. 149), e da relação com "movimentos estético-conceituais e ideológicos", que não pertencem ao campo restrito da imprensa, o jornalismo cultural é visto também como um "espaço público da produção intelectual" (FARO, 2006, p. 150). Por causa desse traço ambivalente, o pesquisador considera que “o jornalismo cultural constitui-se em um território de práticas jornalísticas que tanto reiteram os signos, valores e procedimentos da

cultura de massa quanto discursos que revelam tensões contra hegemônicas características de conjunturas históricas específicas” (FARO, 2006, p. 149).

Justamente por causa desse “duplo” atributo – que retrata fenômenos, mas também os influencia – compreender como atuam os meios de comunicação na cobertura de cultura é indispensável. O espaço para a cultura intensificou-se a partir dos anos 1920 e, nos anos 1950, a presença de seções exclusivas para a cultura era praticamente a regra (PIZA, 2003, p. 44). Quanto mais a indústria cultural amadurecia, mais cresciam as editorias de cultura nos jornais. Por isso, Piza assevera que o jornalismo cultural é um “personagem importante dessa *era da reprodutibilidade técnica*, como dizia o pensador Walter Benjamin” (PIZA, 2003, p. 44).

Para quem atua na outra ponta da cultura, na produção de literatura, música, cinema ou artes plásticas, por exemplo, nem sempre as escolhas do que é noticiado ou resenhado por um jornal fazem sentido. É natural que não necessariamente haja concordância ou compreensão sobre os critérios de escolha que pressupõem, necessariamente, a exclusão. Porém, uma das funções jornalísticas, nas palavras do pesquisador, é precisamente a de

[...] selecionar aquilo que reporta (editar, hierarquizar, comentar, analisar), influir sobre os critérios de escolha dos leitores, fornecer elementos e argumentos para sua opinião, a imprensa cultural tem o dever do senso crítico, da avaliação de cada obra cultural e das tendências que o mercado valoriza por seus interesses, e o dever de olhar para as induções simbólicas e morais que o cidadão recebe (PIZA, 2003, p. 45)

Por causa da responsabilidade ao avaliar ou dar espaço para determinadas obras, o autor recomenda que o jornalismo cultural atual “recupere um pouco ao menos de sua capacidade seletiva, de seu poder de influência” (PIZA, 2003, p. 45). A qualidade dos suplementos culturais dos jornais – internacionais, nacionais ou locais – não será avaliada aqui, embora se saiba que a crítica deva ser feita com o intuito de contribuir com o campo.

Um dos aspectos que normalmente é tema de debate, ainda envolvendo a questão dos critérios de exclusão, é o dualismo entre a cultura internacional e a cultura nacional e a respectiva atenção recebida por cada uma delas nos jornais. Para o pesquisador da área, não há regras claras nesse sentido dentro das redações e das editorias de cultura. Em resumo, cada situação deveria ser avaliada apelo editor, caso a caso. Piza cita o escritor Jorge Amado como um exemplo inquietante, ao lado de Clarice Lispector e Paulo Coelho. O autor argumenta:

Há criadores brasileiros que têm mais fama no exterior do que em seu próprio país. Ainda que essa diferença seja sempre relevante para reflexão, pelo que pode sugerir uma injustiça (afinal, santo de casa não faz milagre), há muitos casos em que os motivos para isso tenham a ver com outros fatores além da simples avaliação estética. (...) Certos escritores brasileiros – Jorge Amado, Paulo Coelho, Clarice Lispector –

conquistam enorme reputação na França porque lá existe uma tradição de interesse intelectual pela chamada cultura “sincretística”, de misturas raciais com fundo religioso” (PIZA, 2003, p. 61) .

Como o autor sustenta, os motivos que levam artistas nacionais receberem atenção internacional e vice-versa são múltiplos. Entretanto, Piza fornece um indício relevante para esta pesquisa. Ao citar os três escritores brasileiros que possuem significativa recepção na França, o pesquisador sugere que existe uma relação com a “cultura sincretística”. No caso de Jorge Amado, o aspecto do sincretismo cultural é inegável e sabe-se que contribui para sua recepção no exterior. A explicação suscitada pelo pesquisador pode servir como chave de interpretação para a análise da recepção de Jorge Amado também nos Estados Unidos, mesmo que parcialmente. Esta análise será apresentada no próximo capítulo.

No *New York Times*, Jorge Amado foi tópico de diversos gêneros textuais jornalísticos, incluindo as resenhas críticas. As resenhas, além de guiarem e orientarem os leitores que buscam novas opções de leitura ou informações para que possam fazer suas próprias avaliações e escolhas, acabam tendo ainda mais importância aos próprios escritores. Isso porque, a resenha não deixa de ser um registro de um “leitor ideal”, apto a compreender e interpretar a obra de um escritor. Não raro, escritores dão demasiada importância às avaliações, que vão de ruim a excelente – publicada pelos jornais. Porém, quanto mais credibilidade tem um jornal, como é o caso do *New York Times*, mais peso tem uma resenha crítica para a recepção de um escritor.

Uma resenha, enquanto gênero jornalístico de opinião, também deve conter informação. Para Piza, a resenha deve “informar ao leitor o que é a obra ou o tema em debate, resumindo sua história, suas linhas gerais, quem é o autor, etc.” (PIZA, 2003, p. 70). Antes disso, todavia, a resenha precisa ser clara e coerente. Há uma dimensão, porém, que exige – ou deveria exigir – fundamentação mais teórica para uma resenha crítica. É o “coração da resenha”, quando o crítico esclarece “o peso relativo de qualidades e defeitos, evitando o tom de *balanço contábil* ou a mera atribuição de adjetivos” (PIZA, 2003, p. 70). O ideal é que uma resenha vá além desta abordagem e consiga ainda usar a obra para “a leitura de algum aspecto da realidade, de ser ele mesmo, o crítico, um autor, um intérprete do mundo” (PIZA, 2003, p. 70).

Como se disse, a formação teórica é de suma importância para o exercício responsável de crítica literária, por exemplo. Por isso, diversos jornais convidam colaboradores externos, como professores e escritores, para realizarem esse trabalho. Há casos mais raros, como o do *New York Times*, em que há colaboração de especialistas de fora da Redação, mas também jornalistas especializados em cobertura de literatura e de livros na própria equipe. Essa mistura, acadêmicos e jornalistas especializados, reforça a credibilidade de um suplemento literário.

Piza divide as resenhas críticas em diversos tipos, de acordo com suas características. A mais irrelevante delas seria a resenha “impressionista”, onde se descrevem as “reações mais imediatas diante da obra, lançando adjetivos para qualificá-la” (PIZA, 2003, p. 70). Há também a resenha “estruturalista”, que acerta ao “buscar pontos de referência concretos”, mas peca ao “vender uma objetividade” ao não dizer ao leitor “qual é a importância de ler aquela obra” (PIZA, 2003, p. 71). Outro tipo de crítica se concentra na figura do autor, “seus modos, seus temas, sua recepção”. Mesmo sem analisar a obra em si, esse tipo de resenha pode “ter o trunfo de criar termos para um debate sobre a ascensão ou desconhecimento daquele determinado autor” (PIZA, 2003, p. 71). Existem também os textos críticos que se concentram mais no assunto da obra do que “a maneira como a obra o levantou”, são textos mais “sociológicos” (PIZA, 2003, p. 71). Para o autor, uma boa resenha é capaz de unir “sinceridade, objetividade, preocupação com o autor e o tema. E deve ser em si uma *peça cultural*, um texto que traga novidade e reflexão para o leitor, que seja prazeroso de ler por sua argúcia, humor e/ou beleza” (PIZA, 20016, p. 72-73).

Ainda assim, por mais “profissional” que seja uma crítica, a avaliação sempre será subjetiva em alguma medida. Isso porque, nas palavras de outro pesquisador, quando um crítico literário lê uma obra, ele “lê, um pouco, a si mesmo, como se estivesse a mirar um espelho de papel” (CASTELLO, 2001, p. 32). Esse espelho pode refletir tanto um indivíduo preparado para o exercício da crítica como refletir “ranços literários” que pouco importam ao leitor. Em suma, o pesquisador sustenta que

O crítico literário não é o dono da verdade, mas, se decide exercer a crítica, deve ser capaz de fazer uma leitura pessoal dos livros que lhe são entregues, de expressá-la depois com nitidez em um texto e, assim, de nele sustentar aquilo que foi capaz de ler. Que sustente a sua palavra: eis quase tudo o que lhe é, de fato, pedido. Muitos raciocínios, pequenos e confusos, contudo, costumam infestar o meio literário e confundir as expectativas do leitor (CASTELLO, 2001, p. 29).

Castello argumenta que um crítico precisa “sustentar a sua palavra”, mas deixa claro que a resenha é uma “leitura pessoal” dos livros. Como consequência, pode-se argumentar que os textos publicados em um jornal, neste caso, o *New York Times*, são parte de um processo cultural que perpassa as vivências pessoais e culmina no horizonte de expectativa do leitor de literatura. As resenhas publicadas no *New York Times* a respeito dos livros de Jorge Amado, bem como as matérias e reportagens (gêneros diferentes da resenha, como mostrado ao longo deste capítulo), servem de suporte para que se analise a recepção do autor nos Estados Unidos.

4.4 As publicações sobre Jorge Amado no *New York Times*

O percurso teórico deste capítulo, além de introduzir a listagem do *corpus* de pesquisa a ser analisado, colabora para a compreensão destes processos culturais que envolvem um campo tão específico, como é o jornalismo, em intersecção com o campo literário, mais precisamente a sua recepção. A seguir, a tabela mostra a data, o título, o autor e o tema tratado no texto relativo a Jorge Amado. São incluídos desde matérias exclusivamente sobre o autor, tanto como as que apenas o mencionam, assim como listas e rankings, por exemplo. O material foi pesquisado na plataforma *Times Machine*⁴¹, onde é possível consultar a íntegra de todas as edições, desde a primeira, de 18 de setembro de 1951, até 31 de dezembro de 2002. A pesquisa resultou em 151 ocorrências, classificadas na tabela abaixo em ordem crescente. Optou-se por incluir todo o material em anexo, apesar da quantidade expressiva, para colaborar com pesquisas futuras e com o trabalho de outros investigadores, uma vez que o serviço da plataforma *Times Machine* é exclusivo para assinantes do jornal.

Tabela 2 – Publicações sobre Jorge Amado no New York Times

Data	Título	Autor	Assunto	Gênero	Anexo
11/06/1945 segunda	<i>Books published today</i>	Não consta	<i>The violent land</i> /Terras do sem-fim	Lista de lançamento	I
24/06/1945 domingo	<i>Summer fiction list</i>	Nancy Flagg	<i>The violent land</i> /Terras do sem-fim	Resenha crítica	II
06/10/1946 domingo	<i>Literary notes from Rio</i>	Samuel Putnam	Literatura brasileira	Artigo	III
16/05/1948 domingo	<i>The literary life in Brazil: a letter from Sao Paulo</i>	Richard M. Morse	Literatura brasileira	Artigo	IV
10/06/1951 domingo	<i>A literary letter from Brazil</i>	Antonio Callado	Literatura brasileira	Artigo	V
22/12/1951 sábado	<i>Stalin Peace Prizes given on birthday</i>	Associated Press	Prêmio recebido por Jorge Amado	Notícia	VI
24/04/1955 domingo	<i>A new door to Brazil</i>	Dudley Fitts	Livro <i>Brazil's New Novel</i>	Resenha crítica	VII

⁴¹ Disponível em <https://timesmachine.nytimes.com>

08/01/1956 domingo	<i>A literary letter from Brazil</i>	Antonio Callado	Literatura brasileira	Artigo	VIII
13/05/1957 segunda	<i>Carol Reed here for movie talks</i>	Thomas M. Pryor	Adaptação de <i>The sea of death</i> /Mar Morto para o cinema	Notícia	VIX
21/10/1957 segunda	<i>Paramount plans two Loren filmes</i>	Thomas M. Pryor	Adaptação cinema	Notícia	X
12/09/1962 quarta	<i>Books today</i>	Não consta	<i>Gabriela, Clove and cinnamon</i> /Gabriela: cravo e canela	Lista de lançamentos	XI
12/09/1962 quarta	<i>Books of The Times</i>	Orville Prescott	<i>Gabriela, Clove and cinnamon</i> /Gabriela, cravo e canela	Resenha crítica	XII
16/09/1962 domingo	<i>The town's story is the land's</i>	Juan de Onis	<i>Gabriela, clove and cinnamon</i> /Gabriela, cravo e canela	Resenha crítica	XIII
02/12/1962 domingo	<i>A Christmas Guide for Readers</i>	Não consta	<i>Gabriela, Clove and cinnamon</i> /Gabriela: cravo e canela	Lista de 200 melhores livros do ano	XIV
11/04/1963 terça	<i>Books and Authors</i>	Não consta	Literatura brasileira	Notícia	XV
21/04/1963 domingo	<i>Outlaw with problem</i>	William L. Grossman	<i>The devils to pay in the backlands</i> /Grande-sertão: veredas, de João Guimarães Rosa	Resenha crítica	XVI
12/05/1963 domingo	<i>Meet the brazilians</i>	Charles Wagley	<i>The mansions and the shanties</i> /Sobrados e Mucambos,	Resenha crítica	XVII

			<i>de Gilberto Freyre</i>		
09/06/1963 domingo	<i>Still readable and still good</i>	Não consta	<i>Gabriela: Clove and cinnamon/Gabriela: cravo e canela</i>	Lista de 25 livros para férias	XVIII
03/01/1965 domingo	<i>In and out of books</i>	Lewis Nichols	<i>Home is the sailor/Velhos marinheiros</i>	Coluna/nota	XIX
10/02/1965 quarta	<i>Auguto Schmidt, brazilian leader</i>	Não consta	Auguto Schmidt	Obituário	XX
11/04/1965 domingo	<i>Brazil's Bahia</i>	Allen Young	Salvador/Turismo	Notícia	XXI
19/11/1965 sexta	<i>What a way for a corpse to act!</i>	Eliot Fremont-Smith	<i>The two deaths of Quincas Wateryell/A morte e a morte de Quincas Berro D'Água</i>	Resenha crítica	XXII
28/11/1965 domingo	<i>The delightful Odor of Scandal</i>	Dufley Fitts	<i>The two deaths of Quincas Wateryell/A morte e a morte de Quincas Berro D'Água</i>	Resenha crítica	XXIII
08/12/1965 quarta	<i>Books of the Times: a Christmas List : Novels</i>	Eliot Fremont-Smiths	<i>The two deaths of Quincas Wateryell/A morte e a morte de Quincas Berro D'Água</i>	Lista de livros indicados	XXIV
24/04/1966 domingo	<i>...And Julie Christie's next activity</i>	A. H. Weiler	Adaptação de <i>Gabriela</i> para o cinema	Notícia	XXV
12/06/1966 domingo	<i>Brazilian cycle</i>	Charles Wagley	<i>Plantation boy/Menino de engenho,</i>	Resenha crítica	XXVI

			de José Lins do Rego		
18/01/1967 quarta	<i>Books of The Times: no pillar of society</i>	Thomas Lask	<i>Shepherd of the night/ Pastores da noite</i>	Resenha crítica	XXVII
22/01/1967 domingo	<i>The world of the people</i>	John Duncan	<i>Shepherd of the night/ Pastores da noite</i>	Resenha crítica	XXVIII
29/01/1967 domingo	<i>New and recommended</i>	Não consta	<i>Shepherd of the night/ Pastores da noite</i>	Lista de livros indicados	XIX
05/02/1967 domingo	<i>Catholic church in Bahia vying with afro-brazilian cult, but rituals mingle</i>	Não consta	Religião/ Salvador/ Bahia	Notícia	XXX
09/05/1967 terça	Harriet de Onis gets book prize	Henry Raymont	Traduções de literatura brasileira	Notícia	XXXI
03/12/1967 domingo	<i>A Christmas guide for readers</i>	Não consta	<i>Shepherd of the night/ Pastores da noite</i>	Lista de livros indicados	XXXII
04/03/1968 segunda	<i>Book trade upset by changes in ownership, size and staff</i>	Henry Raymont	Mercado editorial	Notícia	XXXIII
15/04/1969 terça	<i>Latin writers stirring up U.S. publishers' interest</i>	Henry Raymont	Literatura latino-americana	Notícia	XXXIX
14/08/1969 quinta	<i>Books of The Times: Between the Decent and the Unseemly</i>	Walter Clemons	<i>Dona Flor and her two husbands/Do na Flor e seus dois maridos</i>	Resenha crítica	XXXV
17/08/1969 domingo	<i>Dona Flor and her two husbands</i>	David Gallagher	<i>Dona Flor and her two husbands/ Dona Flor e seus dois maridos</i>	Resenha crítica	XXXVI

19/08/1969 terça	<i>Theater: brazilians offer a legend in bossa nova</i>	Henry Raymont	Peça de teatro brasileira Arena Conta Zumbi	Resenha crítica	XXXVII
16/09/1969 terça	<i>Miller opens PEN congress in France</i>	Francis Brown	Encontro de escritores	Notícia	XXXVIII
21/12/1969 domingo	<i>Thousands throng U.S. center in Lisbon to look at moon rock</i>	Não consta	Centro cultural norte- americano em Lisboa	Notícia	XXXIX
17/01/1971 domingo	<i>Of men and arabs</i>	Gregory Rabassa	<i>Of men and crabs/ Homens e caranguejos, de Josué de Castro</i>	Resenha crítica	XL
24/10/1971 domingo	<i>Tent of miracles</i>	Gregory Rabassa	<i>Tent of Miracles/ Tenda dos Milagres</i>	Resenha crítica	XLI
15/04/1972 sábado	<i>Neruda hails new gains in latin literary trends</i>	Henry Raymont	Literatura latino- americana	Notícia	XLII
05/02/1973 segunda	<i>Sao Paulo Biennial: seeds of growth</i>	Marvine Howe	<i>Bienal de São Paulo</i>	Notícia	XLIII
12/05/1974 domingo	<i>Paperbacks of the month</i>	Não consta	<i>Gabriela, clove and cinnamon/ Gabriela, cravo e canela</i>	Lista de livros indicados	XLIV
12/06/1975 quarta	<i>Higher pay urged for translatores</i>	Peter Kihss	Mercado editorial e tradução	Notícia	XLV
21/07/1975 domingo	<i>Four novels</i>	Thomas Lask	<i>Tereza Batista home from wars/ Tereza Batista cansada de guerra</i>	Resenha crítica	XLVI
16/07/1976 quinta	<i>Book world meets in Frankfurt</i>	Herbert Mitgang	<i>Feira do Livro de Frankfurt</i>	Notícia	XLVII

02/07/1977 sexta	<i>Film festival gains Bunuel and Pasolini</i>	Não consta	Adaptação de <i>Tent of miracles</i> para o cinema	Notícia	XLVIII
12/07/1977 segunda	<i>Knopf, at 85, looks back on a life crammed with books and history</i>	Herbert Mitgang	Mercado editorial/ Alfred Knopf	Notícia	XLIX
01/10/1977 sábado	<i>Brazilian Author Reflects Nation's African Heritage</i>	David Vidal	Lançamento de <i>Tieta do Agreste</i> em Salvador	Notícia	L
23/10/1977 domingo	<i>Paperbacks: New and Noteworthy</i>	Não consta	<i>Tereza Batista home from wars/ Tereza Batista cansada de guerra</i>	Lista de livros indicados	LI
21/11/1977 segunda	<i>Lisbon Adapts To Hard Times, But Laughs Too</i>	James M. Markham	Sucesso da novela <i>Gabriela</i> em Portugal	Notícia	LII
27/11/1977 domingo	<i>Paperbacks: New and Noteworthy</i>	Não consta	<i>Dona Flor and her two husbands/ Dona flor e seus dois maridos</i>	Lista de livros indicados	LIII
29/01/1978 domingo	<i>Paperback Talk</i>	Ray Waiters	Mercado Editorial	Coluna/ notas	LIV
26/02/1978 domingo	<i>Arts and Leisure Guide</i>	Ann Barry	Adaptação de <i>Dona Flor</i> para o teatro	Agenda	LV
09/04/1978 domingo	<i>Dupes of Authority</i>	Barbara Probst Solomon	Introdução de Jorge Amado para <i>Seargent Getulio</i> , de João Ubaldo Ribeiro	Artigo	LVI
10/01/1979 quarta	<i>News of the Theater</i>	Carol Lawson	Adaptação de <i>Dona Flor</i> para o teatro	Coluna	LVII
27/02/1979 terça	<i>Screen: 'Tent of Miracles'</i>	Jabet Maslin	Adaptação para o cinema de <i>Tento f Miracles/</i>	Resenha crítica	LVIII

			Tenda dos Milagres		
01/07/1979 domingo	<i>Brazilian Soap Opera</i>	John Sturrok	<i>Tieta</i>	Resenha crítica	LXIX
23/07/1979 segunda	<i>New Books</i>	Não consta	<i>Tieta</i>	Lista de livros lançados	LX
05/08/1979 domingo	<i>Paperbacks: New and Noteworthy</i>	Não consta	<i>Home is the sailor/Velhos marinheiros</i>	Lista de livros indicados	LXI
07/09/1979 sexta	<i>Random House Blends The Elite And The Popular</i>	Herbert Mitgang	Mercado editorial	Matéria	LXII
09/12/1979 domingo	<i>Paperbacks: New And Noteworthy</i>	Não consta	<i>Violant Land/ Terras do sem-fim</i>	Lista	LXIII
08/05/1980 quinta	<i>William Grossman, Professor At N.Y.U. And A Translator, 74</i>	Não consta	Tradutor de Jorge Amado	Obituário	LXIV
02/06/1980 segunda	<i>Brazilian Author, Cosmopolitan In Land Of Tradition</i>	Warren Hoge	Gilberto Freyre	Notícia	LXV
29/08/1980 sexta	<i>Publishing: Bidding For Readers</i>	Herbert Mitgang	Mercado editorial	Notícia	LXVI
18/01/1981 domingo	<i>Paperback talk</i>	Ray Walters	Mercado editorial	Coluna	LXVII
15/02/1981 domingo	<i>Paperback talk</i>	Ray Walters	Mercado editorial	Coluna	LXVIII
12/06/1981 domingo	<i>Paperback talk</i>	Ray Walters	Mercado editorial	Coluna	LXIX
24/01/1982 domingo	<i>Dark Forces, Tainted blood and a grim family fate</i>	Katta Pollitt	<i>The Voices of Dead, de Autran Dourado</i>	Resenha crítica	LXX
24/01/1982 domingo	<i>Paperback talk</i>	Ray Walters	Mercado editorial	Coluna	LXXI
12/02/1982 sexta	<i>Publishing: boardroom produces a columnist</i>	Edwin McDowell	Mercado editorial	Notícia	LXXII
16/02/1982 terça	<i>U.S is Discovering Latin</i>	Edwin McDowell	Literatura latino-americana	Notícia	LXXIII

	<i>America's Literature</i>				
06/04/1982 terça	<i>Two Dell Co-publishers are dropped</i>	Edwin McDowell	Mercado editorial	Notícia	LXXIV
09/04/1982 sexta	<i>Publishing: Amado pays Knopf a nostalgic visit</i>	Edwin McDowell	Visita de Jorge Amado a Alfred Knopf	Notícia	LXXV
20/06/1982 domingo	<i>Brazilian Films Find Big Bucks In Social Comment</i>	Warren Hoge	Adaptação de <i>Gabriela</i> ao cinema	Notícia	LXXVI
18/07/1982 domingo	<i>About books and authors</i>	Edwin McDowell	Adaptação de <i>Tieta</i> para o cinema	Coluna	LXXVII
22/10/1982 sexta	<i>Garcia Marquez of Colombia Wins Nobel Literature Prize</i>	John Vinocur	Garcia Marquez vence o Nobel	Notícia	LXXVIII
22/12/1982 quarta	<i>Kiss me goodbye</i>	Vincent Canby	Filme "baseado" em <i>Dona Flor</i>	Notícia	LXXIX
16/02/1983 quarta	<i>Brazil City, Beloved of Artists, Saves Holy Lagoon</i>	Warren Hoge	Salvador, meio ambiente	Notícia	LXXX
30/05/1983 quarta	<i>Brazil Gathers Archive on it's painter, Portinari</i>	Warren Hoge	Preservação do acervo de Cândido Portinari	Notícia	LXXXI
20/06/1983 sexta	<i>A Rio Party for 2.000 honors a social chronicler</i>	Warren Hoge	Festa de Ibrahim Sued	Notícia	LXXXII
12/08/1983 sexta	<i>Xica and African Movies</i>	Não consta	Festival de cinema brasileiro	Notícia	LXXXIII
21/08/1983 domingo	<i>Macumba</i>	Warren Hoge	Religião afro-brasileira	Notícia	LXXXIV
11/05/1984 sexta	<i>Film: 'Gabriela', Wrestling With Respectability</i>	Janet Maslin	Adaptação de <i>Gabriela</i> para o cinema	Resenha crítica	LXXXV
06/07/1984 sexta	<i>Brazilian debt crisis dampens</i>	James Brooke	Economia, comércio	Notícia	LXXXVI

	<i>a corner of New York</i>				
12/08/1984 domingo	<i>Founder of Publishing House</i>	Herbert Mitgang	Morte de Alfred Knopf	Notícia	LXXXVII
16/08/1984 quinta	<i>Knopf is eulogized as 'greatest publisher' in U.S</i>	Não consta	Morte de Alfred Knopf	Notícia	LXXXVIII
23/11/1984 sexta	<i>Publishing: New Burroughs Books</i>	Edwin McDowel	Mercado editorial	Notícia	LXXXIX
31/12/1984 segunda	<i>How color blind is Brazil? A challenge by blacks</i>	Marlise Simons	Racismo	Notícia	XC
12/01/1985 sábado	<i>Amado and friends celebrate book</i>	Marlise Simons	Lançamento de Tocaia grande em Salvador	Notícia	XCI
24/03/1985 domingo	<i>Brazilian city with African Echoes</i>	Marlise Simons	Salvador/ Brasil	Notícia	XCII
09/05/1985 domingo	<i>Strong U.S Presence At 38th Cannes Festival</i>	Aljean Harnetz	Jorge Amado jurado no Festival de Cannes	Notícia	XCIII
19/05/1985 domingo	<i>Fiction</i>	Nancy Ramsey	<i>Pen, Sword, Camisole / Farda, fardão, camisola de dormir</i>	Resenha crítica	XCIV
29/05/1985 quarta	<i>A Reporter's Notebook: Publishers Forever in Search of the 'Big Book'</i>	Edwin McDowel	Mercado editorial	Notícia	XCV
17/06/1985 segunda	<i>Going out Guide</i>	Não consta	Exposição fotográfica brasileira	Agenda	XCVI
28/07/1985 domingo	<i>U.S denial of visas over politics of foreigners: the battle is heating up</i>	Marvine Howe	Jorge Amado com visto banido nos EUA	Notícia	XCVII

22/09/1985 domingo	<i>The Literati Take to The Boards for Sake of PEN</i>	Edwin Mc Dowel	Evento literário	Notícia	XCVIII
30/09/1985 segunda	<i>Symptom of a boom: 75.000 at Book Fair in Rio</i>	Alan Riding	Feira do Livro do Rio de Janeiro	Notícia	XCIX
18/11/1985 segunda	<i>Yale Co-op Sells More Than the Old Schoole Tie</i>	James Brooke	Mercado editorial	Notícia	C
03/12/1985 terça	<i>Bantam to pay \$ 250,000 for Amado translation</i>	Edwin McDowel	Tradução de <i>Big Ambush/ Tocaia grande</i>	Notícia	CI
24/12/1985 terça	<i>Censorship to be a Topic of PEN Congress Panel</i>	Edwin McDowel	Evento literário	Notícia	CII
11/01/1986 sábado	<i>PEN Congress Open without soviet writers</i>	Edwin McDowel	Evento literário	Notícia	CIII
12/01/1986 domingo	<i>Poles discover it's not 1948 anymore</i>	Michael T. Kaufman	Evento literário	Notícia	CIV
15/01/1986 quarta	<i>Going out guide</i>	Não consta	Sessão de autógrafos de Jorge Amado	Lista de livros indicados	CV
17/01/1986 sexta	<i>Women at Pen Caucus demand a grater hole</i>	Samuel G. Freedman	Polêmica sobre passaporte de Jorge Amado	Notícia	CVI
19/03/1986 quarta	<i>Seoul's Book Pirates Share the Booty</i>	Edwin McDowell	Mercado editorial	Notícia	CVII
21/03/1986 sexta	<i>The Screen: 'Bahia', from Marcel Camus</i>	Vincent Canby	Adaptação de <i>Shepherds of the Night</i> para o cinema	Resenha crítica	CVIII
26/08/1986 terça	<i>Series on 13 takes Look At Brazil</i>	John Corby	Programa da BBC sobre o Brasil	Resenha crítica	CIX
03/10/1986 sexta	<i>Gossip with icing: at tea with Brazil's literati</i>	Marlise Simons	Academia Brasileira de Letras	Notícia	CX
02/07/1987 quinta	<i>Publishing: coloring book photos</i>	Edwin McDowel	Mercado editorial	Coluna	CXI

04/10/1987 domingo	<i>A Spice of Brazil: Amado's Tales</i>	Alan Riding	<i>Gabriela: clove and cinnamon</i>	Resenha/ Indicação	CXII
04/01/1988 segunda	<i>Boom In U.S For Latin Writers</i>	Edwin McDowell	Literatura Latino-americana	Notícia	CXIII
24/01/1988 domingo	<i>Bantam's \$ 250,000 Gamble On Jorge Amado of Brazil</i>	Edwin McDowell	Tradução milionária de <i>Showdown/ Tocaia grande</i>	Notícia	CXIV
30/01/1988 sábado	<i>Brazilian Niche for An Author and his fans</i>	Gregory Jaynes	Lançamento de <i>Showdown, Tocaia grande</i>	Notícia	CXV
14/02/1988 domingo	<i>And Bear In Mind</i>	Não consta	<i>Showdown, Tocaia grande</i>	Lista de livros indicados	CXVI
17/04/1988 domingo	<i>New & Noteworthy</i>	Não consta	<i>Dona Flor, Gabriela, The violent land, Captains of the sands</i>	Lista de livros indicados	CXVII
08/05/1988 domingo	<i>American Translator Wins Award</i>	Edwin McDowell	Tradutor de Jorge Amado é premiado	Notícia	CXVIII
20/05/1988 sexta	<i>Alternative Movie Houses and Screening Rooms</i>	Não consta	Exibição de <i>Tent of miracles</i> no cinema	Agenda	CXIX
05/06/1988 domingo	<i>Books for Vacation Reading</i>	Não consta	<i>Showdown/ Tocaia grande</i>	Lista de livros indicados	CXX
15/02/1989 quarta	<i>Book Notes: an usual selection</i>	Edwin McDowell	Literatura latino-americana	Coluna/ livros indicados	CXXI
21/06/1989 quarta	<i>Book Notes: an usual selection</i>	Edwin McDowell	Compra dos direitos de <i>The War of Saints</i>	Coluna/ Notícia	CXXII
26/11/1989 domingo	<i>Law and order come to paradise</i>	William Finnegan	<i>The Powers that be</i> , de Mike Nicol	Resenha crítica	CXXIII
04/02/1990 domingo	<i>Gypsy Life Beguiles a Film Maker</i>	Annette Insdorf	Projeto de tradutor de Jorge Amado	Notícia	CXXIV
09/02/1991 sábado	<i>Alfredo Machado; leading</i>	Edwin McDowell	Morte de Alfredo Machado	Obituário	CXXV

	<i>publisher of Brazil was 68</i>				
22/06/1992 segunda	<i>Dance in review</i>	Jack Anderson	Espectáculo de dança inspirado em Jorge Amado	Resenha crítica	CXXXVI
13/07/1992 domingo	<i>A Cold Fish From Frankfurt</i>	Suzanne Ruta	<i>Infanta</i> , de Bodo Kirchhoff	Resenha crítica	CXXXVII
13/01/1993 quarta	<i>Food Notes: Toward Racial Harmony</i>	Florence Fabricant	Adaptação de <i>Dona Flor</i> ao teatro	Agenda	CXXXVIII
11/07/1993 sábado	<i>In Brazil, a City Has Its Own Harlem Renaissance</i>	James Brooke	Revitalização de Salvador	Notícia	CXXXIX
20/12/1993 segunda	<i>Dance in Review</i>	Jennifer Dunning	Adaptação de <i>Capitães de Areia</i> para dança	Resenha crítica	CXXX
25/01/1994 terça	<i>Boofs of the Times: Tristan and Iseult as Latin Lovers</i>	Michiko Kakutani	<i>Brazil</i> , de John Updike	Resenha crítica	CXXXI
03/10/1994 segunda	<i>Vote Today Could Give Brazil a Lift</i>	James Brooke	Eleições/ política	Matéria	CXXXII
19/02/1995 domingo	<i>New & Noteworthy Paperbacks</i>	Não consta	<i>The war of saints/ O sumiço da santa</i>	Lista de livros indicados	CXXXIII
23/08/1995 quarta	<i>Ilheus Journal: Where Cocoa Was King, the Weeds Take Over</i>	James Brooke	Produção de cacau em Ilhéus	Notícia	CXXXIV
15/12/1996 domingo	<i>Dispatches</i>	Suzanne Ruta	<i>Selected Crônicas</i> , de Clarice Lispector	Resenha crítica	CXXXV
30/10/1997 quinta	<i>Arts Abroad: With Modern Dance, a Renaissance in Bahia Spreads</i>	Diana Jean Schemo	Dança e artes do nordeste	Coluna	CXXXVI
28/12/1997 domingo	<i>7 Waves and 7 Wishes: New Year's in Rio</i>	Edwin McDowell	Reveillon do Rio de Janeiro	Notícia	CXXXVII
15/02/1998 domingo	<i>Excelsior's Manager Tries</i>	Clifford Krauss	Economia	Notícia	CXXXVIII

	<i>to Dodge the Bombs in Latin America</i>				
25/10/1998 domingo	<i>Cleusa Millet Is Dead at 67 Nurtured Afro-Brazilian Faith</i>	Diana Jean Schemo	Morte de Cleusa Millet	Obituário	CXXXIX
11/04/1999 domingo	<i>The Romance of Communism</i>	Adam Shatz	<i>Love in Exile</i> , de Edith Anderson	Resenha crítica	CXL
18/04/1999 domingo	<i>Dance: A Performer of Many Faces, All Brazilian</i>	Diana Jean Schemi	Influência de Jorge Amado na dança de Antonio Nobrega	Notícia	CXLI
23/05/1999 domingo	<i>Book Club Where Sisterhood Still Reigns</i>	Roberta Hershenson	Clube de literatura	Notícia	CXLII
12/12/1999 domingo	<i>Brazil Carnival's Fabled Amity May Hide Bigotry</i>	Larry Rohter	Racismo/ Carnaval	Notícia	CXLIII
01/02/2001 quinta	<i>Weekend at Bernie's III: He's Dead but the Party's Not</i>	Stephen Holden	Filme baseado na obra de Jorge Amado	Resenha crítica	CXLIV
14/02/2001 quarta	<i>Kingmaker in Brazil Has Built a Castle of His Own</i>	Larry Rohter	Antonio Carlos Magalhães/ Política	Notícia	CXLV
06/03/2001 terça	<i>Brazilians Love Their Wild West (in the Northeast)</i>	Warren Hoge	Cinema brasileiro	Notícia	CXLVI
15/04/2001 domingo	<i>Ageless Latin Stars Who Embraced Their Roots</i>	Ben Ratliff	Música latino-americana	Notícia	CXLVII
25/07/2001 quarta	<i>A New World Banquet, Flavored by Africa</i>	R. W. Apple Jr.	Culinária baiana	Notícia	CXLVIII
07/08/2001 terça	<i>Jorge Amado Dies at 88 Brazil's Leading Novelist</i>	Edwin McDowell	Morte de Jorge Amado	Obituário	CXLIX

04/12/2001 terça	<i>Brazilian Author Takes a Second Shot at Immortality</i>	Larry Rohter	Morte de Jorge Amado	Notícia	CL
16/12/2001 sábado	<i>Whats doing in: Salvador</i>	Larry Rohter	Salvador/ Turismo	Notícia	CLI

5 JORGE AMADO À LUZ DO SISTEMA LITERÁRIO E POLISSISTEMA

Como se viu até agora, Jorge Amado ocupou um espaço significativo no que chamamos de polissistema literário norte-americano ou, abreviadamente, sistema literário. A recepção do escritor, no âmbito da “acolhida alcançada por uma obra à época de seu aparecimento e ao longo da História” (ZILBERMAN, 2015, p. 165), será analisada neste capítulo. A recepção de um determinado autor “em certo sentido, dá conta de sua vitalidade, verificável por sua capacidade de manter-se em diálogo com o público” (ZILBERMAN, 2015, p. 165). Essa capacidade de diálogo com leitores poderá ser verificada a partir da análise minuciosa do conteúdo publicado sobre Jorge Amado no *New York Times*, classificado em tabela no capítulo anterior. Todavia, antes de realizar este olhar crítico sobre a recepção, é necessário abordar as teorias dos polissistemas e sistemas literários.

Professor da Universidade de Tel Aviv, em Israel, Itamar Even-Zohar (1939) desenvolveu a teoria dos chamados polissistemas, problematizou o chamado sistema literário e também refletiu sobre a posição da literatura traduzida nesses contextos. Esses conceitos são relevantes para esse trabalho porque colaboram para a compreensão da recepção da literatura de Jorge Amado segundo o *New York Times*.

A pesquisa de Even-Zohar permite visualizar a literatura traduzida como parte do polissistema da literatura de chegada, ou seja, as obras traduzidas não podem ser separadas da literatura original de chegada, como em prateleiras de uma biblioteca. Essas múltiplas literaturas, as traduzidas e as nativas, fazem parte de um todo e estão ligadas. Especialmente porque a própria escolha do texto a ser traduzido denota uma necessidade ou especificidade de um polissistema literário de chegada. No caso dos Estados Unidos, dado o histórico de relações políticas e culturais com o Brasil na Segunda Guerra, a abertura para a literatura brasileira pode ser compreendida tanto como aproximação do “bom vizinho” como entendida como curiosidade sobre o vizinho exótico. Nas palavras de Even-Zohar, “os próprios princípios de seleção de obras a serem traduzidas são determinados pela situação que rege o polissistema (alvo): os textos são selecionados de acordo com sua compatibilidade com as novas abordagens e o papel supostamente inovador que podem assumir” (EVEN-ZOHAR, 2012, p. 4). É válido ressaltar que este estudo aborda a recepção da tradução e não a tradução em si.

Os termos “sistema literário” e “polissistema literário” já estão em uso neste trabalho. É imprescindível, portanto, esclarecer seus conceitos. Com a ideia de um polissistema (múltiplos sistemas, vários sistemas) pressupõe-se, obviamente, a ideia prévia de um sistema. Apesar de ser considerado problemático por Even-Zohar, o termo “sistema” é relevante do

ponto de vista da ideia subjacente de dinamicidade, de funcionamento de uma “rede de relações” (EVEN-ZOHAR, 2013, p. 22). Portanto, o teórico afirma que “à luz dessa dependência a teoria pode permitir um uso mais flexível do termo sistema, *como uma expressão abreviada*, que se entende como representação da mais ampla” (EVEN-ZOHAR, 2013, p. 22). Assim, o estudioso aceita a expressão “sistema literário” para significar “o conjunto de dados observáveis que supõe governado por uma rede de relações” (EVEN-ZOHAR, 2013, p. 22).

No que concerne à teoria dos polissistemas, o significado de sistema é definido como “a rede de relações hipotetizada entre uma certa quantidade de atividades chamadas *literárias* e, conseqüentemente, essas atividades observadas através dessa rede” (EVEN-ZOHAR, 2013, p. 23). O pesquisador também caracteriza a ideia como “o conjunto de atividades – ou qualquer parte dele – para que relações sistêmicas que fundamentam a opção de considerá-las *literárias* podem ser hipotetizadas” (EVEN-ZOHAR, 2013, p. 23). Dessa maneira, o sistema só é possível no interior de “relações concebidas para operarem nele e para ele” (EVEN-ZOHAR, 2013, p. 23).

Isso posto, sabe-se que o sistema é composto de inúmeros fatores que regem as relações literárias. Para nortear a discussão sobre estes fatores, Even-Zohar “toma emprestada” (2013, p. 26) a esquematização feita previamente pelo estruturalista russo Roman Jakobson (1896-1982). O esquema de Jakobson dizia respeito ao processo comunicacional entre indivíduos e a linguagem. Em contrapartida, a releitura do esquema, conduzida por Even-Zohar, adaptou o modelo comunicacional para um esquema que demonstrasse o funcionamento do sistema literário. Contudo, o próprio Even-Zohar prontifica-se a esclarecer que não há uma “correspondência unívoca” (2013, p.27) entre o esquema de Jakobson e o seu. A seguir, o esquema reelaborado por Even-Zohar para o sistema literário, em maiúsculas, e o esquema de Jakobson entre colchetes⁴².

INSTITUIÇÃO [contexto]
 REPERTÓRIO [código]
 PRODUTOR [emissor] [receptor] CONSUMIDOR (“escritor”)(“leitor”)
 MERCADO [contato/canal]
 PRODUTO [mensagem]
 (EVEN-ZOHAR, 2013, p. 27).

É indispensável salientar que os fatores elencados, integrantes do sistema literário, não funcionam isoladamente. Isso quer dizer, seguindo justamente a lógica do significado de sistema, que todos os elementos agem em relação uns aos outros. É possível, inclusive, que

⁴² Optou-se por manter a mesma formatação utilizada no artigo traduzido de Even-Zohar.

essas relações sejam de diferentes formas, não apenas lineares, mas que se cruzem em “todos os possíveis eixos do esquema” (EVEN-ZOHAR, 2013, p. 30).

Outro aspecto fundamental da teoria é que, nesse esquema, o texto literário, o produto, não é “necessariamente o mais importante em nenhum sentido” (EVEN-ZOHAR, 2013, p. 30). O teórico afirma que o sistema pode gerar outros produtos que não exclusivamente um texto literário. Ao retirar a centralidade do texto dentro do sistema, o professor israelense desloca a atenção para outros elementos que são tão relevantes quanto o livro, por exemplo, segundo o seu entendimento. O teórico sustenta que não existe uma hierarquia entre os fatores de seu esquema. Por serem interdependentes, os fatores permitem que o sistema funcione, defende o pesquisador. Assim, autores, universidades e até livrarias, para citar alguns dos elementos de um sistema ou polissistema literário, exercem funções que também requerem zelo em qualquer análise. No caso de um estudo de recepção, como neste trabalho, optou-se justamente por seguir as ideias de Even-Zohar. Por isso, foram abordados aspectos da circulação da obra de Jorge Amado que englobam desde o seu editor, as capas dos livros, seus tradutores, o contexto histórico e a mediação através de um jornal diário, o *New York Times*. Acerca dos fatores elencados no esquema, Even-Zohar assevera:

[...] Um CONSUMIDOR pode “consumir” um PRODUTO produzido por um produtor, mas para o “produto” ser gerado (o “texto”, por exemplo, deve existir um REPERTÓRIO comum, cuja possibilidade de uso está determinada por uma certa instituição. E deve existir também um MERCADO no qual ele possa ser transmitido (EVEN-ZOHAR, 2013, p.30)⁴³.

O excerto reproduzido colabora para que se visualize como ocorre a recepção de Jorge Amado sob a ótica do *New York Times*. Toma-se o “consumidor” como o leitor e comprador dos livros de Amado; o “produto” como o livro em si; o “produtor” como o escritor; o “repertório” como o contexto de aproximação política e cultural entre Brasil e Estados Unidos; o “mercado” como o próprio mercado editorial; e a “instituição” como a imprensa enquanto veículo para opinião de diferentes especialistas em literatura e também a editora Alfred Knopf. Como Even-Zohar sustenta, esses fatores não contêm uma hierarquia e não possuem uma única definição. Isso quer dizer que, seguindo a teoria elaborada por Even-Zohar, o “produto”, no *corpus* aqui investigado, pode ser tanto o livro como um exemplar de jornal ou, ainda, o autor pode ser o próprio Jorge Amado ou o autor de uma resenha crítica, e assim por diante. Por mais

⁴³ Aqui também se optou por manter a mesma formatação utilizada no artigo traduzido de Even-Zohar.

mutável que seja o sistema literário, o que permanece é a ideia de múltiplos fatores relacionados entre si.

Assim como a teoria do sistema literário e dos polissistemas⁴⁴, o contorno dos fatores que compõem o esquema exposto anteriormente é bastante difuso. Entre os fatores elencados, por exemplo, um dos mais amplos é o de *produtor*. Isso porque Even-Zohar não restringe o termo à figura do autor ou escritor. O teórico considera que até aqueles que não escrevem ou escreveram pouco podem ser compreendidos como *produtores*. Essa visão decorre de que o “número de textos e sua circulação tornaram-se secundários diante de outros parâmetros que regem o sistema” (EVEN-ZOHAR, 2013, p. 32). O professor também assevera que, diferentemente do usual, o *produtor* não é necessariamente um indivíduo, mas grupo. Nas palavras do teórico, os *produtores* são “comunidades sociais, de pessoas envolvidas na produção, organizada de diferentes formas” e “constituem parte tanto da instituição literária como do mercado literário” (EVEN-ZOHAR, 2013, p. 32). Isso significa que, ao tratar sobre o autor Jorge Amado, devemos ampliar a visão para enxergar também agentes literários, tradutores, editores, relações públicas, etc., envolvidos na produção do livro como objeto (ou mercadoria) e não apenas do seu conteúdo. Essas figuras que orbitam a produção de um livro são, usualmente, consideradas como “externas” ao sistema literário. O autor critica essa visão que exclui ou reduz a importância das “condições e construções do mundo dos produtos literário” (EVEN-ZOHAR, 2013, P. 33). De acordo com o pesquisador, essas funções ou tarefas do sistema literário “são persistentemente ignoradas ou relegadas para os *sociólogos*, inclusive por aqueles para quem o produtor individual, embora apenas desejável, é inevitável” (EVEN-ZOHAR, 2013, p. 33).

Já a concepção de *consumidor*, elaborada por Even-Zohar, é tão abrangente que não rotula com este termo apenas os leitores, no sentido estrito da palavra. Tampouco utiliza ele o termo unicamente para ouvintes de textos literários, por exemplo. O teórico inclui os indivíduos que consomem a literatura de diferentes formas, inclusive de maneiras tangenciais. Nas suas palavras, “o *consumidor* como o *produtor* pode se mover em vários níveis como participante nas atividades literárias” (EVEN-ZOHAR, 2013, p. 33). O argumento do teórico baseia-se no fato de que a leitura integral de um livro é periférica “para a maioria dos consumidores *diretos* de *literatura*, sem falar dos *indiretos*” (EVEN-ZOHAR, 2013, p. 33). Para o professor, todo o indivíduo é, ao menos, um consumidor indireto de literatura considerando a “quantidade de fragmentos literários, digeridos e transmitidos por variados agentes culturais e integrados no

⁴⁴ O conceito será trabalhado neste capítulo.

discurso diário” (EVEN-ZOHAR, 2013, p. 33). Esta leitura indireta, aliás, o autor assevera que ajuda a compor o *repertório*. Ainda a respeito do *consumidor*, Even-Zohar questiona até que ponto a preocupação principal é acerca da leitura e a respeito de “participar de várias formas do sistema literário” (EVEN-ZOHAR, 2013, p. 34). Neste âmbito, aproximando a ideia da presente pesquisa, seria duvidoso afirmar que os leitores norte-americanos de Jorge Amado estariam mais envolvidos com outras *formas do sistema literário*. Porém, para fins de exemplificação e elaboração, pode-se dizer que este fenômeno ocorre nos tempos hodiernos quando os leitores, ou *consumidores*, consomem mais do que o livro ou a leitura em si. Estes *consumidores* contemporâneos frequentam festivais literários, com ingressos muitas vezes caros, assistem grandes conferências com autores cujo público é seletivo e esperam na fila, às vezes por horas, para obter um autógrafo do autor no seu exemplar. Essas situações servem para ilustrar como um *consumidor* pode estar consumindo literatura sem, necessariamente, estar envolvido diretamente com o ato de leitura. A esse respeito, o teórico reflete:

Quantos daqueles que iriam conhecer um célebre escritor ou escritora realmente leram sua obra? Ou quantos o terão lido de tal modo que lhes permita ao menos uma discussão semi-profissional em certo modo sobre a obra? Os consumidores de literatura (como os de música, teatro, balé e muitas outras atividades sócio-culturais institucionalizadas) consomem frequentemente a função sócio-cultural dos atos envolvidos na atividade em questão (que às vezes assume abertamente a forma de *acontecimento* [*happening*], mais do que o que é concebido como *o produto*. Realizam esta forma de consumo inclusive quando obviamente consomem *o texto*, mas a questão aqui é que podem realizá-la ainda que nenhum consumo de textos esteja envolvido” (EVEN-ZOHAR, 2013, p. 34).

Como se vê, a teoria dos sistemas considera a função do *consumidor* um tanto abrangente, assim como o conceito de *instituição*, que também atua dentro do esquema proposto. Embora a *instituição* possua caráter variado – pode ser educativa (escolas, universidades), governamental (secretarias, gabinetes, academias), imprensa e meios de comunicação – o seu papel presume uma atribuição clara. A *instituição* implica na “manutenção da literatura como atividade sócio-cultural. É a instituição que rege as normas que prevalecem nesta atividade, sancionando umas e rejeitando outras” (EVEN-ZOHAR, 2013, p. 35). Embora o teórico israelense não hierarquize as funções do seu esquema do sistema literário, neste trabalho a *instituição* tem maior peso. Isso porque entende-se o jornal *New York Times* como a instituição que “sanciona ou rejeita” a obra de Jorge Amado no âmbito de sua circulação e recepção nos Estados Unidos. Justamente por essa responsabilidade reservada à imprensa que os veículos devem ser analisados com olhar crítico e ressalvas, uma vez que compõem a “cultura oficial” (EVEN-ZOHAR, 2013, p. 35). Por seu caráter “oficial”, conseqüentemente, a

imprensa, enquanto *instituição*, colabora na determinação de “quem e quais produtos serão lembrados por uma comunidade durante um maior período de tempo” (EVEN-ZOHAR, 2013, p. 35).

É interessante que as *instituições* englobem também parte dos *produtores*, de acordo com Even-Zohar. Neste âmbito, as *instituições* envolvem “críticos (em qualquer formato), casas editoriais, periódicos, clubes” (EVEN-ZOHAR, 2013, p. 35). Por conseguinte, a *instituição* não é homogênea e única dentro do sistema. São diversas *instituições* em cruzamento com *produtores* atuando em diferentes formas. Todavia, “qualquer decisão tomada, a qualquer nível, por um agente do sistema depende das legitimações e restrições feitas por seções concretas da instituição” (EVEN-ZOHAR, 2013, p. 36). Por isso, Even-Zohar argumenta que a *instituição* “rege” a produção e o consumo literário. Esta regência, porém, não é harmônica porque há constantes disputas nas diferentes *instituições*. Nas palavras do pesquisador:

(...) pela variedade do sistema literário, diferentes instituições podem operar ao mesmo tempo em diferentes seções do sistema. Por exemplo, enquanto certo grupo de inovadores pode ter ocupado o centro da instituição literária, escolas, igrejas e outras corporações e atividades sócio-culturais organizadas podem obedecer ainda certas normas que tal grupo já não aceita mais (EVEN-ZOHAR, 2013, p. 36)

O raciocínio exposto na citação acima, no contexto de polissistemas – diversos sistemas relacionados –, colabora para se compreender fenômenos literários, como, por exemplo, um autor ser sucesso de crítica, mas um fracasso em circulação e vice-versa. São *instituições* diferentes atuando de modos distantes e que não necessariamente “aceitam as regras” uns dos outros. Em vista disso, percebe-se que, como já foi exposto, a *instituição* também atua sobre o *mercado*.

Entende-se o *mercado* como o “conjunto dos fatores envolvidos no comércio de produtos literários e na promoção de tipos de consumo” (EVEN-ZOHAR, 2013, p. 36). Aqui, obviamente, encontram-se as livrarias, ligadas diretamente ao comércio de livros, os clubes de leitura, que após algum ostracismo parecem estar ressurgindo no Brasil, vide os programas de assinaturas de livros, as feiras anuais de comércio de livro, festivais literários e até mesmo as bibliotecas, que não realizam a venda de livros, mas seu empréstimo. Even-Zohar considera parte do *mercado* fatores “simbólicos” e, mais uma vez, há intercâmbio entre os elementos do sistema. O *mercado*, por lógica, está mais relacionado à *instituição*. Estes dois fatores “entrecruzam-se” (EVEN-ZOHAR, 2013, p. 36). Vale ressaltar que este *mercado* vende qualidades, propriedades, não necessariamente os livros enquanto objetos ou conteúdo. Sobre esta característica mais simbólica da *mercadoria*, é interessante relacioná-la com as

formulações do filósofo francês Guy Debord, o autor do axioma “o que aparece é bom, o que é bom aparece” (1998, p.16-17). Para o filósofo, na chamada “sociedade do espetáculo”, parecer é muito mais importante do que ser⁴⁵. No âmbito da função da *mercadoria*, poderíamos pensar que a ideia de Debord pode ser aplicada a casos em que possuir um exemplar de um livro raro, por exemplo, é importante porque é *raro* e não pelo seu conteúdo. Ou, para exemplificar um fenômeno mais moderno, frequentar e circular em festivais literários badalados é simbolicamente mais relevante do que a leitura dos livros divulgados no evento.

Retornando à questão do *mercado*, sua mera existência é fundamental para o sistema literário. Se o *mercado* é ausente, “não há espaço para que nenhuma das atividades literárias possa se assegurar” (EVEN-ZOHAR, 2013, p. 37). Mesmo que exista um *mercado*, mas considerando a possibilidade de ser um *mercado* limitado, este fato “diminui naturalmente as possibilidades de a literatura evoluir como atividade sócio-cultural” (EVEN-ZOHAR, 2013, p. 37). Assim, infere-se que a consequência desta hipotética intermitência do *mercado* pode ser até uma falência do sistema literário ou, ao menos, seu enfraquecimento. Por isso, “fazer com que o mercado floresça é do maior interesse para o sistema literário” (EVEN-ZOHAR, 2013, p. 37). De quem seria a responsabilidade por manter ou florescer o *mercado*? Presume-se que todos os agentes do sistema literário, dos *consumidores* aos *produtores*, são incumbidos de manter esse *mercado*, mesmo que simbólico, em funcionamento constante. Do contrário, esses agentes podem assistir suas funções perderem qualquer atribuição dentro do sistema. Do ponto de vista do *produtor*, entendendo-o aqui como escritor, a possibilidade seria catastrófica. O sistema todo entraria em colapso em um sistema com escritores sem leitores ou com leitores sem *mercado*, e assim por diante. Como será abordado adiante, em caso de vácuo no polissistema, o espaço é ocupado por outros agentes. Seria essa uma possível explicação para o fenômeno do papel central que a leitura traduzida de massa tem ocupado no atual polissistema literário brasileiro, em contraponto a um passado em que a literatura nacional, inclusive sob o sucesso de Jorge Amado, já foi mais relevante ao *consumidor*? Embora não seja esta a questão que guia este trabalho, optou-se por registrar a reflexão, uma vez que foi possibilitada a partir do fundamento teórico aqui utilizado. O centro de um sistema depende de sua periferia, defende o pesquisador israelense: “Sem o estímulo de uma forte ‘sub-cultura’, qualquer atividade canonizada tende a fossilizar gradualmente” (EVEN-ZOHAR, 2013, p. 9). Esta fossilização é grave e um “transtorno operacional” (EVEN-ZOHAR, 2013, p. 9), porque, a longo prazo, “impede fazer frente às cambiantes necessidades da sociedade na qual funciona” (EVEN-

⁴⁵ Esta ideia foi previamente desenvolvida no artigo “A destruição dos livros, o fim da escrita e a sociedade hiperespetacular: o futuro da obra de Jorge Amado”, de Paula Sperb e João Claudio Arendt.

ZOHAR, 2013, p. 9). Para o pesquisador, mesmo com um colapso⁴⁶ do sistema literário, a literatura continua existindo, porém com um grau de “adequação” menor: “por exemplo, se empurrada à periferia no seio de uma cultura pode ser claro indício de tal inadequação” (EVEN-ZOHAR, 2013, p. 9).

Ainda tratando sobre o esquema do sistema literário proposto por Even-Zohar (2013), há o *repertório*. Considerando uma obra literária, por exemplo, o *repertório* é o “conjunto de regras e unidades com as quais se produzem e entendem textos” (EVEN-ZOHAR, 2013, p. 38). Pode-se inferir, portanto, que as noções de “modelo”⁴⁷ ou gênero, como romance, poesia e conto, fariam parte do *repertório* de um leitor suficientemente instruído para leitura de ficção. Isso porque, de acordo com os postulados de Even-Zohar, o *repertório* “designa o conjunto de regras e materiais que regem tanto a confecção como o uso de qualquer produto” (EVEN-ZOHAR, 2013, p. 37). O pesquisador chega a definir o conceito como um “conjunto de leis e elementos (sejam modelos isolados, ligados ou totais)” (EVEN-ZOHAR, 2013, p. 10). Chama atenção que a concepção diz respeito à produção dos textos. Ressalta-se também que essas “leis” estão sujeitas a “condições de mudanças em diferentes períodos e culturas” (EVEN-ZOHAR, 2013, p. 10). O *repertório*, assim como os demais elementos do sistema, é variado e opera em diferentes níveis. Acerca deste aspecto, o teórico argumenta:

Um “repertório”, portanto, pode ser o conhecimento compartilhado necessário tanto para produzir (e entender) um “texto”, como para produzir (e entender) vários outros produtos do sistema literário. Pode ter um repertório para o “escritor”, outro para o “leitor” e inclusive outro para “comportar-se como se esperaria de um agente literário”, e assim por diante. Todos esses devem ser claramente reconhecidos como “repertórios literários” (EVEN-ZOHAR, 2013, p. 38)

⁴⁶ “Um sistema incapaz de manter-se durante certo período de tempo e que se encontra, frequentemente, a ponto de colapso é instável a partir de um ponto de vista funcional, enquanto que um sistema que sofre permanentemente mudanças regulares e bem controladas pode ser considerado com justeza estável, simplesmente porque perdura. Só os sistemas estáveis dessa classe conseguem sobreviver, enquanto que os outros simplesmente se extinguem. Desse modo, as “crises” e “catástrofes” de um polissistema (isto é, fatos que precisam uma mudança radical sejam por transferência interna ou externa), se o sistema as controla, são indícios de vitalidade mais que de degeneração. O sistema entra em perigo só quando a mudança se torna incontrolável e, portanto, imanejável. Naturalmente, a partir do ponto de vista dos que ocupam posições no sistema, qualquer mudança que não possa ser controlada coloca a perigo suas posições, mas não necessariamente o sistema enquanto tal. Há, certamente, casos históricos em que um repertório em perigo colocou em risco o conjunto do sistema, mas na maioria das ocasiões, isso é resultado de uma longa detenção prévia que não permitiu uma dinâmica normal” (EVEN-ZOHAR, 2013, p.19).

⁴⁷ A ideia de modelo não é, de modo algum, nova: tem sido usada tanto por escritores e artistas como por artesãos desde a antiguidade. Somente desde o Romantismo tornou-se um conceito evitado nas poéticas oficiais. Não obstante, ainda permeia parcial e indiretamente os estudos literários através de conceitos tais como “estilo” e “gênero”. A hipótese de modelo recebe forte respaldo do trabalho atual nas diversas áreas como os estudos da memória, os estudos cognitivos (com seu conceito de “esquemas”), os estudos da tradução, o trabalho editorial, os estudos de estilo e composição escolar, e muitos outros campos. A crescente consciência de até que ponto são dados os tipos cotidianos de discurso (como a conversação e narração cotidianas) contribuiu também em grande medida para liberar-nos dos conceitos românticos de “livre criação” (EVEN-ZOHAR, 2013, p. 40).

Isto posto, questiona-se qual seria o repertório para um leitor norte-americano entender ou até mesmo se interessar pela obra traduzida de Jorge Amado. É possível depreender que o contexto político e cultural que guiou as relações entre Estados Unidos e Brasil pode ter cooperado para a formação deste repertório com noções de exotismo tropical, por exemplo, como foi apresentado no segundo capítulo desta tese. Nesse sentido, o pesquisador sustenta que, apesar de estar em constante modificação, existem elementos do *repertório* que parecem “universalmente válidos desde as primeiras literaturas do mundo” (EVEN-ZOHAR, 2013, p. 10). Os fatores que determinam quais partes do *repertório* serão canonizadas⁴⁸ são as relações em jogo no polissistema. A noção de *status* de um *repertório* também é resultado das relações. Em relação à faceta canônica de seções do *repertório*, diz-se:

Obviamente um repertório literário canonizado é apoiado por elites conservadoras ou inovadoras e, conseqüentemente, está limitado pelas pautas culturais que regem o comportamento daquelas. Se a elite reclama sofisticação e excentricidade (ou o contrário, isto é, “simplicidade” e conformismo) para satisfazer seu gosto e controlar o centro do sistema cultural, o repertório canonizado se aderirá a estes traços tão firmemente quanto possível (EVEN-ZOHAR, 2013, p. 10).

A argumentação exposta acima é intrigante porque induz à reflexão sobre se a literatura apreciada pela elite – seja uma elite econômica, política ou intelectual – possui traços adotados especificamente para agradá-la e, por consequência, figurar no centro do polissistema. Esta característica do polissistema ajudaria a compreender, por exemplo, o fato de Jorge Amado ser rebaixado por parte da crítica brasileira: sua obra supostamente não se encaixaria no repertório de *status*, sendo considerada baixa literatura. Por se tratar de um polissistema, esta visão não é e nunca foi homogênea, estando frequentemente em disputa. Porém, considerando o polissistema norte-americano, o que se vê e será demonstrado através das críticas do *New York Times* é que Jorge Amado não passa por esse “rebaixamento”, figurando no centro do polissistema da literatura traduzida, em comunicação com o centro do polissistema da literatura nativa dos Estados Unidos, no período abordado.

A respeito de parcela da crítica negativa a Jorge Amado no Brasil, Ivya Alves faz uma reflexão no artigo “De paradigmas, cânones e avaliações – ou dos valores negativos da produção de Jorge Amado”. No texto, Alves trata da crítica negativa à obra amadiana e sugere que alguns críticos não excluíram Jorge Amado do cânone porque ele permanece nas histórias da literatura mesmo que pejorativamente. A ideia de Alves caminha para o sentido de que a crítica negativa ao autor pode excluí-lo futuramente do cânone. Isso porque, por exemplo, se

⁴⁸ A ideia de cânone enquanto centro do polissistema será abordada neste capítulo.

um estudante deparar com a crítica de Alfredo Bosi, que afirma que a literatura de Jorge Amado satisfará “ao leitor glutão”, certamente não desejará se enquadrar neste rótulo, procurando outras leituras. Segundo a pesquisadora, “provavelmente, lendo a avaliação do historiador, nenhum leitor/estudante – que se qualifique como leitor burguês, detentor de um poder cultural – desejará ser identificado com um grupo com tais 'desqualificações'! ...” (ALVES, 2001, p. 203)⁴⁹.

Para compreender por que a obra de Jorge Amado é mal recebida pela crítica acadêmica, precisamos entender como é feita a sua avaliação. Possivelmente, os críticos categorizam os livros de Jorge Amado como literatura de massa e, portanto, sem grandes méritos para serem considerados cultura erudita, segundo o senso comum que predomina nestas avaliações.

A compreensão dos critérios adotados pela crítica pressupõe o entendimento das regras de funcionamento do campo literário nacional. Para quebrar este paradigma de avaliação (cultura de massa = ruim), utilizam-se alguns conceitos do sociólogo Pierre Bourdieu, para quem a qualificação de uma obra deve ir além das normas teóricas. O sociólogo parte do pressuposto de que, para avaliar uma obra literária, não é possível apenas se concentrar nas questões estéticas, mas compreender o campo onde ela está inserida, foi produzida e é lida. Precisa-se entender como foi ou é a vida do autor, os conceitos sociais, as classes, os poderes, o campo de poder da obra em si. A literatura exige ser encarada como algo além de um resultado artístico da sensibilidade e inspiração. O livro e o seu sucesso (ou não) dependem de algo mais que a qualidade e, para Bourdieu (1996, p.14), é necessário “construir sistemas de relações inteligíveis capazes de explicar os dados sensíveis”. Como afirma Bourdieu, fazer a análise das “condições sociais da produção e da recepção da obra de arte, longe de a reduzir ou de a destruir, intensifica a experiência literária” (1996, p.14). Esta mesma análise permite, embora os autores possam sentir-se anulados, redescobrir o “espaço no qual o autor encontra-se englobado” e “incluído como um ponto”.

Conhecer como tal esse ponto do espaço literário, que é também um ponto a partir do qual se forma um ponto de vista singular sobre esse espaço, é estar em condição de compreender e de sentir, pela identificação mental com uma posição construída, a singularidade dessa posição e daquele que a ocupa, e o esforço extraordinário que (...) foi necessário para a fazer existir (BOURDIEU, 1996, p.14-15).

Poder-se-á argumentar que fazer essa leitura da “gênese social do campo literário” e da estrutura que o sustenta diminuirá a fruição de uma obra artística. Mas, para Bourdieu, o

⁴⁹ Esta ideia também foi trabalhada no artigo “O duplo e a intertextualidade em *A morte e a morte de Quincas Berro D'Água*, de Jorge Amado”, de Paula Sperb e João Claudio Arendt.

conhecimento “do jogo de linguagem que aí se joga, dos interesses e das apostas materiais ou simbólicas que aí se engendram” (1996, p.15) é “simplesmente olhar as coisas de frente e vê-las como são”. E, talvez, enxergar o contexto de mediação seja o caminho para entender a recepção de Jorge Amado, uma vez que, como defende o sociólogo, a obra “também é sintoma”.

Para o autor:

Procurar na lógica do campo literário ou do campo artístico mundos paradoxais capazes de inspirar ou de impor os “interesses” mais desinteressados, o princípio da existência da obra de arte naquilo que ela tem de histórico, mas também de trans-histórico, é tratar essa obra como um signo intencional habitado e regulado por alguma outra coisa, da qual ela é também sintoma. É supor que aí se enuncie um impulso expressivo que a formalização imposta pela necessidade social do campo tende a tornar irreconhecível. A renúncia ao angelismo do interesse puro pela forma pura é o preço que é preciso pagar para compreender a lógica desses universos sociais que, através da alquimia social de suas leis históricas de funcionamento, chegam a extrair da defrontação muitas vezes implacável das paixões e dos interesses particulares a essência sublimada do universal; e oferecer uma visão mais verdadeira e, em definitivo, mais tranquilizadora porque menos sobre-humana das conquistas mais altas da ação humana. (BOURDIEU, 1996, p.15-16)

No século XVII, o teatro, o romance e a poesia seguiam uma hierarquia crescente, nesta ordem, no quesito prestígio do público e também de sucesso, no sentido financeiro. Os poetas eram também melhor remunerados, segundo Bourdieu (1996, p.133-134). Entretanto, a evolução dos gêneros no sentido de sua autonomia inverteu tal ordem. O teatro passou a ter mais público, seguido do romance e, por último, da poesia. Com mais público, o sucesso comercial era inevitável. Assim, no século XIX, “a hierarquia entre os gêneros (e os autores) segundo os critérios específicos do julgamento dos pares é quase exatamente o inverso da hierarquia segundo o sucesso comercial” (BOURDIEU, 1996, p. 133-134). A poesia permanecia como o gênero mais admirado, mas o menos rentável. Naquele período, conforme o autor, o romance era “simbolicamente mais disperso” – ao mesmo tempo em que podia ser nobre, estava ligado à imagem de “literatura mercantil” e ao jornalismo, através do folhetim (BOURDIEU, 1996, p.134).

Quando empiricamente visualiza-se a crítica especializada de Jorge Amado, poder-se-ia dizer que estaríamos presos ainda ao paradigma de julgamento dos romances do século XIX, quando um livro com sucesso comercial é considerado inferior? Ainda para o mesmo autor:

Pode ser da conta da estrutura quiasmática desse espaço, no qual a hierarquia segundo o lucro comercial (teatro, romance, poesia) coexiste com uma hierarquia de sentido inverso segundo o prestígio (poesia, romance, teatro), por meio de um modelo simples que leva em conta dois princípios de diferenciação. De um lado, os diferentes gêneros, considerados como empreendimentos econômicos, distinguem-se sob três aspectos: primeiramente, em função do preço do produto ou do ato de consumo simbólico,

relativamente elevado no caso do livro, da partitura ou da visita aos museus ou às galerias (o custo unitário do quadro coloca a produção pictórica em uma situação inteiramente à parte); em segundo lugar, em função do volume e da qualidade social dos consumidores, portanto, da importância dos lucros econômicos mas também simbólicos (ligados à qualidade social do público), que esses empreendimentos asseguram; em terceiro lugar, em função da demora do ciclo de produção e, em particular, da rapidez com que são obtidos os lucros, tanto materiais quanto simbólicos, e da duração durante a qual eles são assegurados. (BOURDIEU, 1996, p.135.)

Como se vê, Bourdieu lança a ideia de que um grande volume de leitores pode significar também a sua baixa qualidade, o que afetaria o julgamento de uma obra. Um livro, então, poderia ser criticado não pela obra em si e seu contexto, mas pelo seu público leitor. Seria também esta uma explicação para Jorge Amado ser considerado um autor de baixa qualidade? Por ser popular, seus leitores também não possuem as características socioculturais que a crítica espera? E assim se desmereceria o trabalho do autor? De qualquer modo, a priori, percebe-se que a crítica negativa do autor não parece ter diminuído a sua circulação, provavelmente mais ligada à mediação da comunicação de massa do que da academia. Bourdieu afirma que a crítica mede também a hierarquia tanto do público leitor como a hierarquia social das personagens e seus contextos. Para o sociólogo,

Com efeito, é a qualidade social do público (medida principalmente por seu volume) e o lucro simbólico que ele assegura que determinam a hierarquia específica que se estabelece entre as obras e os autores no interior de cada gênero, correspondendo as categorias hierarquizadas que aí se distinguem muito estreitamente à hierarquia social dos públicos: isso se vê bem no caso do teatro, com a oposição entre teatro clássico, o teatro de bulevar, vaudeville e o cabaré, ou, mais claramente ainda, no caso do romance, em que a hierarquia das especialidades – romance mundano, que se tornará romance psicológico, romance naturalista, romance de costumes, romance regionalista, romance popular – corresponde muito diretamente à hierarquia social dos públicos atingidos, e também, de maneira bastante estrita, à hierarquia dos universos sociais representados e mesmo à hierarquia dos autores segundo a origem social e sexo. (BOURDIEU, 1996, p. 135-136).

Como assinala Bourdieu, então, os universos sociais representados em um romance também influenciariam a hierarquia entre as obras e autores, mesmo que de forma mais restrita. Como se sabe, os livros de Jorge Amado tratam principalmente de uma camada da sociedade que é excluída: negros, prostitutas, marinheiros, crianças de rua, trabalhadores da lavoura, gente à margem da sociedade de consumo (SPERB, 2012). Este universo simbólico também afetaria o julgamento da crítica? Além disso, conforme Bourdieu, a qualidade do público é medida pelo volume. Isso quer dizer que, quanto mais público, mais despreparado ele é e menor é o lucro simbólico de uma obra, mesmo que ela seja sucesso de vendas. Não se afirma que *best-sellers*

são sinônimo de qualidade, mas questiona-se quais fatores ditam o que é bom e/ou ruim em se tratando de Jorge Amado.

Bourdieu também categoriza os *best-sellers* como “sem futuro”. Já os “clássicos” seriam aqueles cujo sucesso e prestígio têm longa duração e cuja consagração se deveria ao sistema de ensino, que garantiria um “mercado extenso e duradouro” (BOURDIEU, 1996, p. 169). Em contraposição à durabilidade de alguns fenômenos literários, Bourdieu argumenta que “o sucesso imediato tem algo de suspeito: como se reduzisse a oferta simbólica de uma obra sem preço ao simples “toma lá dá cá de uma troca comercial” (BOURDIEU, 1996, p. 170).

De volta ao esquema do sistema literário, as funções de *instituição*, *repertório*, *produtor*, *consumidor* e *mercado* já foram desenvolvidas. Resta, porém, abordar o *produto*. Este é percebido, sobretudo, pela forma do texto literário. Nesse sentido, “sem dúvida, os textos são os produtos mais obviamente visíveis do sistema literário, ao menos em muitos períodos de sua história” (EVEN-ZOHAR, 2013, p. 10). Todavia, o pesquisador defende que até mesmo um “comportamento” (EVEN-ZOHAR, 2013, p. 41) pode ser visto como um *produto*. Mais uma vez, o teórico aplica a ideia de abrangência e cruzamento entre os fatores de seu esquema. O *produto* literário pode ser apenas um trecho de um texto, uma citação, não necessariamente o texto completo. Even-Zohar sustenta que quanto mais “canonizado” e “armazenado no cânone histórico” (2013, p. 42), mais os textos circulam de maneiras distantes da leitura do texto integral⁵⁰. Para ele, portanto, citações e parábolas curtas são exemplos dos fragmentos literários que também podem ser compreendidos como *produtos*. O teórico israelense argumenta que, “no sistema literário, os textos, mais que desempenhar um papel nos processos de canonização, são resultado desses processos. Somente em função de representantes de modelos que os textos são fator ativo nas relações sistêmicas” (EVEN-ZOHAR, 2013, p. 11). Aqui neste trabalho, as traduções de Jorge Amado serão tomadas como *produtos*, embora, como prevê a teoria, as próprias resenhas críticas também possam ser entendidas como *produtos*, e os críticos como *produtores*, ao mesmo tempo em que atuam como *instituição*.

Até aqui foi poupada a diferenciação entre os termos sistemas e polissistemas, porque o próprio Even-Zohar adota a palavra sistema⁵¹ como uma forma abreviada para denotar

⁵⁰ “Afirmar que os textos podem tratar-se de modo mais convincente como veículo formal de um(s) produto(s) mais poderoso(s) não refuta ou contradiz necessariamente certas visões literatológicas correntes em relação à diferença entre textos “não-literários” (“cotidianos”) e “literários”. Mas a questão, no conjunto, perde talvez muita de sua importância, e a hipótese da função “orientada em direção a si mesma” da comunicação literária se converte em um traço secundário: é um dos procedimentos da “indústria” para colocar seus produtos no mercado com “êxito” (EVEN-ZOHAR, 2013, p. 43).

⁵¹ “Se estivermos dispostos a entender por “sistema” tanto a ideia de um conjunto-de-relações fechado, no qual os membros recebem seu valor de suas respectivas oposições, como a ideia de uma estrutura aberta que consiste em várias redes-de-relação desse tipo que concorrem, então o termo “sistema” é apropriado e completamente

polissistemas. Essa redução decorre da noção de que todo sistema é aberto e não único: está em constante relação com outros sistemas literários. A respeito desse aspecto, o teórico argumenta:

(...) um sistema semiótico⁵² pode ser concebido como uma estrutura heterogênea e aberta. Raramente é, portanto, um monossistema, mas que se trata necessariamente de um polissistema: um sistema múltiplo, um sistema de vários sistemas com interseções e sobreposições mútuas, que usa diferentes opções concorrentes, mas que funciona como um todo estruturado, cujos membros são interdependentes (EVEN-ZOHAR, 2013, p. 3).

Essa é a noção de polissistema que será utilizada nesse trabalho. A ideia é especialmente adequada à análise do *corpus* porque Even-Zohar trata a literatura traduzida como um dos polissistemas literários e que, conseqüentemente, não pode ser analisado isoladamente, mas em sua relação com outros polissistemas, incluindo o da literatura nativa. Para o teórico, o conceito “ênfatiza a multiplicidade de intersecções e, a partir disso, a maior complexidade na estruturação que isso implica” (EVEN-ZOHAR, 2013, p. 3). A teoria dos polissistemas é especialmente pertinente nesta investigação, porque ela lança luz às “particulares condições nas quais uma literatura pode interferir na outra, como resultado do qual certas propriedades se transferem de um polissistema a outro” (EVEN-ZOHAR, 2013, p. 3). Em termos práticos, isso significa que é possível identificar alguns fatores do polissistema literário brasileiro que foram incorporados pelo polissistema norte-americano, quando foi feita a opção por traduzir Jorge Amado, por exemplo. Outros escritores brasileiros poderiam ser traduzidos, portanto, a escolha de Jorge Amado pode fornecer indícios de interferências entre os polissistemas literários. A análise e descrição de sua recepção, a ser feita neste capítulo, deve clarear estes indícios.

Como já foi dito, o polissistema é heterogêneo. No seu interior, flutuam o centro e a periferia, que não são estáticos e estão em constante movimento. Aliás, é preciso ressaltar que, para Even-Zohar, não há apenas um centro e apenas uma periferia, mas muitos centros e muitas periferias. Há a possibilidade, inclusive de algum modelo literário ou corrente literária periférica ter algumas características assimiladas pelo centro, e assim por diante. Para entendermos a dinâmica do centro e da periferia e dos sistemas primários e secundários dentro do polissistema, primeiramente é necessário discutir a posição do cânone sob a ótica da teoria de Even-Zohar.

suficiente” (EVEN-ZOHAR, 2013, p.4).

⁵² “A ideia de que os fenômenos semióticos, ou seja, os modelos de comunicação humana regidos por signos (tais como a cultura, a linguagem, a literatura, a sociedade), podem ser entendidos e estudados de modo mais adequado se os considerarmos sistemas” (EVEN-ZOHAR, 2013, p.1).

De acordo com os postulados do autor da teoria dos polissistemas, “geralmente, o centro do polissistema inteiro é idêntico ao repertório canonizado mais prestigiado” (EVEN-ZOHAR, 2013, p. 9). Conforme o autor, quando a canonicidade é estabelecida, os grupos podem aderir “às propriedades canonizadas” (EVEN-ZOHAR, 2013, p. 9). Quando este fenômeno ocorre, este grupo toma o controle do sistema. Outra possibilidade é que grupos tentem modificar as características canonizadas do repertório. Em caso de fracasso, tanto em assimilar o cânone, como em modificá-lo, o grupo é empurrado à periferia do sistema por força de outro grupo, que possivelmente ocupará o centro. O centro também possui uma periferia. Isso significa que, além da periferia do sistema em si, há a própria periferia do centro onde ficam os chamados “epígonos” (EVEN-ZOHAR, 2013, p. 9). A expressão pode ter tanto um sentido pejorativo, de imitação de uma geração anterior, como apenas significar continuidade de uma geração. Para Even-Zohar, os epígonos podem “perpetuar um repertório estabelecido durante muito tempo, de modo que finalmente se identificam – do ponto de vista da estratificação – com o grupo original que deu início ao estado das coisas” (2013, p. 9). Com relação a essas disputas, o teórico explica:

Os repertórios canonizados de um sistema qualquer se tornariam estanques muito provavelmente passado certo tempo, se não fosse pela competência dos rivais não-canonizados que ameaçam frequentemente substituí-los. Pela pressão que sofrem, os repertórios canonizados não podem permanecer inalterados. Isso garante a evolução do sistema, que é o único modo de conservá-lo. Em contrapartida, quando não se dá saída à pressão, frequentemente somos testemunhas ou do abandono gradual de um sistema e do deslocamento até outro (por exemplo, o latim é substituído por suas diferentes variedades vernáculas românticas), ou de seu total colapso por meio de uma revolução (deposição de um regime ou desaparecimento total de modelos conservados até o momento, etc) (EVEN-ZOHAR, 2013, p.8-9)

A explanação acima contém chaves interpretativas de diversos fenômenos literários. No caso de Jorge Amado nos Estados Unidos, podemos considerar que houve um deslocamento da atenção em direção ao polissistema das leituras traduzidas. Já no Brasil, ocorre a ideia de que o movimento para empurrar Jorge Amado à periferia poderia ter causado uma brecha para que literaturas estrangeiras do gosto do público ocupassem o lugar de *best-seller* que já foi ocupado pela literatura nacional.

Todavia, esses fenômenos de embate entre centro e periferia não são, de maneira alguma, negativos. Na realidade, são fenômenos naturais e intrínsecos de um polissistema que não é, por essência, estático. Como sustenta Even-Zohar, as “tensões entre cultura canonizada

e não-canonizada são universais” (2013, p.8). O teórico também diferencia o cânone⁵³ do *texto* e o cânone do *modelo*. O primeiro seria o “texto aceito como produto concluído e inserido em um conjunto de textos santificados que a literatura (cultura) deseja conservar” (EVEN-ZOHAR, 2013, p. 11). Por sua vez, o segundo trata-se de quando o texto se torna um *modelo*, um “princípio produtivo no sistema por meio do repertório desse” (EVEN-ZOHAR, 2013, p. 11). De acordo com o ponto de vista do autor da teoria dos polissistemas literários, o segundo fenômeno é o que de fato consagra um escritor. Acerca deste raciocínio, o pesquisador defende que:

(...) em um nível superficial, os produtores de textos (escritores) lutam para que seus textos sejam reconhecidos e aceitos como tais. Contudo, para estes mesmos escritores, o que realmente importa é que seus textos sejam considerados manifestações, realizações exitosas, de um certo modelo a ser seguido. Seria uma terrível decepção para os escritores que seus textos fossem aceitos, mas fossem negados seus modelos literários. A partir desse ponto de vista, isso significaria o fim de sua produtividade no seio da literatura, indicação de sua falta de influência e efetividade. Ser reconhecido como grande escritor, mas rejeitado como modelo para a literatura viva, é uma situação a que nenhum escritor que participe no jogo pode resignar-se indiferentemente. Os escritores com mais aguda consciência de sua posição e com uma mais vigorosa e flexível capacidade de manobra sempre trataram de modificar tal situação em caso de nela se encontrarem (EVEN-ZOHAR, 2013, p. 12).

O argumento do pesquisador, embora careça de exemplos mais concretos, indica a relevância que o cânone do *modelo* possui dentro do polissistema. Even-Zohar prossegue sua argumentação afirmando que há escritores que aderem a um só *modelo* no decorrer de sua trajetória editorial. Nesses casos, embora o *modelo* permaneça, o escritor acabaria escrevendo obras melhores a partir do mesmo *modelo*. Todavia, há o risco de que esses escritores “percam sua posição contemporânea (não necessariamente seu público, que desse modo se desloca como eles do centro para a periferia do sistema literário)” (EVEN-ZOHAR, 2013, p. 12). Não obstante, há escritores que mudam seu *modelo* ao longo da carreira literária e conseguem permanecer no centro do polissistema. Seria este também o caso de Jorge Amado? Mesmo na sua circulação nos Estados Unidos é possível notar a mudança de *modelo*. No caso de *The Violent Land*, cuja

⁵³ “[..] por ‘canonizadas’ entendemos aquelas normas e obras literárias (isso é, tanto modelos como textos) que nos círculos dominantes de uma cultura são aceitas como legítimas e cujos produtos mais marcantes são preservados pela comunidade para que formem parte de sua herança histórica. ‘Não-canonizadas’ quer dizer, pelo contrário, aquelas normas e textos que esses círculos rejeitam como ilegítimas e cujos produtos, em longo prazo, a comunidade esquece frequentemente (a não ser que seu status mude). A canonicidade não é, portanto, uma característica inerente às atividades textuais a nível algum: não é um eufemismo para ‘boa literatura’ frente à ‘má literatura’. O fato de que em certos períodos certas características tendam a agrupar-se em torno a este ou aquele *status* não implica que tais características sejam ‘essencialmente’ pertinentes a um *status* determinado. Obviamente, as próprias pessoas-na-cultura podem em um ou outro período conceber em tais termos estas distinções, mas ao historiador está permitido usá-las somente como prova do conjunto de normas de um período” (EVEN-ZOHAR, 2013, p.7-8).

tradução foi publicada em 1945, sendo a primeira edição comercial de Jorge Amado nos Estados Unidos⁵⁴, o romance ainda segue os moldes dos romances de denúncia social que marcaram a chamada primeira fase da obra do autor, também influenciada pela sua militância comunista. Já a segunda tradução em edição comercial publicada nos Estados Unidos do livro *Gabriela, clove and cinnamon* (Gabriela, cravo e canela), publicada em 1962, segue um modelo completamente distinto, onde o engajamento está em segundo plano e, muitas vezes, se dá através do humor. Essas mudanças de *modelo* vistas nos Estados Unidos podem ter colaborado para manter Jorge Amado no centro do polissistema norte-americano.

A literatura traduzida, vista sob o prisma da teoria dos polissistemas, não está desconectada da literatura original, tampouco pode ser apartada da literatura de destino. Assim como a literatura infantil está relacionada com a adulta, a literatura de massa depende da literatura de segmentos mais letrados (EVEN-ZOHAR, 2013, p. 5). Em vista disso, considera-se o conjunto de livros traduzidos de Jorge Amado nos Estados Unidos relacionado com o sistema literário brasileiro bem como ao polissistema norte-americano. Assim, abordar-se-á este tema seguindo as ideias de Even-Zohar.

5.1 A literatura traduzida de Jorge Amado no polissistema

Até aqui, foi demonstrado que a literatura é compreendida como uma rede de relações entre elementos que constituem um polissistema. Para o teórico israelense Even-Zohar, todavia, o polissistema literário faz parte de um polissistema ainda maior, que é a cultura e a sociedade como um todo (2013, p. 15). De acordo com a teoria dos polissistemas, a observação de polissistema literário em relação aos polissistemas histórico e cultural, por exemplo, permite verificar os “mecanismos de transmissão” (EVEN-ZOHAR, 2013, p. 15). Essas transmissões, assevera o pesquisador, ocorrem principalmente nas periferias dos polissistemas. Como exemplo, Even-Zohar cita a literatura traduzida (EVEN-ZOHAR, 2013, p. 15). O teórico sustenta que essas transmissões podem ser observadas no percurso de “textos traduzidos a partir de uma literatura-objetivo mais recente à particular literatura-fonte que funcionou, em primeiro lugar, como fonte de repertório para aquela” (EVEN-ZOHAR, 2013, p. 15). Acerca deste aspecto, Even-Zohar argumenta que os textos são traduzidos conforme *modelos* mais periféricos do polissistema da literatura de destino. Desta forma, é possível que as traduções sejam vistas como *produtos* epigônicos, consequência de uma tradição local, ao invés de

⁵⁴ Anteriormente, em 1938, foi publicado *Slum* (*Suor*), pela editora New America.

consequência de uma tradição e seu país de origem. Embora essa nova caracterização obtida pelo texto após sua tradução indique um movimento em direção do centro à periferia, não se considera o fenômeno pejorativo. A respeito da tradução seguir *modelos* periféricos do polissistema de destino, argumenta-se que o procedimento pode colaborar com a recepção do texto. Ou seja, “este pode ser o único modo de agradar outros setores do público da literatura-objetiva, se esta é a única maneira que têm de identificar um texto como propriamente ‘literário’ e, conseqüentemente, aceitável” (EVEN-ZOHAR, 2013, p. 17).

Investigar a literatura traduzida sob o prisma da literatura dos polissistemas proporciona, primeiramente, que a literatura traduzida seja vista como parte do polissistema e não como um fenômeno isolado da literatura de origem e literatura de destino. Não obstante, examinar a literatura traduzida através dessa ótica oportuniza identificar a “rede de relações culturais e verbais” (EVEN-ZOHAR, 2012, p. 3) que coordenam o “grupo arbitrário de textos traduzidos” (EVEN-ZOHAR, 2012, p. 3). Por isso, o autor da teoria defende que as literaturas traduzidas estabelecem dois tipos de relações:

(a) na maneira em que seus textos-fontes são selecionados pela literatura alvo, dentro dos princípios da seleção que nunca deixam de ser relacionados com o co-sistema nativo da literatura-alvo (para se dizer da forma mais cuidadosa possível); e (b) na maneira em que adotam normas, comportamentos e políticas específicos – em suma, em seu uso de repertório literário – que resultam de suas relações com os outros co-sistemas nativos (EVEN-ZOHAR, 2012, p. 3)

Para o professor, essas relações podem culminar, inclusive, de uma forma que a literatura traduzida possua um repertório exclusivo seu. A respeito da citação acima, aplicando-se a teoria à obra traduzida de Jorge Amado nos Estados e observando sua recepção no material publicado no *New York Times*, percebe-se a relação entre os polissistemas. Nos Estados Unidos, Jorge Amado é o autor brasileiro mais popular e inclusive aguça o interesse dos leitores por outros escritores, aumentando a relação entre os polissistemas. Além disso, observando as listas de livros lançados, mais vendidos e recomendações, é possível visualizar por onde transita Jorge Amado no polissistema norte-americano e quais escritores nativos são seus pares. A análise do material publicado no *New York Times* sobre Amado, que será realizada no próximo capítulo, permite dizer que a posição do escritor no polissistema norte-americano não é, de modo algum, completamente periférica. No *New York Times*, sua obra aparece ao lado de escritores centrais como William Faulkner, Philip Roth e Jack Kerouac⁵⁵. Embora Even-Zohar afirme que a literatura traduzida ocupa, normalmente, posições periféricas nos sistemas literários, há sempre

⁵⁵ Ver Anexo XIV.

exceções. Nas palavras do teórico, a posição central ou periférica da literatura traduzida e a conexão com *repertórios* “inovadores primários”) ou conservadores (“secundários”) depende da constelação específica do polissistema a ser estudado (EVEN-ZOHAR, 2012, p. 4).

A literatura traduzida terá papel central no polissistema quando “participa ativamente na modelagem do centro desse polissistema” (EVEN-ZOHAR, 2012, p. 4). Para tanto, essa literatura traduzida precisa ser identificada como parte das “forças inovadoras” e “identificada com eventos importantes na história literária no momento em que eles estão acontecendo” (EVEN-ZOHAR, 2012, p. 4). Quando se trata da recepção de Jorge Amado nos Estados Unidos é seguro afirmar que sua recepção está ligada a um evento de alta importância no sistema literário que é o *boom* da literatura latino-americana. Diferentemente do sistema literário brasileiro, que não situa Jorge Amado na corrente do realismo mágico, por exemplo, ou ao lado dos contemporâneos como o colombiano Gabriel García Márquez ou o mexicano Juan Rulfo, é precisamente isso que ocorre nos Estados Unidos, como se verá mais adiante.

A centralidade de Jorge Amado no polissistema norte-americano, assim como de outros autores estrangeiros traduzidos, certamente influenciou, ou seja, transmitiu suas características para aquele sistema. Porém, não cabe nesta pesquisa identificar qual a influência do brasileiro na literatura norte-americana. A esse respeito, Even-Zohar alega que a posição central da literatura traduzida pressupõe “nenhuma distinção” clara entre as obras originais e as traduzidas. Além disso, “são muitas vezes os escritores de maior prestígio (ou membros de vanguarda prestes a se tornar escritores de prestígio) que produzem as traduções mais apreciadas ou conspícuas” (EVEN-ZOHAR, 2012, p. 4). Na teoria dos polissistemas existem alguns momentos mais fecundos para que certos fenômenos ocorram. Para exemplificar, a literatura traduzida pode ajudar a formar um novo *repertório* em situações em que “emergem novos modelos literários” (EVEN-ZOHAR, 2012, p. 4). Deste modo, alguns traços (linguagens, estruturas, temas) “até então inexistentes” passam a ser incorporados pela literatura de destino. Essa influência, em alguns casos, da literatura traduzida na literatura-alvo não ocorre por acaso. Se for considerado que a própria tradução é uma escolha, uma opção por determinado texto e não outro, há regras do polissistema que atuam nessa escolha. Acerca deste aspecto, Even Zohar assevera:

Fica claro que os próprios princípios de seleção de obras a serem traduzidas são determinados pela situação que rege o polissistema (alvo): os textos são selecionados de acordo com sua compatibilidade com as novas abordagens e o papel supostamente inovador que podem assumir dentro da literatura-alvo.

Quais são, então, as condições que dão origem a uma situação como essa? Parece-me que se podem discernir três casos principais, que são basicamente manifestações

variáveis da mesma lei: (a) quando um polissistema ainda não se cristalizou, ou seja, quando uma literatura ainda é “jovem”, em processo de se estabelecer; (b) quando uma literatura é “periférica” (dentro de um grupo maior de literaturas correlatas), “fraca” ou as duas coisas; e (c) quando ocorrem pontos de virada, crises ou vácuos literários em uma dada literatura (EVEN-ZOHAR, 2012, p. 4-5).

Como se vê, os textos a serem traduzidos são escolhidos pela situação que rege o polissistema em determinado momento. Embora a literatura traduzida leve à literatura-alvo sempre alguma inovação – seja no campo das ideias, seja no da forma –, há um paradoxo: essas características inovadoras introduzidas em uma literatura podem ser “um meio de se preservar o gosto tradicional” (EVEN-ZOHAR, 2012, p.6). Isso ocorre quando a literatura traduzida assume posição central e se desvincula da literatura original. Então, passa a ser reproduzida como *modelo* e *repertório*. Em outras palavras, o que deveria ser “revolucionário” acaba se tornando “engessado” e “muitas vezes guardado fanaticamente por agentes de modelos secundários mesmo contra a menor das mudanças” (EVEN-ZOHAR, 2012, p.7). Dificilmente esse seria o caso de Jorge Amado, uma vez que, como demonstramos, é um autor que adotou diferentes *modelos* ao longo da trajetória literária, aspecto inclusive que pode ter influenciado sua permanência no cânone – não sem disputas, vale lembrar.

Quando se afirma que a literatura traduzida ocupa posição central em um polissistema, não se quer dizer que ela seja inteiramente central. Esse intercâmbio é viabilizado justamente pela característica sistêmica de relações que não são imutáveis. Na visão de Even-Zohar, “enquanto uma parte da literatura traduzida pode assumir uma posição central, outra pode manter-se bastante periférica⁵⁶” (2012, p. 7).

Isto posto, acredita-se que é possível proceder à análise do *corpus* desta pesquisa.

5.2 A recepção de Jorge Amado no *New York Times*

Os 151 registros sobre Jorge Amado publicados pelo *New York Times*, entre os anos de 1945 e 2001, pertencem a gêneros jornalísticos variados. São resenhas críticas, notícias, colunas ou reportagens mais aprofundadas. Há também uma multiplicidade de autores, embora alguns escrevam sobre o escritor com mais frequência. A maior parte dos textos trata exclusivamente sobre o escritor. Outros, todavia, utilizam Jorge Amado como uma figura de referência, seja para comparações com outros escritores brasileiros, como Graciliano Ramos, Gilberto Freyre e

⁵⁶ O autor utiliza como exemplo o polissistema literário hebreu entre as guerras mundiais, onde a literatura traduzida russa era central, enquanto outras literaturas traduzidas (inglês, alemão, polonês etc.) eram periféricas. De acordo com o pesquisador, as obras traduzidas do russo acabaram influenciando as demais traduções (EVEN-ZOHAR, 2012, p. 7).

João Guimarães Rosa, ou como uma espécie de símbolo brasileiro evocado sempre que o país é tratado nas páginas do diário nova-iorquino.

Os textos tabelados possuem formas e características distintas, porém, a maioria deles está ligada à prática do jornalismo cultural, campo abordado no capítulo anterior. Neste capítulo, portanto, serão analisados estes textos para “constatar os sentidos das obras que mais se propagaram” (ARENDDT, 2004, p. 11) e “entender a variação compreensiva da obra no tempo” (ARENDDT, 2004, p. 11-12).

Ao verificar a tabela que encerra o capítulo anterior, com a listagem e classificação das menções a Jorge Amado no jornal *New York Times*, nota-se que a maior parte do conteúdo foi publicado aos domingos. O dado é relevante ao escopo desta pesquisa, porque constitui um indício da recepção do escritor nos Estados Unidos. É no domingo que os jornais publicam seus “segundos cadernos”, ou seja, os cadernos culturais. No caso do *New York Times*, é também o dia da publicação do *Sunday Book Review*, o suplemento dedicado exclusivamente ao exercício analítico da resenha e também à crítica literária e de livros no geral (incluindo obras sobre história, política, saúde etc.). A publicação de conteúdo relacionado às diferentes formas de artes no domingo, preferencialmente de forma mais reflexiva e aprofundada, é umas das características da prática do jornalismo cultural, já conceituado no capítulo quatro.

Se 69 das 151 ocorrências foram publicadas em um domingo, isso significa que 45,6% do conteúdo ligado a Jorge Amado, praticamente a metade do total aqui catalogado, está inserido em um contexto literário, rodeado por outras matérias jornalísticas culturais. Não é por acaso, portanto, que o domingo também concentra a maior parte dos textos de crítica literária, artigos opinativos e listas de livros. Os demais textos dividem-se, por dia de semana, em ordem decrescente, em: quarta (13,2%), segunda (11,2%), sexta (10,5%), terça (9,9%), sábado (5,2%) e quinta (4,6%). Na quarta-feira, o que vemos é uma mistura de matérias, artigos e resenhas. A segunda maior concentração de referências, na quarta-feira, pode ser explicada pela periodicidade de uma coluna sobre livros. Além disso, nesse dia da semana, o *New York Times* também publica conteúdo específico sobre livros. Por sua vez, a segunda-feira aglutina textos de gênero mais noticioso, as matérias. São notícias sobre mercado editorial e assuntos culturais vinculados ao Brasil, como a Bienal de São Paulo ou o sucesso da novela *Gabriela*, em Portugal. É compreensível, considerando as rotinas jornalísticas, que o jornal faça a opção de entregar ao seu leitor mais notícias do que análise em uma segunda-feira, já que a edição de domingo cumpre um papel predominantemente analítico. Mesmo que circunscritas a um âmbito cultural, Jorge Amado é pauta na segunda-feira especialmente quando há algo novo a ser noticiado. Na sequência, a maior incidência de menções ao escritor brasileiro verifica-se na

sexta-feira, com perfil de textos muito semelhante aos vistos na segunda-feira. Os demais dias da semana também possuem característica mais noticiosa. Deste modo, pode-se afirmar que as resenhas críticas se concentram principalmente no domingo.

No que concerne às análises críticas sobre a obra de Jorge Amado, constata-se que foram publicadas treze resenhas exclusivamente sobre os livros do autor. Somam-se à fortuna crítica de Amado dez resenhas de livros de outros autores, mas com referências comparativas ao brasileiro. Ainda há oito resenhas críticas sobre filmes, espetáculos teatrais e espetáculos de dança baseados na obra de Jorge Amado. Considerando suas particularidades, as resenhas críticas totalizam um total de trinta e uma, o que equivale a 20% do corpus de pesquisa.

Entre as resenhas dedicadas unicamente a Jorge Amado existem casos em que um mesmo livro é resenhado mais de uma vez, porém, as análises partem de diferentes críticos. A prática é saudável, uma vez que permite ao leitor do jornal ter acesso a mais de um ponto de vista sobre um mesmo livro. Comparativamente, a prática é um tanto rara no Brasil dos dias atuais, quando as resenhas ganham cada vez menos espaço nas editorias de cultura dos diários. Um exemplo de duas resenhas sobre o mesmo livro ocorre com *Gabriela: Clove and cinnamon*. Em setembro de 1962, a obra foi resenhada por Orville Prescott e, depois, por Juan de Onis. Acerca das resenhas de livros de outros escritores, a maioria brasileiros, destacam-se as opiniões sobre *The devils to pay in the backlands*, de Guimarães Rosa, e *Selected*, uma coletânea de contos de Clarice Lispector. Estes registros demonstram uma visão do sistema literário brasileiro, com Jorge Amado incluído ao lado de Rosa e Lispector. A respeito das resenhas de adaptações da obra de Jorge Amado, há avaliações críticas sobre o filme *Tent of Miracles* e também *Gabriela*, entre outros.

O breve panorama descrito anteriormente, que será detalhado no capítulo seguinte, dá uma ideia da diversidade da recepção de Jorge Amado. O preâmbulo introduz uma impressão “à primeira vista” do material que, a partir de agora, será estudado mais minuciosamente.

6 JORGE AMADO NAS PÁGINAS DO *NEW YORK TIMES*: LITERATURA SUPRARREGIONAL E TRANSBORDO DO REGIONAL

A primeira menção a Jorge Amado no *New York Times* ocorreu em 11 de junho de 1945⁵⁷. A citação de estreia foi modesta, se comparada com o espaço que seria reservado ao autor em diferentes momentos posteriores, ao longo dos registros de sua recepção no jornal. A primeira aparição consta em uma lista de livros lançados naquele dia. São treze obras no total, entre elas *The violent land (Terras do sem-fim)*, pela editora Alfred Knopf. Chama a atenção que, dos treze livros lançados em 11 de junho, nos Estados Unidos, e registrados pelo jornal, sete eram publicados pela editora de Knopf. O volume é uma amostra da importância da casa editorial e seu predomínio no mercado livreiro. Assim, infere-se que a entrada de Jorge Amado no sistema literário norte-americano contou com a colaboração da legitimidade já estabelecida pela editora. As editoras têm papel fundamental na recepção de um livro. Nas palavras de Arendt, “muito mais que as editoras regionais, as editoras *suprarregionais* podem facilitar a difusão de textos literários em forma de resenhas que exercem influência sobre o autor e que não são necessariamente encomendadas pelo editor a críticos apadrinhados” (ARENDR, 2011, p.221). A influência da primeira editora de Jorge Amado nos Estados Unidos, a Alfred Knopf Inc., na circulação de seus livros é notável. Não foi diferente quando o autor passou a ser publicado pela Avon Books (1984) e pela Bantam Books (1988). Porém, quando o autor é incorporado por essas outras editoras, considera-se que relevância do escritor no polissistema da literatura traduzida já estava consolidada graças ao trabalho prévio de Knopf.

Jorge Amado, um autor nascido na Bahia, publicou seu primeiro livro em outro estado, no Rio de Janeiro. O fato não pode ser desprezado ao analisar sua recepção. Teria ele o mesmo impacto inicial se tivesse iniciado sua carreira em Salvador, em uma “editora regional”? Em 1930, ano da publicação da estreia, *O país do carnaval*, o Rio de Janeiro exercia grande influência no consumo cultural nacional. O livro teve tiragem inicial de mil exemplares pela Schmidt Editor. A segunda edição dobrou a tiragem, já em outra casa, a Livraria José Olympio Editora (uma “editora suprarregional”), que exerceu papel fundamental na divulgação e circulação de sua obra. O exemplo foi citado para demonstrar a relevância da editora na carreira de um autor. Posteriormente, Jorge Amado foi publicado pela Martins Editora, em São Paulo, e atualmente pela Cia. Das Letras, no mesmo estado. Apesar de ser um elemento cuja função no polissistema é primordial, seja atuando como *instituição* ou ligada ao *mercado*, uma editora

⁵⁷ Ver Anexo I.

não atua isoladamente dentro de um sistema. Todavia, uma vez que a editora está além da região de origem do escritor, ela pode contribuir para seu transbordo, sobretudo em se tratando de uma editora internacional. Acerca desse aspecto, entende-se que:

[...] a ruptura intencional de autores com o âmbito regional, que por si só denotaria o transbordo da literatura regional, não significa necessariamente o ingresso em um sistema literário mais amplo. Mas a tentativa de renovação temática e de distanciamento das tradições regionais constitui uma tomada de consciência para se distinguir daqueles escritores inseridos no mesmo contexto. O autor vê como importante para esse transbordo a procura por editoras fora da região do escritor, onde a recepção poderá ter características diferentes, independentemente da cor regional ou da temática. Além disso, é possível que um escritor ganhe projeção suprarregional quando, mesmo escrevendo para um público regional, formula experiências coletivas que ainda não encontraram lugar em nenhum outro autor ou nem podem ser exprimidas em qualquer outra literatura escrita (ARENDDT, 2011, p. 223).

A publicação de livros fora das fronteiras da região original do próprio autor “denotaria o transbordo da literatura regional”, mas não “necessariamente o ingresso em um sistema literário mais amplo”. Porém, não é o que ocorre com Jorge Amado, cuja publicação suprarregional colaborou para que fosse suficientemente reconhecido a ponto de ser traduzido e publicado nos Estados Unidos. A categoria de literatura *suprarregional* é, de certo modo, o oposto da literatura *regional*. No entendimento de Scheichl, fazer parte da chamada literatura *regional* está mais relacionado à “origem de um autor” e com “temas regionais, cenários e formas (por exemplo, dialeto no diálogo)” (SCHEICHL, 2013, p. 124). É pertinente a compreensão deste conceito porque Jorge Amado, ao mesmo tempo em que consegue realizar o transbordo, não perde, em absoluto, a relação com a sua própria região, que é marcante também nos seus textos. Linguagem regional, paisagem, personagens muito ligados à região da Bahia estão presentes na obra. Essas características, aliás, são parte dos traços que atraem a atenção do leitor norte-americano, como se vê nas resenhas publicadas no *New York Times*.

Para ser regional, o teórico alemão argumenta que não bastam – a não ser que propositalmente – escrever para um público regional, a origem do autor e as qualidades da obra, mas a “recepção”. Quando se trata de Jorge Amado, a recepção estudada neste trabalho é *suprarregional*, mas sem jamais deixar de ser *regional*. Um paradoxo que pode ser aprofundando em pesquisas futuras. De acordo com o pesquisador, “um autor regional pode ser aceito em um cânone suprarregional por meio da recepção, mas também há o processo inverso” (SCHEICHL, 2013, p. 124).

A questão do *regional*⁵⁸ e do *suprarregional* é pertinente porque a compreensão da categoria de literatura regional, mesmo com seu transbordo, desemboca, como defende Arendt, na possibilidade de pesquisa sobre “representação literária do universo de valores regionais”. Acerca dessa ideia, o autor argumenta que:

Os diferentes fatores econômicos, históricos, políticos, geográficos, religiosos e sociais – culturais, enfim –, atuam direta e indiretamente sobre a produção e a recepção da literatura nos níveis regional e suprarregional. Daí emerge não só a possibilidade de se (dar a) conhecer em seus múltiplos aspectos o sistema literário regional, mas também o delineamento do próprio conceito de região que haverá de interessar aos estudiosos da literatura. Mais do que isso, traz à luz a diversidade das chamadas paisagens literárias, que constituem o território da literatura, da menor escala até a mais ampla. Se esse procedimento é eminentemente empírico, porque investiga os múltiplos fatores responsáveis pelo surgimento e desenvolvimento da literatura em âmbito regional e desemboca na configuração de paisagens literárias, um outro ângulo de estudos também é possível: o da representação literária do universo de valores regionais e suprarregionais, ou seja, a discussão das relações de regionalidade incorporadas às obras e o seu possível efeito sobre a imagem da própria região (ARENDR, 2011, p. 229).

O trecho reproduzido é especialmente importante porque fornece uma das “chaves” para se compreender a recepção de Jorge Amado através do *New York Times*. A “representação literária do universo de valores regionais e suprarregionais”, conforme exposto, é o que aguça o interesse do leitor norte-americano acerca das obras amadianas. A representação literária de uma região cultural proporciona o que comumente se chama de “viagem” através da leitura – daí os dizeres populares do tipo “quem lê, viaja” e assim por diante. Em outras palavras, as regiões e suas peculiaridades “são representadas na literatura; por sua vez, essa representação que surge na cabeça do leitor, e vai além, colabora para formar e estilizar a imagem da respectiva região” (STÜBEN, 2013, p.40). Quando se trata de Jorge Amado, a imagem da região é simultaneamente a imagem da Bahia, mas também do Brasil, uma vez que o recorte aqui é a sua recepção nos Estados Unidos. Esse processo que envolve a representação de uma região, a região em si e a imagem criada na “cabeça do leitor” também pode ser resumido pela lógica da “literarização da região e regionalização da literatura” (STÜBEN, 2013, p.40).

Quando se aborda a questão regional na ficção, concebe-se que as noções de “multiplicidade e a inter-relação de fatores geográficos, linguísticos e socioculturais em relação a uma região” (GRYWATSCH, 2013, p. 164) estão interligadas. Assim como o sistema

⁵⁸ Não compete a este trabalho debater a categoria do regionalismo na literatura brasileira, mas aspectos de regionalidade e a representação literária de uma região para que se identifiquem esses traços também na recepção da obra. O conceito usado nesta pesquisa não é o de programa regionalista de literatura, mas a ideia de que uma obra, quando seu conteúdo é “claramente relacionado a uma região definível geograficamente” (STÜBEN, 2013, p. 40), pode ser classificada como “literatura localizada regionalmente” (STÜBEN, 2013, p. 40).

literário, a região também é uma rede de relações e não é simplesmente um “espaço determinado geograficamente e desenvolvido naturalmente” (GRYWATSCH, 2013, p. 166), mas uma incessante construção. Todavia, neste trabalho, no que tange à recepção, interessa mais a “região escrita” (GRYWATSCH, 2013, p. 166), resultado de um processo cultural. Justamente essa “região escrita” parece instigar o leitor norte-americano, pelo que se percebe das impressões a respeito de Jorge Amado em algumas resenhas publicadas no *New York Times*.

6.1 Ingresso de Jorge Amado no polissistema norte-americano

Esse processo cultural é precisamente o que ocorre na segunda menção ao escritor no jornal, exatamente treze dias depois do anúncio do lançamento do livro. O texto é a primeira resenha de um livro de Jorge Amado, publicada em 24 de junho de 1945 em virtude do lançamento de *The violent land* (*Terras do sem-fim*). A resenha foi assinada pela jornalista Nancy Flagg, que acumulava influência no circuito literário. A jornalista, que foi editora da *Vogue*, era filha de J. Francis Flagg, gerente nos Estados Unidos da editora londrina MacMillan. Seu círculo de relações nos anos 1940 era formado por escritores e jornalistas⁵⁹. Na sua avaliação sobre o livro do brasileiro, Flagg afirma que *Terras do sem-fim* é um “grande e tumultuado romance sobre a corrida do cacau no Sul da Bahia. Tudo no livro é em escala heroica⁶⁰” (FLAGG, 1945, tradução nossa). Ainda na resenha, a articulista sustenta que, “segundo os editores, esse livro já teve um excelente sucesso no Brasil. Deve ser um sucesso aqui com muitos leitores que gostam de aventura, romance, crime, sedução e injustiça social em veste exótica, com véus de linguagem literária” (FLAGG, 1945, tradução nossa)⁶¹. A passagem provoca algumas reflexões. A primeira delas é relativa à percepção de sucesso de Jorge Amado no Brasil. A jornalista não destaca o tópico ao acaso: ela credita a informação aos editores. Isso significa que a editora Alfred Knopf possivelmente fez uma divulgação do livro direcionada a formadores de opinião ressaltando o desempenho satisfatório da obra no país de origem. Flagg poderia, claro, ter privilegiado outras impressões, mas iniciou destacando a questão do sucesso.

Outra reflexão possível surge a partir da localização espacial indicada pela jornalista, já que a história se passa no sul da Bahia, uma região geográfica e cultural, mas como se viu, uma

⁵⁹ Nancy Flagg Gibney, Writer and Ex-Editor. *New York Times*. Nova York. 15 de fevereiro de 1980.

⁶⁰ *The violent land* is a big, brawling novel about the Cacao-Rush to Southern Bahia. Everything in it is on the heroic scale (FLAGG, 1945). Ver Anexo II.

⁶¹ According to the publishers, this book has already had a great success in Brazil. It should be successful here with the many readers who like their adventure, romance, crime, seduction and social injustice in exotic fancy dress, peeping through veils of literary language (FLAGG, 1945). Ver Anexo II.

“região escrita” (GRYWATSCH, 2013, p. 166), a partir do momento em que é representada pela ficção. Isoladamente, uma resenha não molda a imagem de um país em âmbito internacional. Mas através da análise da recepção se percebe o quanto a obra de Jorge Amado colabora para a construção do imaginário sobre o Brasil. O movimento contrário, como foi mostrado no segundo capítulo, também é verdade: o imaginário sobre o Brasil também faz com que leitores norte-americanos se interessem por Jorge Amado. Embora o termo imaginário seja usado e teorizado por diversas vertentes de pensamento, entende-se-o aqui como “o estado de espírito de um grupo, de um país, de um Estado nação, de uma comunidade, etc. O imaginário estabelece vínculo. É cimento social” (MAFFESOLI, 2001, p. 76). O processo de elaboração do imaginário acerca do Brasil é duplo quando se trata da recepção de Jorge Amado nos Estados Unidos. Ao mesmo tempo que colabora para a construção do imaginário, o autor é lido e escolhido em decorrência de uma existência prévia deste imaginário. Segundo o pensador francês Michel Maffesoli, “não é a imagem que produz o imaginário, mas o contrário. A existência de um imaginário determina a existência de conjuntos de imagens. A imagem não é o suporte, mas o resultado” (2001, p.76). Como imagem, esse pensador entende as diversas formas como cinema, pintura, literatura, etc.

Não obstante, o excerto da resenha também elabora uma ideia de país exótico, o que remete mais uma vez à concepção de “viagem” através da “literarização da região” (STÜBEN, 2013, p.40). Isso posto, entende-se que a “arte da narrativa possibilita ao leitor viagens imaginárias até outras pessoas, para o ambiente delas e, inclusive, até sua interioridade” (MECKLENBURG, 2013, p.175). A chamada “internacional regionalista”, que o teórico Norbert Mecklenburg compreende como a “literatura mundial não mais eurocentricamente canonizada” (2013, p.175), proporciona uma variedade de “viagens imaginárias”. As “regiões escritas” (GRYWATSCH, 2013, p. 166), portanto, disponibilizam “as mais ricas ofertas para tais viagens de leitura na terra natal dos outros. Mesmo quando os textos não pretendem de forma alguma ser interculturais, sua leitura o é” (MECKLENBURG, 2013, p.176). A observação sobre o ato de leitura resultar em uma ação intercultural está intimamente ligada à questão do polissistema da literatura traduzida, uma vez que o texto é retirado de seu contexto original e transposto para outro, de uma cultura diferente. Além disso, certas dinâmicas podem auxiliar no entendimento sobre o interesse e a recepção da literatura traduzida. Quanto a essas dinâmicas, diz-se que

[...] é especialmente interessante para a leitores ocidentais a literatura regionalista de países não ocidentais, nomeadamente de *terceiro mundo*. Pois nessa leitura, a narrativa sobre a terra natal apresenta, ao mesmo tempo, de maneira crítica, problemas

globais como capitalismo, colonialismo e imperialismo. Através dela, também há familiaridades a serem reconhecidas no outro, pois seguidamente tematizam-se posturas e lutas de resistência semelhantes às de literaturas regionalistas ocidentais, como, por exemplo, da inglesa, que expõe a luta entre *country* e *city*. Essa luta se repete, em certo sentido, nos países pós-coloniais, o que possibilita um acesso, uma ponte intercultural em direção à sua literatura regionalista, que em uma leitura superficial poderia parecer não mais que meramente exótica (MECKLENBURG, 2013, p.176).

Embora esteja-se privilegiando a ideia de “região escrita” (GRYWATSCH, 2013, p. 166) e “literarização da região” (STÜBEN, 2013, p.40), ao invés de literatura regionalista, como já foi dito, a passagem reproduzida acima é significativa. Sua importância decorre de que, primeiramente, as literaturas do *terceiro mundo* não são subestimadas. Ao contrário, apontam-se, inclusive, características comuns na literatura inglesa, por exemplo. O segundo mérito resulta de ultrapassar a ideia datada de uma literatura “meramente exótica”, quando, na realidade, as literaturas mencionadas são uma forma de acessar criticamente os problemas de outros lugares. De certa maneira, é esse o julgamento que a crítica literária Nancy Flagg expõe em um trecho de sua resenha, cuja opinião é mais negativa. “Não é como se o livro tivesse perdido muito com a tradução. Muito restou: muito estilo em busca de estilo, muita indignação contra os poderosos e pena pelos pobres, muitos personagens animados, sombrios, muito amor e cobiça e ganância, incêndios provocados e assassinatos⁶²” (FLAGG, 1945, tradução nossa). A jornalista ainda cita uma passagem que, talvez, para norte-americanos soe como uma realidade exagerada, mas sabe-se que era comum durante o ciclo baiano de exploração do cacau: “Neste país, mandar matar um homem era um ato de coragem, tornava um homem respeitável⁶³”. A passagem exemplifica os exageros apontados pela crítica. A articulista pode considerar e manifestar suas impressões literárias e, por que não, a respeito da “região escrita” representada por Amado. O que chama atenção é que justamente os conflitos agrários e disputas por poder reforçam a ideia de Mecklenburg de que “a narrativa sobre a terra natal apresenta, ao mesmo tempo, de maneira crítica, problemas globais como capitalismo, colonialismo e imperialismo” (2013, p.176).

Após apontar os excessos que encontrou em *The violent land* e, depois de ter elogiado a tradução, a crítica literária encerra suas impressões apontando o que lhe pareceu ser escasso. “O único déficit é o humor, mas talvez foi feito com um golpe de mestre: um grupo de teatro

⁶² It isn't likely that this book has lost very much in translation. Too much is left: too much style for style's sake, too much indignation with the powerful and pity for the poor, too many excited, shadowy characters, too much love and lust and greed and arson and killing. (FLAGG, 1945). Ver Anexo II.

⁶³ In this country, sending out to kill was an act of courage; it made a man respectable. (AMADO apud FLAGG, 1945). Ver Anexo II.

amador na próspera cidade de Ilhéus produz uma peça, e a nomeia com o título definitivo: *Vampiros Sociais*⁶⁴” (FLAGG, 1945, tradução nossa). Surpreende que, trinta e quatro anos depois de sua primeira edição, *The violent land* continuasse ativo no sistema literário norte-americano. Isso porque o *New York Times* elencou o livro na sua lista de indicações que “valem a pena” ler em 1979, quando a obra já era publicada pela Avon Books. O romance é escrito pelo “melhor homem das letras do Brasil⁶⁵”, informa o jornal.

A resenha de 1945 sobre o então recém-lançado *The violent land* é seguida de oito textos de diferentes gêneros jornalísticos que mencionam Jorge Amado. A possível explicação para a ausência de novas resenhas críticas, na sequência do texto de Nancy Flagg, é que um novo livro do autor foi lançado nos Estados Unidos apenas em 1962, ano de estreia de *Gabriela: Clove and cinnamon*. No intervalo de dezessete anos entre *The violent land* e *Gabriela*, os oito textos publicados no *New York Times* com alusão a Jorge Amado tratam sobretudo de literatura brasileira, de forma mais abrangente. Embora esses textos não abordem exclusivamente o escritor, os artigos colaboram para situá-lo no polissistema literário, especialmente no sistema brasileiro.

Um primeiro texto pertencente ao grupo que preenche o “vácuo” entre as publicações de 1945 e 1962 é assinado por Samuel Putnam, o tradutor de *Terras do sem-fim* para o inglês. Em 1946, Putnam estava no Rio de Janeiro como professor convidado de literatura comparada e escreveu um artigo chamado “Notas Literárias do Rio”⁶⁶. O tradutor traça um panorama da literatura brasileira naquele momento e aponta que a maioria dos escritores está envolvida com questões políticas. O fato de os escritores estarem mais alinhados à esquerda do espectro político parece causar desgosto no tradutor. Nas suas palavras, “um endurecido, para não dizer cínico, observador pode talvez ser perdoado por sorrir um pouco ceticamente enquanto imagina quantos destes convertidos à causa de Prestes e Moscou serão encontrados nos rankings dos fiéis daqui a alguns anos”⁶⁷ (PUTNAM, 1946, tradução nossa). Putnam cita, então, Jorge Amado como exemplo de autor que também é deputado federal pelo Partido Comunista. Amado participou da Constituinte de 1946 e foi autor de diversas emendas, como a que garante a liberdade religiosa no Brasil⁶⁸. É curioso que Putnam não menciona que traduziu *Terras do*

⁶⁴ The only deficit is humor, but perhaps that is made up for by one master stroke: na amateur theatre group in the boom-town of Ilhéus produces a play, and gives it the definite post-Ibsen title, “Social Vampires”. (FLAGG, 1945). Ver Anexo II.

⁶⁵ Brazil’s foremost man of letters. Ver Anexo LXIII.

⁶⁶ Literary Notes from Rio. Ver Anexo III.

⁶⁷ With regard to this last mentioned phenomenon a hardened, not to say cynical, observer may perhaps be pardoned for smiling a little skeptically as he wonders how many of these converts to the cause of Prestes and Moscow will still be found in the ranks of the faithful a few years from now. Ver Anexo III.

⁶⁸ O tema foi abordado no artigo “A intolerância religiosa na literatura de Jorge Amado”, de autoria de Paula Sperb.

sem-fim, embora cite o livro. O tradutor continua elencando outros escritores ligado à política, como Gilberto Freyre, também deputado federal, José Américo de Almeida, ministro, e Graciliano Ramos e Carlos Drummond de Andrade, classificados como "esquerdistas". Putnam cita ainda Allyrio Meira Wanderley como um escritor promissor e destaca a tradição de Euclides da Cunha e Machado de Assis como “força inspiradora das letras” naqueles dias. Embora o tradutor estivesse correto que alguns escritores engajados mudariam de posição, como no caso de Jorge Amado, que se afastou da militância comunista, ele errou quanto a Wanderley que, apesar de sua importância histórica, não teve a mesma recepção por parte de Graciliano Ramos e Drummond, para citar os exemplos levantados por Putnam.

Cerca de dois anos depois, um texto chamado “A vida literária no Brasil⁶⁹”, de Richard M. Morse, aborda questões relativas ao sistema literário brasileiro, como o trabalho de editoras, escritores, suplementos literários nos jornais e, claro, leitores. Morse foi um historiador brasileiro que chegou a parodiar Macunaíma (BARBOSA, 2002, p. 67) e foi amigo do ex-presidente brasileiro Fernando Henrique Cardoso (ROMERO, 2001). Morse escreve o texto em São Paulo. Seu artigo inicia em tom otimista, descrevendo o cenário literário, onde poetas como Carlos Drummond de Andrade e Guilherme de Almeida têm seus livros impressos em diversas tiragens, críticos literários ganham vinte dólares ou mais por resenhas e diversos autores conseguem remuneração adequada pela venda de livros. Erico Verissimo é citado como exemplo bem-sucedido de *best-seller*, já que um filme adaptando *Olhai os lírios do campo* foi feito na Argentina. Após essa contextualização ao leitor norte-americano, Morse assinala que os escritores locais “estão escrevendo romances que interpretam o meio brasileiro e ao mesmo tempo correspondem a padrões universais⁷⁰” (MORSE, 1948). O brasileiro afirma que os autores locais foram influenciados, desde a Segunda Guerra, por escritores como Proust, Gide, Joyce, Woolf, Dos Passos e Hemingway. No caso de Jorge Amado, de fato, o escritor declarava que foi influenciado pela literatura de John dos Passos, a quem admirava (AMADO, 1992). No ponto de vista de Morse, os escritores brasileiros daquele período “aprenderam a assimilar, ao invés de copiar ou rejeitar tendências estrangeiras, e a olhar para a própria terra e povo em busca de inspiração⁷¹” (MORSE, 1948). Em seguida, o brasileiro cita como “grupo notável”⁷² de escritores nacionais José Lins do Rêgo, Américo de Almeida, Jorge de Lima, Jorge Amado e

⁶⁹ The Literary Life in Brazil: A Letter from São Paulo. Ver Anexo IV.

⁷⁰ Brazilians are writing novels which interpret the Brazilian milieu and at the same time measure up to universal standards (MORSE, 1948). Ver Anexo IV.

⁷¹ By now however, leading writers have learned to assimilate, rather than copy or reject foreign trends and to look to their own land and people for inspiration (MORSE, 1948). Ver Anexo IV.

⁷² Outstanding group (MORSE, 1948). Ver Anexo IV.

Graciliano Ramos. Segundo o autor do artigo analisado, esse grupo representa a literatura do nordeste. Tal classificação é importante para o leitor norte-americano, porque ajuda a situar Amado no polissistema brasileiro. Para Morse, esse lugar seria ao lado dos escritores citados por ele.

6.2 CIA e a Guerra Fria: Jorge Amado espionado e banido

Se Morse destacou Erico Verissimo como exemplo de *best seller*, o mesmo ocorreu no texto de Antonio Callado, publicado em 1951. O jornalista e romancista escreveu do Rio de Janeiro para o *New York Times*, também traçando um panorama das letras brasileiras. Assim como Morse destacou o romance do nordeste, Callado também o faz, mas de modo um pouco mais negativo. Ele cita Verissimo como um autor que não se enquadra nas escolas literárias em voga. De acordo com Callado, Verissimo vendeu cerca de um milhão de cópias no Brasil, das quais 60 mil seriam de *Olhai os lírios do campo*. Quando se trata de popularidade, nas palavras de Callado, “Jorge Amado fica em segundo [lugar] somente perante Verissimo. Seus vigorosos livros, mas crus, venderam cerca de 200 mil cópias. José Lins do Rêgo, com um total de 100 mil cópias vendidas, é o terceiro”⁷³ (CALLADO, 1951, tradução nossa). Para o leitor norte-americano, mais uma vez Amado aparece como escritor de sucesso no Brasil, embora nenhuma obra nova desde *The violent land* (1945) tivesse sido lançada nos Estados Unidos quando o artigo de Callado foi publicado. O escritor encerra o texto falando sobre o sistema literário brasileiro pela perspectiva da circulação: “Se tornou difícil para um escritor publicar um livro. Os editores alegam que o público compra pouco. O público pode facilmente responder que compra pouco porque os livros são caros – especialmente em relação aos salários”⁷⁴ (CALLADO, 1951)⁷⁵.

Ainda em 1951, um texto informativo⁷⁶ anuncia os vencedores do Prêmio Stálin da Paz, entre os quais figuram Jorge Amado e Anna Seghers, romancista alemã, amiga do brasileiro. Em seu livro de memórias, *Navegação de Cabotagem* (1992), Amado menciona Seghers em quatorze passagens. Em uma delas, Jorge Amado relembra de quando, em 1963, na sua casa em Salvador, a visitante sugeriu que enviassem uma carta ao então amigo George Lukács

⁷³ From the popular point of view, Jorge Amado is second only to Verissimo. His vigorous but raw books have sold out 200,000 copies. José Lins do Rego, with a total of about 100,000 copies sold out, is third” (CALLADO, 1951). Ver anexo V.

⁷⁴ It has become difficult for a writer to publish a book. The publishers claim it is because the public buys little. The public might easily reply that they buy so little because the book costs too much – particularly in relation to wages (CALLADO, 1951). Ver anexo V.

⁷⁵ A passagem foi registrada neste trabalho porque a percepção de Callado sobre as dificuldades envolvendo a tríade editora, público e autor indica, ainda, um grau de atualidade nos tempos atuais.

⁷⁶ Ver Anexo VI.

(1885-1971) que “penou misérias” (AMADO, 1992, p. 320) por pensar diferente do Partido Comunista. Sobre a amiga alemã, o escritor brasileiro confidencia não ter conhecido “criatura mais adorável”, e quando Seghers morreu, “se sentiu sozinho, diminuído”: “faltava-me uma parte do coração” (AMADO, 1992, p. 319). A relação de Seghers e Amado teve reflexos na recepção do brasileiro na Alemanha. É precisamente a atuação de Seghers que o pesquisador Marcel Vejmelka aponta, bem recentemente. Conforme o estudioso, o primeiro texto extenso sobre Amado na Alemanha foi publicado por Seghers, em 1949, sobre *Terras do sem-fim*. “Naquela ocasião, nem existia ainda uma versão alemã do livro” e, portanto, o autor era um “desconhecido” (VEJMEKKA, 2008, p. 44). A despeito deste trabalho tratar da recepção norte-americana, menciona-se esse caso da recepção alemã para expor como afinidades pessoais acabam colaborando e sendo uma força dentro do polissistema literário. O contrário também é verdade: na mesma medida que ter a simpatia de agentes é um facilitador, não ter afinidade com elementos-chave de um polissistema pode resultar em resistência neste meio.

Em terras estadunidenses, Jorge Amado não tinha nenhum livro recém-lançado, em 1955, quando Fred P. Elinson publicou a obra *Brazil's New Novel: Four North-eastern Masters*. O livro trata sobre os quatro “mestres” da literatura brasileira nordestina: José Lins do Rego, Rachel de Queiroz, Graciliano Ramos e Jorge Amado. O crítico literário Dudley Fitts escreveu uma resenha sobre a obra sem parecer muito encantado com o quarteto, especialmente pela característica de denúncia social comum a eles. Fitts compara Amado com Michael Gold e Jack Conroy, dois escritores norte-americanos militantes de esquerda. Assim, infere-se que o “pouco caso” do resenhista, que chegou a questionar “então, por que se importar?”⁷⁷ com os quatro autores, está ligado à atuação comunista de Jorge Amado, uma visão comum em tempos de Guerra Fria, mas não exclusiva do período. O crítico encerra o texto dizendo que o mérito do livro é pelo intercâmbio cultural proporcionado, porque trata de livros que só chegam aos norte-americanos através da tradução.

No ano seguinte, em 1956, o brasileiro Antonio Callado escreve mais uma vez diretamente do Rio de Janeiro para o *New York Times*. O texto trata sobre as dificuldades do mercado livreiro e obstáculos aos escritores para serem editados e remunerados. Callado destaca a ideia do editor José Olympio, que publicava Amado no Brasil. A ideia era a de vendedores de livro que batiam de porta em porta. Assim como no seu primeiro texto, Callado parece confundir – ou ignorar intencionalmente, não é possível precisar – a popularidade de Jorge Amado em seu próprio país. No artigo anterior, Callado afirmou que Amado ocupava o

⁷⁷ Then, why bother? (FITS, 1955). Ver Anexo VII.

segundo lugar de vendas, atrás de Verissimo. No novo texto, Callado volta a repetir um equívoco. Segundo ele, “dois escritores vivem exclusivamente da escrita: Gilberto Freyre e Erico Verissimo, um autor popular com muitos romances já traduzidos para o inglês”⁷⁸ (CALLADO, 1956, tradução nossa). Na realidade, Freyre, por não ser romancista, nunca teve a mesma popularidade de Verissimo, que escrevia ficção, apesar de seu prestígio como intelectual. Depois da afirmação, Callado contemporiza: “Eu acredito que Jorge Amado também dependa exclusivamente de seus romances e José Lins do Rêgo certamente recebe um ótimo rendimento”⁷⁹ (CALLADO, 1956, tradução nossa). Por fim, o brasileiro defende que o fato de existirem escritores que sobrevivem da escrita dá alguma esperança ao país.

Quase vinte anos antes, Jorge Amado já admitia que “viviam exclusivamente do produto de seus livros e artigos” (2001, p. 83). A afirmação do escritor foi feita em 1938, em artigo chamado “O problema do livro nas Américas”, publicado na revista *Dom Casmurro*. Através do texto, percebe-se que os problemas apontados por Callado, em 1956, não eram muito diferentes das dificuldades do mercado editorial duas décadas antes. De acordo com Amado:

O problema do livro é uma coisa que aflige todo intelectual brasileiro. No Brasil, quase todas as profissões, chamadas liberais, são boas profissões. A profissão de médico, de advogado, do funcionário público, de bancário, de comerciário, de engenheiro, mesmo de jornalista. Porém, há uma profissão que é o tipo de má profissão, financeiramente falando: a de escritor. Pior do que isso, ainda não é propriamente uma profissão. Só agora os novos escritores brasileiros estão tentando viver exclusivamente do produto de seus livros. Também só agora o público começou a dar seu apoio à literatura brasileira. E exatamente porque esta literatura se voltou para a vida e os problemas do povo. Só agora, por consequência, começa a existir a profissão de escritor no Brasil. Começa a existir e ainda é uma coisa muito precária e ninguém melhor o pode afirmar que eu, escritor que há mais de um ano vem vivendo exclusivamente do produto de seus livros e artigos.

[...] Não existe a profissão de escritor no Brasil porque não existe público grande suficiente para esgotar uma edição que deixe uma percentagem razoável ao escritor. E dentro esse pequeno público que lê, nem cinquenta por cento compra o livro. Isso por quê? Porque o preço do livro no Brasil é uma coisa absurda. O livro é dos objetos mais caros (AMADO, 2001, p. 83-84).

No artigo, Amado ainda demonstra, através de cálculos, o custo da produção de livros e como é distribuída a renda proveniente de sua comercialização. Por atuar junto à editora José Olympio, Amado sabia que um dos fatores que mais incidia sobre o preço dos livros era o valor do papel, que era importado. Por isso, na Constituinte de 1946, além da emenda da liberdade religiosa, Amado foi autor da emenda que instituiu a isenção de imposto na importação e papel

⁷⁸ Today I know at least two writers who live exclusively by writing: Gilberto Freyre and Erico Verissimo, a popular author of many novels already translated into English (CALLADO, 1956). Ver Anexo VIII.

⁷⁹ I believe Jorge Amado also depends exclusively on the novels he writes and José Lins do Rêgo certainly earns a handsome income (CALLADO, 1956). Ver Anexo VIII.

para impressão de livros e jornais. A emenda do deputado federal foi incorporada ao Artigo 31 da Constituição de 1946.

De volta aos textos do *New York Times*, as duas matérias seguintes ao artigo de Callado mencionaram Jorge Amado no contexto da adaptação de seus livros ao cinema. Primeiro, há informação de que o estúdio Paramount negociava filmar *The Sea of the Dead*, que se supõe ser *Mar Morto*, até então não traduzido para o inglês. A obra saiu apenas em 1984, pela Avon Books, com o nome de *Sea of death*. Já o filme, segundo a notícia⁸⁰, seria produzido pelos cineastas italianos Carlo Ponti e Marcello Gerosi. De fato, Ponti adquiriu os direitos para adaptar o livro para o cinema. Meses mais tarde, outra notícia dava conta da adaptação cinematográfica, mas a partir do suposto livro *Bahia*, de Jorge Amado. Acredita-se que, nesse caso, houve alguma confusão quanto ao nome⁸¹.

Mesmo sem tratar exclusivamente de Jorge Amado, esse conjunto de oito textos que habitaram o intervalo de 1945, desde o lançamento de *The violent land*, a 1962, ano da publicação de *Gabriela: clove and cinnamon*, são importantes. A relevância se sustenta nos aspectos que indicam como Jorge Amado é posicionado no polissistema literário brasileiro. Entretanto, é instigante refletir sobre o silenciamento acerca dos livros do autor e sobre esse intervalo de dezessete anos entre uma tradução e outra. Qual seria a razão para quase duas décadas sem traduções, já que, quando *Gabriela* surge no mercado editorial norte-americano, é um verdadeiro sucesso, permanecendo um ano na lista dos mais vendidos (TOOGE, 2009, p. 14)?

Uma das possíveis explicações é que Jorge Amado passou a ser investigado pela CIA (Central Intelligence Agency), a agência de inteligência norte-americana. A espionagem iniciou a partir de 1948, três anos após sua primeira tradução nos Estados Unidos⁸², por causa da militância comunista do escritor. Durante a Guerra Fria (1945-1981), qualquer informação sobre atividades ligadas ao comunismo interessava aos norte-americanos, que se tornaram rivais da União Soviética. Ao todo, são ao menos 27 relatórios sobre as atividades de Jorge Amado que foram recentemente “desclassificados”, ou seja, deixaram de ser secretos no final de 2016. A divulgação dos documentos faz parte de uma ação do governo norte-americano para ampliar a transparência da administração pública. Se Jorge Amado era espionado e figura em 27 relatórios do período da Guerra Fria, o Brasil é tema de onze mil relatórios, um indicativo

⁸⁰ Ver Anexo IX.

⁸¹ Ver Anexo X.

⁸² Até então inédita no país, a informação sobre a espionagem contra Jorge Amado foi descoberta pela autora desta tese e publicada em reportagem no jornal Folha de São Paulo, de 11 de fevereiro de 2017.

de que a relação não era tão amistosa como no início da Segunda Guerra, quando os dois países eram “bons vizinhos”.

Em um documento de 1948, o primeiro registro entre os relatórios, o escritor foi acusado de fazer propaganda comunista depois que os “russos detalharam o programa a ser divulgado no Brasil⁸³”. O escritor foi deputado federal do Partido Comunista Brasileiro (PCB), eleito por São Paulo, e participou da Constituinte de 1946. Quando o PCB entrou na ilegalidade, em 1948, o autor se exilou em Paris. Como se nota nas figuras abaixo, mesmo que os documentos tenham sido “desclassificados”, ou seja, deixaram de ser classificados como secretos, ainda há trechos censurados. As informações censuradas são indicadas pelas tarjas pretas.

Figura 8 - Primeiro documento a informar atividade comunista de Jorge Amado

CLASSIFICATION ~~SECRET~~ CONTROL U.S. OFFICIALS ONLY 25X1A2g
Approved For Release 1999/03/08 : CIA-RDP82-00457R002200100003-7

INTELLIGENCE AGENCY REPORT NO. [REDACTED]

INFORMATION REPORT CD NO. [REDACTED]

COUNTRY Brazil DATE DISTR. 27 Dec 1948

SUBJECT Communications with Anibal Machado and 25X1A2g NO. OF PAGES 1
Jorge Amado with Brazilian Communists

PLACE ACQUIRED 25X1A2g NO. OF ENCLS. (LISTED AT END)

DATE OF 25X1A2g SUPPLEMENT TO REPORT NO. [REDACTED]

[REDACTED]

1. It is believed that the diplomatic pouches of various Soviet satellite nations having missions in Brazil are being used by Anibal Machado and Jorge Amado for transmission to Brazilian Communists of messages from Europe.
2. Machado, a prominent member of the Communist Party of Brazil (PCB) and a well-known figure in scientific and literary circles, went to Poland in 1947 to attend conferences and to contact Party officials for instructions. At present he allegedly maintains contact with newspapers in Rio de Janeiro and Sao Paulo through pouches of the satellite countries. His communications are thought to contain instructions regarding the line to be followed by Brazilian intellectuals. They are said to stress the "defense of national interests against intervention by the United States" and the "enormous military and economic power of the U.S.S.R."
3. Source states that the Russians have detailed Jorge Amado, former PCB Federal Deputy from the State of Sao Paulo, who sailed for Europe in January 1948, to carry out a propaganda program in Brazil. Amado is thought to use the pouch of the Polish Legation in Rio as his principal means of contact with Brazilian Communists.

3

CLASSIFICATION ~~SECRET~~ CONTROL U.S. OFFICIALS ONLY
Approved For Release 1999/03/08 : CIA-RDP82-00457R002200100003-7

STATE	DEFENSE	ARMY	AIR FORCE	NAVY	COAST GUARD	ATOMIC ENERGY	COMMERCE	EDUCATION	HEALTH	HOUSING	INTERIOR	JUSTICE	LABOR	LAND	MINERAL RESOURCES	POSTAL SERVICE	RADIO AND TELEVISION	SECURITY	TRANSPORTATION	WARRANTY ADMINISTRATION	WATER RESOURCES	WORK
X																						

Fonte: <https://www.cia.gov/library/readingroom/document/cia-rdp82-00457r002200100003-7>. Acesso em 5 de fevereiro de 2017.

Outro documento, de 1949, denuncia a distribuição de "literatura comunista" aos professores uruguaios e afirma que Amado teria negociado a impressão de panfletos na cidade fronteira de Rivera, no Rio Grande do Sul (INFORMATION REPORT, 1949). Entretanto, nessa época, Jorge Amado não estava no Brasil, mas sim na França. No seu livro de memórias,

⁸³ Source States that the Russians have detailed Jorge Amado, former PCB federal Deputy from the State of Sao Paulo, who sailed for Europe in January 1948, to carry out a propaganda program in Brazil. Ver Figura 8.

Amado relembra de quando, em 1949, o pintor Pablo Picasso e ele tentavam legalizar a estadia do poeta Pablo Neruda, também exilado, em Paris. Nas palavras do escritor:

Neruda desembarcara em Paris uma semana antes, habilitado com passaporte falso que o identificava cidadão guatemalteco don Antonio dos anzóis, carapuça, de bastos bigodes, adido cultural, qualquer coisa assim. O passaporte lhe fora concedido por Miguel Angel Asturias, embaixador da Guatemala na Argentina que, ao atender à necessidade do amigo, punha em jogo o cargo e a carreira. Não hesitara um minuto quando Pablo, fugitivo do Chile onde havia sido expulso do Senado, lhe colocara o problema.

[...] De autoridade em autoridade, Picasso encaminha a solução, eu o acompanho, sou de pouca ajuda mas faço-lhe companhia (AMADO, 1992, p. 160)

Figura 9: Documento relata equivocadamente a presença de Amado no Uruguai

CLASSIFICATION CONFIDENTIAL
Approved For Release 1999/09/09 : CIA-RDP82-00457R002700050001-2
CENTRAL INTELLIGENCE AGENCY
INFORMATION REPORT

25X1A2g
REPORT NO. [REDACTED]
CD NO. [REDACTED]

COUNTRY	Uruguay/Brazil	DATE DISTR.	16 MAY 1949
SUBJECT	Distribution of Communist Propaganda 25X1A6a	NO. OF PAGES	25X1A2g
PLACE ACQUIRED	[REDACTED]	NO. OF ENCLS.	[REDACTED]
DATE OF INFO	25X1X6	SUPPLEMENT TO REPORT NO.	[REDACTED]

LIBRARY

[REDACTED]

1. The Soviet Legation in Montevideo is reported to be actively distributing Communist propaganda in the rural districts of Uruguay through Leon Un of the Communist Party of Uruguay (CPU). Distribution of the Communist literature to teachers in the high schools (liceos) and grammar schools is being expeditious.
2. He is also soliciting subscriptions for a magazine entitled *Uruguay y la U.R.S.S.* in his capacity as an officer of the Instituto Cultural Uruguayo-Soviético. Uruguayan teachers are now receiving the magazine free of charge.
3. Un claims to have had a great deal of success in Rivera in arranging with teachers for students on both sides of the Uruguay-Brazil border to have access to the magazine. He has also made arrangements with a Communist printing establishment in Rivera to publish the magazine in Portuguese. Un is reported to have stated that he had discussed the management of the printing shop with Jorge Amado, Communist ex-senator from Brazil,* although, he added, its actual direction and orientation comes from the Soviet Legation in Montevideo.

5X1A6a [REDACTED]
ix1A2g [REDACTED] Comment. Amado has not been reported in Brazil since January 1948.

Document No. 10
NO. [REDACTED] in Class. [REDACTED]
 UNCLASSIFIED
Class. CHARACTERS: TS S C
Auth: DDA Memo, 17/1/50
Date: 15 MAY 1978 By: DJ

Fonte: <https://www.cia.gov/library/readingroom/>. Acesso em 5 de fevereiro de 2017.

Como se percebe pelo excerto retirado do seu livro de memórias, o brasileiro estava no outro lado do Atlântico quando a CIA relatava que ele estava no Uruguai em atividade clandestina. A incongruência de datas mostra que nem sempre os espões acertavam, seguindo apenas rumores do que haviam escutado. Na década seguinte, a posição anticomunista dos Estados Unidos foi acentuada. Em 1952, a lei de imigração passou a barrar os vistos de intelectuais “suspeitos”. Jorge Amado estava na lista de personalidade proibidas de entrarem

no país. Porém, Amado não era o único. Ao seu lado, na lista, figuravam o escritor colombiano Gabriel García Márquez, o mexicano Carlos Fuentes, o argentino Julio Cortázar e o poeta chileno Pablo Neruda, amigo íntimo do brasileiro. Todos tinham entrada proibida no país (SPERB, 2017). A lista de banidos vigorou, pelo menos, até 1986. Com a realização do quadragésimo oitavo congresso do PEN Club (Clube dos Poetas, ensaístas e romancistas), a organização viu-se diante de um impasse: diversos escritores convidados, incluindo Jorge Amado e Gabriel García Márquez, estavam proibidos de entrar no país e precisavam de um visto especial, que foi emitido pelo governo⁸⁴. O evento daquele ano contou com nomes como Norman Mailer, Kurt Vonnegut, Alice Munro, Woody Allen e Günter Grass. Amado compôs um painel ao lado do argentino Ernesto Sábato sobre identidade nacional e literatura⁸⁵. Curiosamente, o atual presidente dos Estados Unidos, Donald Trump, colaborou, na época, com o evento, doando diárias de um dos seus hotéis para a hospedagem de escritores estrangeiros⁸⁶. Os escritores russos não puderam participar do evento do PEN, que discutiu censura e a figura do Estado na literatura, por proibição da então União Soviética⁸⁷.

É precisamente na década de 1950 que Jorge Amado passa a ser citado mais assiduamente nos relatórios da CIA, geralmente ao lado de Neruda. Os amigos atuavam juntos no Conselho Mundial da Paz, órgão criado por intelectuais em 1949 e que combatia o uso de armas nucleares, como as lançadas pelos EUA no Japão, e promovia eventos culturais, como seminários e premiações. Embora a atuação do Conselho fosse no âmbito cultural, seus integrantes eram simpatizantes do comunismo ou até mesmo integrantes do partido, como Neruda e Amado. Os passos da dupla em seus deslocamentos para promover o Conselho Mundial da Paz em suas diversas etapas eram monitorados e registrados pela CIA (SPERB, 2017). Foi durante um congresso organizado por Amado e Neruda em Santiago, em março de 1953, que o brasileiro recebeu a notícia de que a saúde de seu amigo Graciliano Ramos havia piorado. Ele, que havia sido convocado a deixar o Chile de imediato para comparecer ao enterro de Stálin, optou por ir ao Rio visitar Graciliano, que morreu em seguida. A respeito do episódio, Amado escreveu no seu livro de memórias: “Não acompanho os funerários de Stálin, levo ao cemitério o corpo de Graciliano Ramos, deram-me a tarefa de falar à beira do túmulo em nome do Partido. Tento fazê-lo, as lágrimas crescem em soluços, deixo a despedida partidária a Dalcídio Jurandir”⁸⁸ (AMADO, 1992, p. 123)

⁸⁴ Ver Anexo XCVII.

⁸⁵ Ver Anexo CII.

⁸⁶ Ver Anexo XCVIII.

⁸⁷ Ver Anexo CIII.

⁸⁸ O escritor Dalcídio Jurandir nasceu na Vila de Ponta de Pedras, Ilha de Marajó, Pará, no dia 10 de janeiro de

Além da vigilância sobre a organização dos eventos do Conselho Mundial da Paz, a CIA produziu um documento em forma de dossiê sobre diversos intelectuais da América Latina. Nele, mais uma vez, Pablo Neruda e Jorge Amado recebem atenção. Em um relatório de 35 páginas, sem data, mas produzido no início da década de 1950, o brasileiro é classificado pela CIA como um “garoto de recados dos comunistas”⁸⁹. O agente da CIA, não identificado, vai além dos comentários sobre a militância política de Amado e arrisca-se a fazer análises literárias, reconhecendo o talento artístico do brasileiro. Embora admita as qualidades narrativas de Amado, o agente não perdoa o viés ideológico do romancista. Por óbvio, a oposição ferrenha ao comunismo é, ela própria, também ideológica. O colaborador da CIA chega a reproduzir uma poesia supostamente de autoria do brasileiro⁹⁰ publicada em um jornal de Mumbai, na Índia, em 1952.

No mesmo documento, o agente da CIA questiona por que Neruda é comunista e responde que é para atrair atenção e publicidade. “Certamente, é o que ele parece querer mais do que qualquer coisa na vida”⁹¹, diz o funcionário da agência de inteligência norte-americana. O documento também critica a falta de liberdade dos artistas na então União Soviética, que deveriam se submeter ao partido ou seriam isolados. Embora fosse uma realidade, é curioso notar como não há autocritica no que diz respeito à postura dos Estados Unidos, uma vez que o país baniou os artistas e criou uma espécie de “lista negra” proibindo a entrada dos intelectuais em 1952. Acerca de Jorge Amado, consta no relatório a seguinte avaliação, que transcende a mera atuação política e tem ares de crítica literária:

O que aconteceu com a arte de Jorge Amado desde que ele se tornou um comunista? Um escritor de grande talento e estabelecido prestígio, ele foi um bom chamariz para os mestres da propaganda comunista usarem nos seus planos mundiais. Agora que eles o têm, claro, eles reprimem sua liberdade criativa e fizeram dele um mensageiro e garoto de recados. Quando eles permitem a ele escrever atualmente, ele acaba confuso, embaralhado e em histórias mal construídas. Se algum dia ele escreveu poesia, agora ele compõe versos políticos burlescos. Sua “Canção para a Terra Soviética”, onde ele tenta dar inspiração a uma promessa de apoio da América Latina, resulta em uma série de afirmações propagandísticas formuladas em verso livre de ordem muito baixa – muito baixa de fato – para ser digno da carreira criativa anterior de Amado. [...] Além da ideia ridícula de que alguém que defende os Russos terá o

1909. In: <http://dalcidiorurandir.com.br/home/>. Acesso em 3 de maio de 2017.

⁸⁹ Ver Figura 10.

⁹⁰ Há poucos trabalhos acerca da poesia de Jorge Amado. Uma das pesquisas, de Márcio Henrique Muraca (UFU), aborda o poema “A Canção da Judia de Varsóvia”. O escritor brasileiro publicou apenas um livro de poesias no Brasil, em 1938, em edição rara. O livro é intitulado *A Estrada do Mar*.

⁹¹ Whys is Pablo Neruda a Communist? People join a cause like they do a church, for benefit they think it will bring them. We think that Pablo Neruda, like Diego Rivera, the mexican artist, is a communist mainly because it is a means of attracting attention and publicity to himself. Certainly, that is what he seems to want more than anything else in life. Fonte: <https://www.cia.gov/library/readingroom/document/cia-rdp78-02771r000500500004-5>. (THE CONTOL [sic] OF..., [195?], p. 10). Acesso em 5 de fevereiro de 2017.

direito de viver como ele decide, especialmente um escritor criativo, a única outra coisa a dizer a respeito dessa ode é que qualquer mercenário político poderia escrevê-la, uma declaração em prosa de acordo com a política do partido, e cortando-a em linhas longas e curtas para parecer um verso⁹² (THE CONTOL [sic] OF..., [195?], p. 10, tradução nossa).

Figura 10: Relatório da CIA chama Jorge Amado de “garoto de recados dos comunistas”

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9. What has happened to the art of Jorge Amado since he became a Communist? A writer of great talent and established prestige, he was a good catch for the Communist propaganda masters to use in their world plans. Now that they have him, of course, they have suppressed his creative freedom and made him into a courier and errand boy. When they allow him time to write these days, he turns out confused, involved, and ill-constructed stories. If once he wrote poetry, he now composes political doggerel. His "Song of the Soviet Land", in which he attempts to give inspired utterance to a pledge of support from Latin America, turns out to be a series of propaganda statements couched in blank verse of a very low order -- too low, indeed, to be worthy of the lofty promise of Jorge Amado's early creative career:

"Hope of the world, certitude of mankind,
Not with our hands
Shall your beautiful borders be violated.
Nor from our bases shall assassins
Take off to bomb your cities.
Not with our riches shall this war
Be waged against you.
We shall fight for the right to live as
we choose.
So you we extend our hand, and together,
With you as our guide, we shall march into
the future." - (The *Progressive*, Communist
daily, Bombay, 4 April
1952)

Apart from the obviously ludicrous idea that anyone who fights for the Russian Cominform will have the right to live as he chooses, especially a creative writer, the only other thing to be said about this ode is that any political hack could do as well by writing a prose declaration in keeping with party policy, and then chopping it up into short and long lines so as to make it look like verse.

10. Why is Pablo Neruda a Communist? People join a cause like they do a church, for the benefit they think it will bring them. We think that Pablo Neruda, like Diego Rivera, the Mexican artist, is a Communist mainly because it is a means of attracting attention and publicity to himself. Certainly, that is what he seems to want more than anything else in life.

11. Voluntary exile is not permitted in the USSR. If artists and writers do not like the dictation the Politburo imposes on their art, they have only two alternatives: submit or starve. They cannot leave

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Fonte: <https://www.cia.gov/library/readingroom/document/cia-rdp78-02771r000500500004-5>. Acesso em 5 de fevereiro de 2017.

⁹² What has happened to the art of Jorge Amado since he become a Communist? A writer of great talent and established prestige, he was a good catch for the Communist propaganda masters to use in their world plans. Now they have him, of course, they have suppressed his creative freedom and made him into a courier and errand boy. When they allow him time to write these days, he turns out confused, involved, and ill-constructed stories. If once he wrote poetry, he now composes political doggerel. His "Song of the Soviet Land", in wich he attempts to give inspired utterance to a pledge of support from Latin America, turns out to be a series fo propaganda statements couched in blank verse of a very low order - too low, indeed - to be worthy of the lofty promise of Jorge Amado's early creative career. [...] Apart from the obiously ludicrous idea that anyone who fights for Russians Cominform will have the right to live as he chooses, especially a creative writer, the only other thing to be said about his ode is that any political hack could do as well by writing a prose declaration in keeping with party policy, and then chopping it up into short and long lines so as to make it look verse (THE CONTOL [sic] OF..., [195?], p. 10).

O espião da CIA alterna adjetivos como “grande talento” e “mercenário político”. É perceptível a rejeição ao escritor brasileiro, portanto, pelo aparato oficial do governo dos Estados Unidos. Como foi dito anteriormente, esta é uma das possíveis explicações para o intervalo de dezessete anos entre a primeira e a segunda tradução de Jorge Amado ao inglês.

Não parece coincidência que parte da crítica literária brasileira tivesse a mesma postura da CIA diante da obra engajada de Jorge Amado. A pesquisadora Márcia Rios, da Universidade Estadual da Bahia (Uneb), argumenta que, quando *O mundo da paz* foi lançado, em 1951, o escritor Oswald de Andrade não poupou o colega. Oswald disse que Amado estava “seco” e “reduzido a um alto-falante do Kremlin” (RIOS, 2017). Mas, se alguns críticos não toleravam o posicionamento político do baiano, o mesmo não ocorreu com grande parte dos seus leitores. Rios estudou as cartas que o escritor recebia de seus fãs. Nas palavras da pesquisadora, “não encontrei censura alguma pelo fato de Jorge Amado ser comunista” (RIOS, 2017).

Pode-se equivocadamente pensar que, por sua militância, Jorge Amado não sofria censuras nas suas traduções para o russo. Embora a atuação política tenha favorecido sua recepção na antiga União Soviética (DARMAROS, 2017), o brasileiro não estava imune ao controle ideológico sobre a conversão de suas obras do português ao russo⁹³. Em sua pesquisa, Darmaros (2017) teve acesso a estereogramas (mensagens secretas) em que intelectuais soviéticos discutiam se deveriam ou não publicar *Gabriela*. A dúvida sobre a publicação foi motivada pelo fato de Amado ter se mostrado arrependido da militância comunista após a divulgação do Relatório Khrushchov (1956), que denunciou os crimes de Stálin. Mesmo com o debate sobre a publicação ou não de *Gabriela*, os russos traduziram e lançaram o livro antes mesmo dos norte-americanos. No Brasil, *Gabriela* saiu em 1958, na Rússia, em 1961, e nos Estados Unidos, em 1962. A tradução, porém, não passou incólume ao filtro ideológico. A esse respeito,

o cotejo de *Gabriela* resultou também na verificação de mudanças de caráter ideológico. Um exemplo pode ser retirado do trecho do original, onde inicia-se um texto curto que, aos moldes de um roteiro de teatro, apresenta o “cenário” do romance. Desse texto curto, o original fala em “Um remoto passado glorioso de nobres soberbos e salafrários” [...]. Mas, no russo, a tradução cria um maniqueísmo inexistente no original, ao substituir “salafrários”, por “povo simples” (DARMAROS, 2017, p. 235).

⁹³ “Só para se ter uma ideia, a trilogia de *Terras do sem-fim*, *Seara vermelha* e *São Jorge dos Ilhéus* sai pela editora Urojai, de Kiev, com 200 mil exemplares, entre 1981 e 1984; e *Tenda dos milagres*, pela Raduga, de Moscou, com 300 mil cópias, em 1986. O principal tradutor de Jorge Amado na era soviética, Iúri Kalúguin, também informa, em carta ao baiano datada de 1972 (KALÚGUIN, 1972), que pelo menos duas de suas obras, *São Jorge dos Ilhéus* e *Seara vermelha*, saíram até mesmo em Braille” (DARMAROS, 2017, p. 226).

Além disso, Darmaros aponta que o nome de Lênin foi retirado da passagem que descreve o peculiar presépio das irmãs Reis. O presépio descrito no livro era composto por figuras estranhas ao presépio tradicional com Maria, José e o menino Jesus. O presépio das irmãs Reis continha Charles Chaplin e também Lênin. Porém, “a tradução para o russo suprime totalmente qualquer referência ao líder soviético” (DARMAROS, 2017, p. 235). O dado é relevante porque desmente a falsa ideia de que autores simpáticos ao regime soviético não seriam submetidos a critérios rígidos.

Após os dezessete anos sem novas traduções nos Estados Unidos e da espionagem da CIA, os livros de Jorge Amado voltam a circular no país. É surpreendente, portanto, que *Gabriela* tenha permanecido um ano na lista dos mais vendidos (TOOGE, 2009). Se na antiga União Soviética Jorge Amado teve sua recepção facilitada pela militância, pode-se afirmar que nos Estados Unidos ele teve uma significativa recepção apesar do viés político. Esse “apesar” torna o estudo de sua recepção mais profícuo porque outros fatores do sistema literário têm maior peso para a sua circulação. Se a obra de Jorge Amado supera essa “dificuldade” e circula com destaque em um jornal internacional, não é apenas o prestígio da editora Alfred Knopf que pode explicar sozinho o fenômeno da recepção. Além do imaginário sobre o Brasil, integrante do repertório do sistema literário, arrisca-se dizer que a obra em si atraiu e agradou os leitores.

6.3 Jorge Amado *best seller* nos EUA: *Gabriela* no centro do polissistema

Em 12 de setembro de 1962, o *New York Times* registrava o lançamento de *Gabriela* na coluna “Books Today”⁹⁴, uma lista de livros novos no mercado. Na coluna, a informação “resenhado hoje” indicava ao leitor que naquela edição havia uma crítica do livro. Entre os dezenove livros listados, apenas *Gabriela* contou com uma resenha, um claro sinal de prestígio. A resenha foi assinada por Orville Prescott, o principal crítico de livros do *New York Times*. Prescott escreveu para o jornal durante vinte e quatro anos, de 1942 a 1966 (GUSSOW, 1996). “O que é um grande romance? Para mim, é uma história de amor que consegue encantar a imaginação de muitas pessoas e continua a fazê-lo ao longo de gerações”⁹⁵ (PRESCOTT, 1962, tradução nossa). Assim o crítico inicia sua resenha. É imprescindível esclarecer que Prescott usa o termo romance no sentido romântico, já que romance enquanto gênero literário seria usado o termo *novel*. Por se referir a uma história romântica, o articulista cita exemplos de casais memoráveis da literatura, como Tristão e Isolda, Lancelot e Genebra e Armando e a

⁹⁴ Ver Anexo XI.

⁹⁵ What is a great romance? To my mind it is a love story that can enthrall the imagination of many people and that continues to do so for generations (PRESCOTT, 1962).

Dama das Camélias. A introdução é feita para criar uma expectativa sobre o que seria o livro de Amado para depois frustrá-la. Diz o crítico: “De acordo com essas ideias, *Gabriela, cravo e canela* não é um romance de maneira alguma⁹⁶” (PRESCOTT, 1962, tradução nossa). O texto faz um breve resumo da história do livro e apresenta algumas impressões, assim como informações sobre a circulação no Brasil e outras traduções.

Já um *best-seller* no Brasil, está programada a publicação em mais de uma dúzia de outros países. Se suas outras traduções são tão habilmente suaves, agradáveis e naturais como a tradução para o inglês de James L. Taylor e William L. Grossman, a heroína “cor de canela” do Sr. Amado tem a chance de se tornar internacionalmente famosa⁹⁷ (PRESCOTT, 1962, tradução nossa).

Percebe-se que o crítico elogia a tradução do livro, ação que ajuda a situar a obra no polissistema da literatura traduzida. Se Prescott aposta acertadamente no sucesso mundial da personagem de *Gabriela*, é difícil compreender o porquê. Afinal, a protagonista é chamada por ele de “um pouco mentalmente retardada”, além de “promíscua” e “impulsiva”⁹⁸. A resenha também aprofunda o enredo, abreviando a narrativa ao indicar detalhes sobre Ilhéus, Nacib, Mundinho e o contexto histórico da década de 1920 na cidade. Em um excerto mais impressionista, Prescott tenta explicar por que o livro o agradou. Nas suas palavras:

Gabriela é um romance que evolui. Não é dramático ou absorvente. Ele não chama a atenção. Mas se você mergulha gentilmente nele, permitindo-se saborear o deleite de Amado com as pessoas de Ilhéus e sua satisfação com a natureza humana em seu livre e exposto pior, tudo está bem.

A atmosfera é contagiante, erótica, violenta, cheia de cores vivas e circunstâncias estranhas. Amado, ele próprio, é malicioso, suave, delicado. Olhe, ele parece dizer, deixe-me mostrar a você o quanto humorado, comovente e universalmente humanos eram essas pessoas de Ilhéus em 1925 quando eu era um garoto⁹⁹ (PRESCOTT, 1962, tradução nossa).

⁹⁶ According to these ideas, *Gabriela, clove and cinnamon*, de Jorge Amado, is not a romance at all (PRESCOTT, 1962). Ver Anexo XII.

⁹⁷ Already a best seller in Brazil, it is scheduled to be published in more than a dozen other countries. If its other translations are expertly smooth, racy and natural as the English translation by James L. Taylor and William L. Grossman, Mr. Amado’s “cinnamon-colored” heroine has a chance of becoming internationally famous (PRESCOTT, 1962). Ver Anexo XII.

⁹⁸ Promiscuous, impulsive, a bit mentally retarded, Gabriela was one of those children of natures beloved by many novelists (PRESCOTT, 1962). Ver Anexo XII.

⁹⁹ *Gabriela* is a novel that grows on one. It is not dramatic or engrossing. It does not arouse rapt attention. But it fone sinks gently into it, allowing oneself to savor Mr. Amado’s delight in the people os Ilhéus and his relish in human nature a tis untrammled and uninhibited worst, all is well.

The atmosphere is contagious, erotic, violent, full of gaudy colors and of strange circumstances. Mr. Amado himself is bland, suave, urbane. Look, he seems to say, let me show you how humorous, touching and universally human were these people of Ilhéus back in 1925 when I was a boy (PRESCOTT, 192). Ver Anexo XII.

A opinião do crítico permite analisar que *Gabriela* não foi exatamente um livro óbvio e simples de ser esmiuçado. Não é romântico, tampouco dramático, a protagonista não é exatamente o que se espera de uma heroína, há violência na política da cidade e assim por diante. Inere-se que o crítico precisou “insistir” na leitura, o que resulta em uma avaliação positiva que nem ele consegue esclarecer exatamente a razão. Uma pista o crítico fornece, porém. Prescott considera as personagens “universalmente humanas”, característica comumente elogiada em Amado. As “criaturas” do escritor chegaram a merecer um livro nos moldes de dicionário com 4.910 verbetes (TAVARES, 1985). Outra chave para a interpretação da resenha é a “atmosfera contagiante, erótica, violenta, cheia de cores vivas”. A resenha não explora o exotismo como seria possível esperar, mas também não escapa do imaginário, como se vê.

Essa crítica, todavia, não foi a única a marcar o lançamento de *Gabriela* nos Estados Unidos. Quatro dias depois, em 16 de setembro de 1962, um domingo, outro texto crítico foi publicado. O autor da avaliação foi Juan de Onís, então correspondente do *New York Times*. O mesmo sobrenome da tradutora de *Dona Flor*, *Pastores da noite* e *Os velhos marinheiros*, Harriet de Onís, não é mera casualidade: Juan é filho de Harriet. Embora *Gabriela* não tenha sido traduzido por Harriet de Onís, a tradutora era muito próxima de Blanche Knopf, a editora à frente da introdução da literatura latino-americana nos Estados Unidos na empresa do marido. A estreia do livro de Amado já havia sido legitimada pelo jornal quando a resenha de Juan de Onís saiu, o que significa que não houve um favorecimento por relações. Entretanto, as forças desses elementos do sistema literário são influentes. A realização da resenha foi uma sugestão da mãe, uma vez que ela própria sugeriu a Knopf que publicasse *Gabriela* nos Estados Unidos e previu seu sucesso (LIVINGSTONE, 2015, p. 15-16). Em correspondência para Knopf, em novembro de 1962, a tradutora relatou: “Eu vibro com orgulho cada vez que eu vejo *Gabriela* subir um degrau na lista de *best-sellers*. Você estava certo sobre este livro quebrar a barreira do som”¹⁰⁰ (LIVINGSTONE, 2015, p. 16). Indaga-se qual seria a barreira do som a ser quebrada. É factível supor que se tratasse tanto de emplacar Jorge Amado como *best seller* nos Estados Unidos, pela primeira vez, quanto quebrar a resistência política do período da Guerra Fria. O correspondente do jornal no Brasil introduziu o livro da seguinte maneira:

A publicação norte-americana do romance de Jorge Amado, do Brasil, é um importante evento. *Gabriela, clove and cinnamon* é uma excitante e agradável

¹⁰⁰ Harriet de Onís, who had recommended the book for translation and predicted its success, wrote to Knopf saying, “I purr with pride every time I see *Gabriela* move up a notch on the best-seller list. You were right about this one breaking the sound barrier” (LIVINGSTONE, 2015, p. 15-16).

brincadeira em livro, rico em deleites literários, e foi um recorde quando surgiu em português há quatro anos. Para norte-americanos, *Gabriela* tem um significado adicional: como um surpreendente retrato da realidade brasileira e suas mudanças, pode servir como ponte para a lacuna de compreensão entre duas áreas do Novo Mundo cultural e psicologicamente distintas¹⁰¹ (DE ONÍS, 1962, tradução nossa).

A resenha, assim como a anterior, destaca o sucesso prévio do livro em seu país de origem. Logo no início, De Onís expõe sua visão da obra como um mecanismo para conhecer a cultura brasileira. Isso só é possível porque em *Gabriela* ocorre o fenômeno da “literarização da região” (STÜBEN, 2013, p.40) e da “região escrita” (GRYWATSCH, 2013, p. 166). O crítico concretiza o processo de viajar à “terra natal dos outros” (MECKLENBURG, 2013, p.176) através da ficção. O texto cumpre, assim, a função de fazer um convite ao leitor no estilo “conheça o Brasil sem sair do lugar”. Por se tratar de um texto crítico, a resenha não apenas situa o autor e a importância do livro no sistema literário, como também condensa o enredo da narrativa apresentando personagens, tempo e espaço.

Como já se viu, uma resenha não é “circunscrita meramente à opinião, mas deve também informar” (PIZA, 2003, p. 70). De Onís demonstra conhecer a obra de Jorge Amado e faz um comparativo entre o primeiro e o segundo livro traduzido para o inglês. No seu cotejo, o crítico aponta:

Um contraste também é aparente no tom dos trabalhos anteriores com o presente livro. O único livro de Amado previamente publicado na América do Norte, *Terras do sem-fim* (1945) – também situado em Ilhéus, e também preocupado com a disputa sangrenta entre duas famílias proprietárias de terra –, é composto de trevas, seriedade e indignação. Em *Gabriela*, todavia, ironia, sátira e espíritos elevados iluminam cada página, cada título de capítulo¹⁰² (DE ONÍS, 1962, tradução nossa).

O preâmbulo que aponta *Gabriela* como, em outras palavras, um romance mais leve que *Terras do sem-fim*, irá culminar em uma análise sobre como o livro representa uma ruptura na trajetória literária de Jorge Amado. Segundo o crítico, o romance “representa indubitavelmente a liberação artística do Senhor Amado após um longo período de compromisso ideológico com

¹⁰¹ American publication of Jorge Amado’s novel os Brazil, is na importante event. *Gabriela, clove and cinnamon* is na exciting and enjoyable romp pf a book, rich in literary delights, and was a record-smashing runaway when it firs appeared. In Portugueses, four years ago. For Americans, *Gabriela* has additional significance: as a triking portrait of BBrazilian reality and change, it may serve to bridge the “gap of understandig” beteween two culturally and psychologically distinct áreas of New World (DE ONÍS, 1962). Ver Anexo XIII.

¹⁰² A contras tis also apparent in the tone of the earlier Works as compared to that of present book. The only Amado novel previously published in America, *The violent land* (1945) – also set in Ilhéus, and concerned with a blood feud between two land-owning families – is spun out with grim, humorless, indignation. In *Gabriela*, however, irony, satire and plain high spirits ilumine every page, and even section headings (DE ONÍS, 1962). Ver Anexo XIII.

a ortodoxia comunista”¹⁰³ (DE ÓNIS, 1962, tradução nossa). O texto também expõe o descontentamento do brasileiro com o Partido Comunista e o seu conseqüente rompimento. Quanto à atuação política do escritor, o jornalista afirma que continua a par do que ocorre no país, “mas está plenamente convencido que a rígida doutrina tirada da experiência da revolução russa agora é de pouco valor ao Brasil, onde ele acredita que uma mudança social democrática e pacífica é possível”¹⁰⁴ (DE ÓNIS, 1962, tradução nossa). A resenha anterior, de Prescott, sequer mencionava o engajamento político de Jorge Amado. O fato de trabalhar no Rio de Janeiro certamente deu mais condições a De Onís para que pudesse ampliar a contextualização de *Gabriela* como um marco na transição literária de Amado. Não obstante, é significativo que o brasileiro seja, justamente no lançamento de sua obra, apresentado como um intelectual que rompeu seu vínculo com o comunismo. Deste modo, pode-se interpretar que a ficção de “Jorge Amado adentrou o sistema literário americano da única forma possível durante a Guerra Fria: como um exemplo de ‘rejeição’ à doutrina Russa. E em poucas semanas entrou para a lista de *best-sellers* do *New York Times*, para lá permanecer por quase um ano” (TOOGE, 2008).

No Natal do ano de lançamento de *Gabriela*, nos Estados Unidos, em 1962, o *New York Times* fez uma lista de indicações literárias para seus leitores. De dez mil livros lançados naquele ano no país, o *Times* selecionou apenas duzentos – entre eles o de Amado¹⁰⁵. Verificar essa lista permite visualizar o lugar de Jorge Amado no polissistema literário norte-americano. Entre os livros de ficção, o romance de Amado é recomendado ao lado dos estadunidenses William Faulkner, Jack Kerouac, Philip Roth e Irving Wallace. Esse círculo de escritores em que Jorge Amado foi incluído permite inferir que, ao menos naquele momento, Jorge Amado ocupava papel central no polissistema literário, mesmo sendo um autor traduzido. Além do brasileiro, o russo Vladimir Nabokov era um dos autores traduzidos que figuravam na lista. A importância de Nabokov leva a crer que Amado também ocupava posição central no polissistema da literatura traduzida. A centralidade, como prevê a teoria dos polissistemas, não é estática. Por isso afirma-se que ela ocorreu naquele período, podendo ocorrer um movimento que levou o autor a ocupar uma posição periférica mais tarde. Já em junho de 1963, o jornal voltou a recomendar o romance do brasileiro em uma lista de apenas vinte e cinco livros¹⁰⁶. Doze anos depois de seu lançamento, em 1974, *Gabriela* continuava sendo indicado pelo *Times*,

¹⁰³ *Gabriela* represents undoubtedly the artistic liberation of Senhor Amado from a long period of ideological commitment to communist orthodoxy (DE ONÍS, 1962). Ver Anexo XIII.

¹⁰⁴ [...] but he is fully convinced that rigid doctrines drawn from the experience of the Russian Revolution are now of little value for Brazil, where he believes democratic, peaceful social change is still possible (DE ONÍS, 1962). Ver Anexo XIII

¹⁰⁵ Ver Anexo XIV.

¹⁰⁶ Ver Anexo XVIII.

dessa vez ao lado de escritores como Kurt Vonnegut Jr. e Franz Kafka, demonstrando sua importância no sistema literário¹⁰⁷.

Em apenas oito meses, de setembro de 1962 a abril de 1963, *Gabriela* vendeu vinte mil cópias nos Estados Unidos, um número expressivo para um livro traduzido¹⁰⁸. Segundo o *New York Times*, o número de cópias comercializado estava “além de qualquer coisa alcançada por um livro latino-americano”¹⁰⁹ (NEW YORK TIMES, 1963, tradução nossa). Tamanho sucesso, reconhecido pelo jornal, foi explicado pelo editor Alfred Knopf: o interesse dos leitores pela América Latina estava aumentando. Entre os países da América do Sul, o Brasil parecia ser o preferido de Knopf. O editor chegou a proferir uma definição bastante atual do país: “Brasil está sempre à beira do abismo, mas não cai nele porque é maior do que o abismo”¹¹⁰ (NEW YORK TIMES, 1963, tradução nossa).

Com o sucesso da aposta de Knopf, a editora publicou dois anos depois *Home is the sailor*, com tradução de Harriet de Onís, para *Os velhos marinheiros ou o capitão de longo curso*. A obra, porém, não foi resenhada pelo *New York Times*. Como se afirmou anteriormente, a centralidade de Jorge Amado no polissistema não era definitiva. Como é próprio da dinâmica dos sistemas literários, há movimentos do centro para a periferia e também da periferia para o centro. Ainda assim, o livro foi distribuído à rede de livrarias do país a ponto de causar um mal-entendido digno de anedota. O colunista Lewis Nichols relatou que, nas festas de final de ano de 1964, as lojas dispunham de dois livros com o título *Home is the sailor*, um de Jorge Amado, e o outro com uma história infantil de Rumer Goddens. De acordo com o crítico literário, os dois livros estavam “indo bem”¹¹¹ (NICHOLS, 1965, tradução nossa), ou seja, com boas vendas. “Alguns clientes que queriam o livro infantil, com muitas personagens de bonecas, acabaram com o romance satírico de Jorge Amado, onde um biógrafo ficcional estuda duas versões da vida de um homem, a versão dele e a de seu arqui-inimigo”¹¹² (NICHOLS, 1965, tradução nossa).

Quinze anos mais tarde, em agosto de 1979, *Home is the sailor* entrou para uma lista de livros recomendados pelo *New York Times*. O livro, em nova edição, era, então, publicado pela Avon Book. Apesar de não ter recebido uma crítica na época, a obra foi indicada como

¹⁰⁷ Ver Anexo XLIV.

¹⁰⁸ Ver Anexo XV.

¹⁰⁹ Beyond anything ever achieved by a Latin America book. Ver Anexo XV.

¹¹⁰ Brazil is Always on the edge of the abyss but it doesn't fall in because it's bigger than the abyss. Ver Anexo XV.

¹¹¹ Both doing well (NICHOLS, 1965). Ver Anexo XIX.

¹¹² Some costumers who wanted Rumer Godden's children's book, with many carácter dolls, wound up with the satirical novel by Jorge Amado, in wich a fictional biographer studies two versions of a man's life – his own and that of his archenemy” (NICHOLS, Lewis, 1965). Ver Anexo XIX.

“humorada, inventiva, sábia e devassa”, além de ser “uma das razões para a alta reputação de Amado em terras falantes de inglês”¹¹³.

Após a edição de *Home is the sailor*, Alfred Knopf continuou seu projeto de tradução de autores latino-americanos. Em 1965, o editor lança *The two deaths of Quincas Wateryell*, tradução de Barbara Shelby para *A morte e a morte de Quincas Berro D'Água*. O livro recebeu duas resenhas do *New York Times*. O responsável pela primeira leitura e avaliação do livro foi o crítico Eliot Fremont-Smith, que trabalhou no *Times* de 1961 a 1968, sempre na cobertura de livros. O jornalista também fundou o *National Book Critics Circle*, espécie de associação de críticos literários. Além disso, Fremont-Smith “ajudou a inaugurar uma era de crítica moderna, abordando os tipos de livros que seus predecessores tinham em grande parte rejeitado”¹¹⁴ (RICH, 2007, tradução nossa). Na sua resenha predomina uma descrição do enredo e do protagonista, o funcionário público Joaquim Soares da Cunha, que abandona a vida burguesa pela boemia¹¹⁵. Apenas na parte final do texto o crítico adentra o campo dos méritos literários do livro. Nas suas palavras:

A Morte e a morte de Quincas Berra D'Água é um conto longo e um deleite – uma espécie de *O velho e o mar*, como se contado por W. C. Fields. De fato, Quincas e Fields compartilham muitas características, incluindo uma conhecida aversão a beber água. (Quincas uma vez tragou, pensando ser rum puro, e deixou escapar um horrendo berro, de onde surgiu seu apelido)¹¹⁶ (FREMONT-SMITH, 1965, tradução nossa).

O excerto é o mais sugestivo da resenha, porque situa o livro no sistema literário norte-americano ao compará-lo com *O velho e o mar*, de Ernest Hemingway, autor canônico daquele país. Se o livro de Amado e Hemingway possuem algumas semelhanças na temática, no estilo conciso e no gênero – a novela –, eles indiscutivelmente diferem no tom: um é humorado e o outro, dramático. Por isso, o crítico diz que é como se a história fosse narrada por W. C. Fields, famoso comediante norte-americano. Também é válido salientar que o crítico classifica *Quincas Wateryell* como conto longo, gênero que no Brasil é compreendido como novela. A situação é parecida em relação ao termo *novel*, que serve para significar o romance no Brasil.

¹¹³ Ver Anexo LXI.

¹¹⁴ Mr. Fremont-Smith helped usher in an era of modern criticism by tackling the types of books that his predecessors had largely shied away from (RICH, 2007).

¹¹⁵ Acerca do caráter “duplo” da personagem Quincas e do caráter fantástico da novela, Sperb e Arendt publicaram o artigo “O duplo e a intertextualidade em *A morte e a morte de Quincas Berro D'Água*, de Jorge Amado” (2015).

¹¹⁶ *The Two Deaths of Quincas Wateryell* is what is known as a tall tale, and a delight - a sort of *Old Man and the sea* as it might have been told by W. C. Fields. In fact, Quincas and Fields share a celebrated dislike of drinking wáter. (Quincas once gulped some down, thinking it was the purest rum, and let a horrendous Yell, whence his surname) (FREMONT-SMITH, 1965). Ver Anexo XXII.

Na sua coluna de indicação de livros, Fremont-Smith listou e recomendou a obra como leitura de final de ano¹¹⁷.

The two deaths of Quincas Wateryell foi resenhado novamente, dessa vez por Dudley Fitts, crítico literário e professor de literatura. Fitts abre seu texto apresentando Jorge Amado aos leitores como “disparadamente o romancista brasileiro contemporâneo mais relevante” e “um nativo da Bahia, cujo tom chocante pinta toda sua obra”¹¹⁸ (FITTS, 1965, tradução nossa). Segundo o crítico, os primeiros trabalhos de Amado enquadram-se na escola naturalista de Zola, um autor canônico. A influência, conforme o especialista, culminou em *Terras do Sem-fim*. Além disso, desde o lançamento da primeira tradução, “tem havido um esforço contínuo para dar a Amado algo próximo de seu mérito nas versões inglesas. Mas, como é comum com escritores latino-americanos de alcance mundial, seu trabalho é melhor conhecido e disseminado na Europa e Ásia”¹¹⁹ (FITTS, 1965, tradução nossa). Parece intrigante que o mesmo crítico, dez anos antes, em 1955, depreciou o quarteto de autores José Lins do Rego, Rachel de Queiroz, Graciliano Ramos e Jorge Amado pelo tom de crítica social de suas obras. Na ocasião, Fitts chegou a comparar Amado a escritores norte-americanos ligados a movimentos de esquerda e concluiu: “então, por que se importar?”¹²⁰. Aparentemente, Fitts amenizou a crítica, comparando Amado ao francês Émile Zola dez anos depois. A retratação pode estar ligada tanto ao sucesso de *Gabriela* como ao rompimento do brasileiro com o comunismo. Todavia, a retratação não foi completa. Fitts criticou o que chamou de clichês das personagens “de corações de ouro”¹²¹ (FITTS, 1965, tradução nossa) e pertencentes ao proletariado. O crítico concluiu que, “não obstante, uma simbologia concebida menos cruamente e manipulando menos expectativas permitiria ao trágico e hilário espaço masculino adentrar, mais espaço para jogar”¹²² (FITTS, 1965, tradução nossa).

Em um intervalo de dois anos, uma nova tradução de Jorge Amado foi introduzida no sistema literário. *Shepherds of the night*, versão em inglês de Harriet De Onís para *Pastores da Noite*, foi lançado em 1967. Assim como a tradução anterior, esta obteve duas resenhas do *New York Times*. Na primeira, o crítico Thomas Lask ocupa majoritariamente o texto resumindo as

¹¹⁷ Ver Anexo XXIV.

¹¹⁸ Jorge Amado is by long odds the most significant of contemporary Brazilian novelists. A native of Bahia, whose harsh tones color all his work (FITTS, 1965). Ver Anexo XXIII.

¹¹⁹ There has been an intermittent attempt to give Amado something approaching his due in English versions; but as it happens so often with Latin-American writers of world stature, his work is more widely disseminated and better known in Europe and Asia than in North America. (FITTS, 1965). Ver Anexo XXIII.

¹²⁰ Ver Anexo VII.

¹²¹ Hearts of gold (FITTS, 1965) Ver Anexo XXIII.

¹²² Nevertheless, symbols conceived less crudely and handled less expectably would have allowed the tragic and hilarious male space to move in, more room to play (FITTS, 1965) Ver Anexo XXIII.

três histórias independentes que compõem o livro. Lask descreve as relações sociais das classes pobres e afirma que Amado “admira sua completa indiferença com as exigências de uma sociedade respeitável”¹²³ (LASK, 1967, tradução nossa). O crítico comete aqui um erro, infelizmente comum, no ofício da crítica literária: confundir autor e narrador. Sim, o narrador pode ser simpático à gente que vive sem regras e sem preocupações de “classe média”. Porém, é temeroso afirmar que o autor tenha esse sentimento. Mesmo que seja verdade, não é possível afirmar. A impressão do crítico sobre as personagens “é que elas são melhor companhia para ler do que para estar junto”¹²⁴ (LASK, 1967, tradução nossa).

A segunda resenha sobre *Shepherds of the night* é ainda menos generosa e aponta como um dos principais defeitos do livro a dicotomia constante. O crítico argumenta que

O universo de Amado é o do povo. Neste mundo, todo mundo é pobre, saudável e feliz. Os pobres são aqueles que *vivem*. Os ricos são inválidos. Talvez seja grosseiro da minha parte achar tediosas essas exuberantes criaturas, mas eu devo dizer que essa multidão inconsciente me aborreceu muito antes do fim da última novela¹²⁵ (DUNCAN, 1967, tradução nossa).

Até aqui, essa é a recepção mais negativa de Jorge Amado no *New York Times*. O crítico ainda enfatiza que o escritor é “mais um ideólogo do que um romancista” e enxerga “classes, não indivíduos”¹²⁶ (DUNCAN, 1967, tradução nossa). Curiosamente, cita *Terras do sem-fim* como sua obra “livre de propaganda”. O crítico ainda reclama de diversas expressões usadas na tradução e aponta que esse seria o “preço a pagar pelo público americano por ler esse tipo de livro”¹²⁷ (DUNCAN, 1967, tradução nossa). Ele questiona: “existe um dicionário secreto em algum lugar para tradutores somente” ou “é uma mania de mau uso do léxico?”¹²⁸ (DUNCAN, 1967, tradução nossa).

Apesar da opinião contundente também sobre o resultado de tradução de Harriet De Onís, no mesmo ano da crítica, em 1967, ela recebeu prêmio do PEN Club (Poets, Essayists

¹²³ He admires their complete indifference to the demands of respectable society” (LASK, 1967). Ver Anexo XXVII.

¹²⁴ My feeling is that they are better company to read about than to be with. (LASK, 1967). Ver Anexo XXVII.

¹²⁵ Amado’s world is that of the people. In this world, everyone is poor, healthy and happy. The poor are the ones who *live*. The rich are sick. Perhaps it is churlish of me to find these ebullient creatures tedious, but I must say that the mindless crowd bores me long before the end of the last novella (DUNCAN, 1967). Ver Anexo XXVIII.

¹²⁶ The difficult even now seems to be that he has much in common as an ideologist as a novelist. He sees classes, not individuals. It is true that his best novel *The violent land* is free of propaganda, but is generally not the case (DUNCAN, 1967). Ver Anexo XXVIII.

¹²⁷ This seems to be the price the American public has to pay to read such books (DUNCAN, 1967). Ver Anexo XXVIII.

¹²⁸ Is there a secret dictionary somewhere for translators only? Or is it a maniac missus of the thesaurus?” (DUNCAN, 1967). Ver Anexo XXVIII.

and Novelists)¹²⁹ pelo conjunto de suas mais de quarenta traduções do português e espanhol. Além de Jorge Amado, De Onís traduziu Guimarães Rosa, Gilberto Freyre e o cubano Alejo Carpentier. Destarte, *Pastores da noite* entrou para a lista de lançamentos recomendados do jornal¹³⁰, em janeiro e também em dezembro¹³¹. Nessa última, Amado figurou ao lado de Julio Cortázar, Susan Sontag, Jorge Luis Borges, Miguel Angel Asturias, Norman Mailer, William S. Burroughs, Philip Roth e Pablo Neruda. O grupo de escritores célebres, tanto dos Estados Unidos como dos traduzidos, mostra que Jorge Amado tinha lugar no sistema literário – tanto no sistema da literatura de destino como no sistema da literatura traduzida.

Vale salientar que a crítica de Duncan é dura, porém legítima. Assim como os livros são avaliados, a própria crítica pode ser contestada. Porém, esse questionamento deve ser circunscrito ao campo das ideias, jamais ao direito de expô-las, sejam quais forem, positivas ou negativas. Não obstante, um estudo de pesquisadores das Universidades da Pensilvânia, Califórnia e Stanford constatou que mesmo resenhas negativas podem impulsionar as vendas de um livro. Os pesquisadores catalogaram duzentos e vinte e quatro livros de ficção resenhados pelo *New York Times* entre 2001 e 2003 e mediram os números de vendas na semana seguinte à resenha. O trabalho concluiu que as resenhas positivas beneficiam, obviamente, todos os escritores. Porém, as resenhas negativas ajudaram autores pouco conhecidos ou de segmentos alternativos. No caso de autores familiares aos leitores, a familiaridade impede que a crítica negativa tenha um impacto maior (BERGER, SORENSEN, RASMUSSEN, 2010).

O livro seguinte de Jorge Amado publicado nos Estados Unidos foi *Dona Flor and her two husbands*, em 1969, traduzido novamente por Harriet De Onís. A primeira resenha do romance foi escrita por Walter Clemons, então editor da seção de crítica literária. O texto começa com a afirmação de que a obra faria Stálin “se revirar no túmulo”¹³² (CLEMONS, 1969, tradução nossa), uma vez que Amado recebeu o Prêmio Stálin em 1951 pelos primeiros livros acerca dos trabalhadores brasileiros. Clemons informa que, dessa fase do autor, apenas *The violent land* foi publicado em inglês. O crítico discorda, em partes, de que *Gabriela* é um marco que divide a obra de Amado porque enxerga elementos de crítica social na narrativa. Para ele, a verdadeira ruptura ocorre em *Dona Flor*, que não contém “nenhuma dimensão política visível” e é “mais interessante”¹³³ que *Gabriela* (CLEMONS, 1969, tradução nossa). A

¹²⁹ Ver Anexo XXXI.

¹³⁰ Ver Anexo XXIX.

¹³¹ Ver Anexo XXXII.

¹³² *Dona Flor and her two husbands* should set Stalin spinning in his grave. Jorge Amado was awarded a Stalin Peace Prize in 1951 for his “Stern and wrathful” earlier novels about the hard life of Brazilian workers. (Only one of these, *The violent land*, was published here, in 1945) (CLEMONS, 1969). Ver Anexo XXXV.

¹³³ [...] with no visible political dimension at all. This is discription, not complaint: *Dona Flor and her two*

avaliação tem peso porque, em outras palavras, o crítico sustenta que o recém-lançado *Dona Flor* é melhor que o mais popular dos livros do brasileiro publicado nos Estados Unidos, *Gabriela*. Clemons expõe a trama do romance em que Dona Flor está dividida entre Vadinho e Teodoro. Para o crítico, o escritor é bem-sucedido ao explorar as personagens do que ao usar maneirismos, “porque a Bahia não é uma paisagem pré-fabricada mas uma comunidade densamente específica embebida nas superstições do candomblé”¹³⁴ (CLEMONS, 1969, tradução nossa). Por fim, o crítico recomenda a leitura, mas reclama da extensão: 550 páginas¹³⁵.

Essa não é a única queixa sobre o tamanho do livro. O crítico David Gallagher, que escreveu a segunda crítica do *New York Times*, também apontou esse problema e sugeriu: “corte pela metade do tamanho, teria sido um livro melhor”¹³⁶ (GALLAGHER, 1969, tradução nossa). Jorge Amado é situado no texto ao lado de Graciliano Ramos e José Lins do Rego, e como um expoente do romance do nordeste. O crítico faz a ressalva de que em *Dona Flor* não aparecem os imensos problemas sociais pelos quais o nordeste é mundialmente conhecido. O interessante desta resenha é que ela coloca Amado no centro do sistema literário latino-americano, junto de Miguel Angel Asturias, pelo caráter mágico e fantástico da obra. Para o crítico, *Dona Flor* “é um notável romance em que o autor consegue impor seus extraordinários personagens sobre nós. Como eles, nós aprendemos a incluir exotismo e mágica em nossa caminhada”¹³⁷ (GALLAGHER, 1969, tradução nossa).

O livro parece ter tido impacto, porque é até mesmo referenciado para contextualizar o espetáculo de música e teatro “Arena Conta Zumbi”, conduzido por artistas brasileiros. A apresentação entrou em cartaz duas semanas após o lançamento de *Dona Flor*¹³⁸, em 1969. Dez anos depois, em 1979, surgiu um musical baseado em *Dona Flor*. Com orçamento de mais de um milhão de dólares, dos quais mais de cem mil de dólares foram usados para propaganda na televisão, o espetáculo ganhou o nome de *Saravá*¹³⁹. O musical demonstra como as adaptações da obra de Jorge Amado eram versáteis, não ficando limitadas às telenovelas, cinema e teatro.

husbands is more interesting than the popular *Gabriela* (CLEMONS, 1969). Ver Anexo XXXV.

¹³⁴ [...] his book explores character rather than exploiting a gimmick, and because Bahia is not a prefab backdrop but a densely specific Community soaked in the superstitions of candomblé (CLEMONS, 1969). Ver Anexo XXXV.

¹³⁵ Ver Anexo XXXV.

¹³⁶ Cut to half of its size, it would have been a better book (GALLAGHER, 1969). Ver Anexo XXXVI.

¹³⁷ *Dona Flor and her two husbands* is a remarkable novel for the coolness with which the author is able to impose extraordinary characters on us (GALLAGHER, 1969). Ver Anexo XXXVI.

¹³⁸ Ver Anexo XXXVII.

¹³⁹ Ver Anexo LVII.

6.4 Jorge Amado e o *boom* da literatura latino-americana

Depois de *Dona Flor*, o livro seguinte a contar com uma tradução foi *Tenda dos milagres*, também lançado por Alfred Knopf. A transposição para o inglês recebeu o título de *Tent of miracles*¹⁴⁰ e foi realizada por Barbara Shelby. O ano de estreia do romance nos Estados Unidos foi 1971, quando, também, o *New York Times* publicou uma resenha a respeito. Gregory Rabassa, professor de literatura brasileira nos Estados Unidos, atesta que o “selvagem ritmo acelerado que se espera de Amado é usado aqui, contudo, para desmistificar um dos mais alardeados mitos brasileiros, o da harmonia racial”¹⁴¹ (RABASSA, 1971, tradução nossa). O crítico elenca os principais pontos da trama do protagonista, Pedro Archanjo, e explica as idas e vindas no tempo e os diferentes narradores. Para ele, contudo, “neófitos em coisas da Bahia” podem ficar um pouco perdidos diante de um vocabulário específico. O crítico sugere que falta em *Tent of miracles* a concisão de *Quincas Wateryell*, mas destaca a importância de abordar o racismo. O texto de Rabassa, que demonstra domínio sobre as questões brasileiras, acaba falando mais sobre os aspectos raciais e sociais do que os literários, a não ser quando resume o enredo. É o tipo de resenha mais “sociológica” (PIZA, 2003, p. 71). Seis anos depois, em 1977, o *Times* publicou, não só a respeito do livro em si, mas sobre o filme, baseado na obra. O longa foi dirigido por Nelson Pereira dos Santos e exibido no 15º Festival de Cinema de Nova York¹⁴². Passados dois anos, em 1979, o jornal registrou mais uma vez acerca do longa, que estava em cartaz. Segundo o texto, o filme era “quase amador às vezes”. O texto, porém, reconhece a dificuldade de filmar uma história com tantos flashbacks¹⁴³. Em 1988, ano em que Jorge Amado voltou a ocupar posição central no sistema literário por causa do lançamento de *Tocaia grande* nos Estados Unidos, o filme baseado em *Tenda dos milagres* voltava a ser exibido em Nova York¹⁴⁴.

Gabriela e *Dona Flor* prepararam terreno para a chegada de outro livro com protagonista feminina e marcante: *Tereza Batista cansada de guerra*. A tradução para o inglês foi feita por Barbara Shelby, em 1975, também para a editora Alfred Knopf. Dois anos antes, todavia, em 5 de fevereiro de 1973, o jornalista Marvin Howe estava reportando de São Paulo sobre a Bienal de Arte quando aproveitou para registrar, no jornal, que *Tereza Batista* era um

¹⁴⁰ As teorias raciais e a mestiçagem em *Tenda dos Milagres* são os temas da dissertação de mestrado da autora desta tese. Ver SPERB, Paula. Mestiçagem e teorias raciais em *Tenda dos Milagres*, de Jorge Amado. 2012. Dissertação (Mestrado em Letras, Cultura e Regionalidade). Universidade de Caxias do Sul (UCS), Caxias do Sul, 2012.

¹⁴¹ The wild frolicking pace we now expect from Amado is used here, however, to deflate one of Brazil’s more vaunted myths, that of racial Harmony (RABASSA, 1971). Ver Anexo XL.

¹⁴² Ver Anexo XLVIII.

¹⁴³ Ver Anexo LVIII.

¹⁴⁴ Ver Anexo CXIX.

verdadeiro sucesso no Brasil. Segundo informava Howe, a primeira edição do livro tinha cem mil cópias e esgotou nas primeiras semanas. O jornalista comparou com uma edição comum de outros escritores, que girava em torno de duas mil cópias. O repórter também afirmava que uma nova edição seria reimpressa¹⁴⁵.

No ano do lançamento estadunidense, o *New York Times* publicou uma breve resenha de *Tereza Batista home from wars*. O crítico responsável pela avaliação foi Thomas Lask, o mesmo que resenhou *Shepherds of the night* em 1967. Em 1975, o crítico não parecia mais propenso do que antes a avaliar com generosidade o livro do brasileiro. Nas palavras de Lask, o escritor “mostra em seu novo romance que é possível despejar vinho novo em velhas garrafas, embora a safra não possa agradar a todos”¹⁴⁶ (1975, tradução nossa). Além disso, o crítico não perdoa que a protagonista seja uma “prostituta com coração de ouro”¹⁴⁷ (LASK, 1975, tradução nossa), que deixa a vida de abusos para encontrar o amor. Ainda sobre esse aspecto, o articulista argumenta que Amado “aprecia pensar que, quanto mais baixo na escala social, maior é a decência a ser encontrada lá”¹⁴⁸ (LASK, 1975, tradução nossa). Embora tenha recebido opinião tão negativa, *Tereza Batista* também permaneceu no sistema literário: passados dois anos de seu lançamento, o *New York Times* recomendava sua leitura¹⁴⁹. É instigante notar que os livros de Amado lançados a partir de *Gabriela* desagradassem tanto aqueles que permaneceram fiéis ao Partido Comunista como aqueles que eram adeptos da posição anticomunista. A proximidade da visão dos dois extremos pode indicar que radicalismos, aparentemente opostos, possuem muito em comum.

Em 1977, *Tieta do Agreste* foi lançado no Brasil. A primeira edição brasileira, de cento e vinte mil cópias, esgotou-se rapidamente e logo foi impressa uma segunda edição, com cinquenta mil exemplares. Os números foram registrados no *New York Times* em uma longa reportagem no estilo de perfil. O repórter David Vidal acompanhou Jorge Amado em Salvador em uma sessão de autógrafos de *Tieta*, com uma fila de centenas de pessoas que durou três horas. O texto, que não é uma resenha, faz um histórico da carreira de Amado, sua visão de Brasil e da política nacional. “Para muitas pessoas, Brasil significa Jorge Amado, e suas

¹⁴⁵ Ver Anexo XLIII.

¹⁴⁶ Jorge Amado shows in this new novel that it is still possible to pour new wine into old bottles, though the resulting vintage may not be to everyone’s liking (LASK, 1975). Ver Anexo XLVI.

¹⁴⁷ [...] prostitute with a heart of gold (LASK, 1975). Ver Anexo XLVI.

¹⁴⁸ Mr. Amado seems to think that the lower one goes in the social scale, the greater the decency to be found there (LASK, 1975). Ver Anexo XLVI.

¹⁴⁹ Ver Anexo LI.

picarescas, combativas, rudimentares, miscigenadas e persistentes personagens”¹⁵⁰ (VIDAL, 1977, tradução nossa).

Em 1979, a tradução de *Tieta*, de Barbara Shelby, pela editora Alfred Knopf, é lançada em inglês. Com seiscentas e setenta e duas páginas, a edição contou com uma resenha do *New York Times*. De acordo com o crítico, Amado “suavizou, celebrando a bondade e vitalidade de sua terra natal, mais de memória do que de convicção, e em extensão esmagadora”¹⁵¹ (STURROCK, 1979, tradução nossa). Embora elogie a obra, o crítico reclama do comprimento da história e aponta a repetitividade do autor, “como se tivesse o risco de nosso esquecimento”¹⁵² (STURROCK, 1979, tradução nossa). Assim como outros críticos, Sturrock aponta a oposição entre bem e mal como um defeito do romance e argumenta que “as pessoas que Sr. Amado protegeria, em Sant’ana do Agreste, parecem merecer a proteção para seu criador, mas poucas delas vão parecer merecedoras para seus leitores”¹⁵³ (STURROCK, 1979, tradução nossa). A resenha de *Tieta* foi publicada antes mesmo da tradicional lista de lançamentos, não necessariamente a lista de recomendações. A listagem com os novos livros foi publicada alguns dias depois, em 23 de julho de 1979¹⁵⁴.

Tieta é um marco na recepção de Jorge Amado nos Estados Unidos porque é o último livro do autor a circular com edição da Alfred Knopf. A partir de então, a maioria dos livros será lançada pela Avon Books, alguns com reedições das traduções encomendadas por Knopf. Não há muitos detalhes a respeito da mudança editorial de Amado, embora houvesse indícios de que ela aconteceria. Em 1977, em um perfil de Alfred Knopf escrito pelo jornalista Herbert Mitgang, o editor relatou que uma de suas decepções foi o fato de que os autores brasileiros publicados pela editora (Jorge Amado, Gilberio Freyre e Graciliano Ramos, entre eles) não alcançaram os leitores norte-americanos de uma maneira massiva¹⁵⁵. A exceção, como se viu, foi *Gabriela*, uma obra que figurou no centro do sistema literário, e que também colaborou para manter o autor no centro. Mesmo que no entendimento de Knopf os livros não tenham vendido o quanto a editora gostaria em termos comerciais, pelo ponto de vista da teoria dos polissistemas entende-se que, mesmo com a passagem de livros e autores à periferia do sistema literário norte-americano, eles ainda ocupavam o centro do sistema da literatura traduzida. Possivelmente,

¹⁵⁰ To many people, Brazil means Jorge Amado and his picaresque, combative, earthy, mixed race, and down-but-never out characters (VIDAL, 1977). Ver Anexo L.

¹⁵¹ He has gone soft, celebrating the goodness and vitality of his home province of Bahia, more from memory than conviction, and a crushing length (STURROCK, 1979). Ver Anexo LVIX.

¹⁵² As if there were some danger of forgetting (STURROCK, 1979). Ver Anexo LVIX.

¹⁵³ The people who Mr. Amado would protect, in Sant’Ana do Agreste, may seem Worth protecting to their creator, but few of them will seem so to his readers (STURROCK, 1979). Ver Anexo LVIX.

¹⁵⁴ Ver Anexo LX.

¹⁵⁵ Ver Anexo XLIX.

outras editoras enxergaram aí uma oportunidade. Mas a razão da queda da venda de livros não estava ligada somente ao interesse dos leitores em traduções. Uma crise atingiu o setor, fazendo com que diferentes casas editoriais substituíssem as edições de luxo, em capa dura, por edições com papel mais simples, como noticiava o *New York Times* em 1980.¹⁵⁶ Por isso, diversas editoras, incluindo a Alfred Knopf, reduziram seus programas de tradução. A Avon Books passou, assim, a reimprimir Gabriel García Márquez, Jorge Amado, Mario Vargas Llosa e Alejo Carpentier, ocupando o espaço que então era de Knopf¹⁵⁷. A estratégia da Avon Books passou a ser adotada por outras editoras, segundo apontava o *New York Times* em 1981¹⁵⁸. Aos poucos, a Avon Books deixa de apenas reimprimir e investe também em traduções de títulos de Amado que ainda não haviam sido traduzidos¹⁵⁹.

6.5 A redescoberta de Jorge Amado: recordista em direitos autorais

Assim como na década anterior, na década de 1980 Jorge Amado passa a ser associado majoritariamente à literatura latino-americana ao lado de Gabriel García Márquez. Conforme publicado pelo jornal, a literatura recente europeia não interessava tanto nos Estados Unidos quanto os romances da América Latina¹⁶⁰. O *New York Times* abordou novamente o *boom* latino-americano e apontou que, embora Knopf tenha sido o pioneiro na publicação dos autores do sul do continente, o editor não tinha nenhum título desse tipo a ser lançado em 1983, perdendo o protagonismo para a Avon Books, que iniciava o investimento em traduções próprias¹⁶¹.

Mesmo sendo publicado por outra editora, em 1982, Amado visitou Alfred Knopf nos Estados Unidos. O *Times* registrava que foi uma “reunião nostálgica”, já que Knopf foi o primeiro a lançar Amado no país. O texto também afirmava que “agora, próximo de seu aniversário de cinquenta anos como escritor e 26 livros escritos, Amado, de 69 anos, está prestes a ser redescoberto nos Estados Unidos”¹⁶² (MCDOWELL, 1982, tradução nossa). Essa redescoberta foi creditada a uma série de acontecimentos literários, como a compra dos direitos de *Jubiabá* e *Capitães de arei*, pela Avon Books, e adaptações para o cinema. Não se sabe se

¹⁵⁶ Ver Anexo LXVI.

¹⁵⁷ Ver Anexo LXVI

¹⁵⁸ Ver Anexo LXVII.

¹⁵⁹ Ver Tabela 1.

¹⁶⁰ Ver Anexo LXVIII.

¹⁶¹ Ver Anexo LXXIII.

¹⁶² But now, just short of his 50th anniversary as a writer and with 26 books to his credit, the 69-year-old Amado is on the verge of being re-discovered in the United States. (MCDOWELL, 1982). Ver Anexo LXXV.

foi o último encontro entre os parceiros editoriais e também amigos. Todavia, pouco depois, Knopf morreu, aos noventa e quatro anos¹⁶³, e foi lembrado como o “maior editor” do país¹⁶⁴.

De fato, o jornal foi preciso quanto à “redescoberta de Amado”. Em 1985, uma longa reportagem contava sobre sua rotina em Salvador e sobre o sucesso do lançamento de *Tocaia grande* no Brasil. Conforme o texto, o livro vendeu cento e cinquenta mil cópias nas duas primeiras semanas, esgotando a primeira edição. O autor chegou a autografar duas mil cópias para o lançamento em Salvador¹⁶⁵. A correspondente do jornal no Brasil acompanhou Amado e Zélia Gattai na residência do casal na capital baiana. Marlise Simons narra a rotina que vai de um padre tocando a campainha da casa para pedir um autógrafo, centenas de cartas de fãs, e até pedidos de ajuda de uma jovem para arrumar um noivo (SIMONS, 1985). A jornalista chama o contato do autor com as pessoas locais de “simbiose literária” porque o escritor também depende das relações para criar suas personagens. A repórter escreve que:

Aos setenta e dois anos, Sr. Amado tem sido o romancista brasileiro campeão de vendas. Mas ele também é algo parecido com uma instituição, fazendo da estreia de seu livro uma espécie de evento nacional. Mais do que qualquer um, esse narrador da terra, através de seus contos tropicais, tem levado a literatura brasileira para o mundo. Seus livros foram publicados em mais de quarenta e seis línguas e venderam mais de dezesseis milhões de exemplares¹⁶⁶ (SIMONS, 1985, tradução nossa).

Acerca do livro recém-lançado, Amado relatou à jornalista que uma de suas maiores dificuldades foi escrever sobre a região do cacau com uma visão diferente da contida nos outros livros. O escritor também explicou ao jornal que o livro não tinha protagonista, mas dezenas de histórias individuais que formavam uma história coletiva¹⁶⁷.

Entretanto, antes da chegada de *Tocaia grande* ao mercado editorial dos Estados Unidos, outro livro do brasileiro foi publicado pela Avon Books, em 1985: *Pen, sword, camisole: a fable to kindle a hope*, com tradução de Helen R. Lane para *Farda, fardão, camisola de dormir*. Depois de um intervalo sem resenhas críticas no *New York Times* – embora fosse frequentemente mencionado em contextos literários no jornal –, o livro foi avaliado pela crítica literária Nancy Ramsey, que relata o enredo do romance. A obra narra a votação para a sucessão

¹⁶³ Ver Anexo LXXXVII.

¹⁶⁴ Ver Anexo LXXXVIII.

¹⁶⁵ Ver Anexo XCI.

¹⁶⁶ At the age of 72, Mr. Amado has long been Brazil's best-selling novelist. But now he is also something of an institution, making the publication of his new novel tantamount to a national event. More than any other, this teller of earthy, tropical tales has taken Brazilian literature to the world. His books have been published in 46 languages and sold some 16 million copies (SIMONS, 1985). Ver Anexo XCI.

¹⁶⁷ Ver Anexo XCI.

de uma vaga recém-aberta na Academia Brasileira de Letras, em pleno período do Estado Novo.

A crítica comenta:

O Sr. Amado mostra – principalmente através de dois octogenários esquerdistas – que a esperança pode ser mantida mesmo em tempos sombrios e repressivos. Algumas personagens agradáveis entrelaçam seus caminhos com os burocratas militares: o octogenário Bruno, charmoso e apaixonado, revelado em *flashbacks*, e sua amante, jovem e velha. Mas o Sr. Amado privou algumas personagens de nuances de caráter. Enquanto há algumas reviravoltas surpreendentes, a maioria das manobras políticas são apresentadas em detalhes tão laboriosos que mesmo as questões de vida e morte parecem ser intermediárias em uma reunião. A tradução de Helen R. Lane é satisfatória, mas o estilo didático do Sr. Amado é infeliz, porque sua intenção é admirável¹⁶⁸ (RAMSEY, 1985, tradução nossa).

Nota-se que a crítica não foi a primeira entre os articulistas do *New York Times* a apontar a falta de nuances nas personagens e a reclamar do estilo, aqui chamado de “didático”, do autor. Essa foi a última resenha propriamente dita sobre um lançamento de Jorge Amado. Isso não significa que o escritor não foi abordado pelo jornal nos anos seguintes. Pelo contrário, Jorge Amado continuou figurando nas páginas do periódico, seja em referências sobre o Brasil, que não serão aprofundadas nesta tese, ou sobre adaptações de sua obra para o cinema e a dança. O autor também foi evocado como elemento comparativo em resenhas de livros de outros escritores. Embora outros títulos tenham sido lançados, seja em reimpressões ou novas traduções de títulos antigos, como o próprio *Farda, fardão, camisola de dormir*, o que mais recebeu atenção do jornal nessa fase da década de 1980 foi *Tocaia grande*. Porém, o espaço recebido pela obra e pelo autor mudou de configuração comparativamente aos quarenta anos anteriores, quando Amado inaugurava sua participação no sistema literário dos Estados Unidos. Como foi mostrado no capítulo anterior, a atividade jornalística passou por diversas mudanças. A modernização dos jornais fez com que o espaço da opinião diminuísse para ceder espaço para a objetividade das matérias informativas. É possível verificar essa mudança na observação da recepção do autor, uma vez que o número de resenhas opinativas sobre sua obra reduziu. Apesar de o espaço recebido por Amado ter se mantido constante, o que mudou foi o gênero jornalístico. A partir da década de 1980, o que se vê são mais matérias e notícias, em detrimento da avaliação de livros. Essa tendência é percebida em outros lugares, inclusive no Brasil, onde

¹⁶⁸ Mr. Amado shows - largely through two leftist octogenarians - that hope can be maintained even in bleak, repressive times. Some likable characters weave their way among the military bureaucrats: the octogenarians; Bruno, charming and passionate, revealed in flashbacks; and his mistresses, young and old. But Mr. Amado has stripped away details and nuances of character. And while there are some surprising turns of events, for the most part political maneuverings are presented in such labored detail that even life-and-death matters seem like brokering at a convention. Helen R. Lane's translation is satisfactory, but Mr. Amado's didactic style is unfortunate, because his intent is an honorable one (RAMSEY, 1985). Ver Anexo XCIV.

o espaço dedicado à resenha e à crítica de livros ficou cada vez menor nos jornais diários, sendo relegado às publicações especializadas.

Uma dessas matérias foi assinada por Edwin McDowell, em 1985. O jornalista escreveu diretamente de uma convenção de quatro dias, em São Francisco, promovida pela associação de livreiros dos Estados Unidos. O editor brasileiro Alfredo Machado, à época editor de Jorge Amado no Brasil, palestrou sobre o mercado de traduções e relatou que, normalmente, os livros estrangeiros eram submetidos na língua original às editoras internacionais. O segundo passo, com o livro já recebido pelas editoras, era uma leitura especializada feita por alguém fluente na língua de origem. Em caso de opinião favorável, explicou Machado, o livro era lido por outro especialista para evitar favorecimentos. Em virtude do lançamento brasileiro de *Tocaia grande*, Machado adotou uma estratégia diferente: encomendou uma tradução para o inglês para apresentar o livro aos editores norte-americanos¹⁶⁹ (MCDOWELL, 1985). A tradução para a leitura dos editores foi feita por Gregory Rabassa. O tradutor também foi o responsável pela resenha de *Tenda dos Milagres*, quatorze anos antes, no *New York Times*, e também traduziu *Cem Anos de Solidão*, de Gabriel García Márquez.

A estratégia de Machado foi triunfante e resultou no maior valor pago por direitos autorais de um livro traduzido nos Estados Unidos até 1985: duzentos e cinquenta mil dólares, de acordo com o *New York Times*. Atualmente, em reais, o valor chegaria muito próximo a um milhão. O valor atraiu a atenção do jornal, que publicou uma matéria sobre a negociação¹⁷⁰. Um dos motivos para a valorização foi que, no Brasil, a obra já havia vendido quatrocentas mil cópias desde 1984. O agente literário de Jorge Amado nos Estados Unidos, Thomas Colchie, que também era agente de boa parte dos escritores brasileiros, informou ao jornal que o valor máximo que havia obtido pelos livros do baiano havia sido dez mil dólares. Colchie enviou oitenta e cinco páginas já traduzidas do livro a quatorze editoras, que participaram de um leilão com valor mínimo de cem mil dólares. A editora Bantam ofereceu os duzentos e cinquenta mil dólares e encerrou o leilão. O valor teve efeito além do literário. Jorge Amado acabou recebendo um visto de quatro anos, e não de apenas de alguns dias, como nas visitas anteriores aos Estados Unidos. O visto foi aprovado pelo governo para a participação de Amado no congresso do PEN Club, como já foi dito anteriormente. Para o editor brasileiro Alfredo Machado, o valor pago pela Bantam foi decisivo para a liberação do escritor por mais tempo do que o permitido normalmente¹⁷¹. Conforme a reportagem do *New York Times*, Amado e Zélia Gattai

¹⁶⁹ Ver Anexo CI.

¹⁷⁰ Ver Anexo CII.

¹⁷¹ Ver Anexo CVI.

aproveitaram a viagem para o congresso e participaram de um evento para brasileiros em Nova York¹⁷².

A entrada de *Tocaia grande*, cujo título escolhido em inglês foi *Showdown*, no sistema literário norte-americano coincidiu com o que o *New York Times* chamou de “novo boom latino-americano¹⁷³”. O segundo boom foi liderado por Amado, por causa do valor pago pela Bantam pela nova tradução, e também porque a Avon Books aproveitou para lançar treze romances do autor, incluindo o até então inédito *Capitães de areia*. O baiano abriu espaço para outros brasileiros: Moacyr Scliar, Darcy Ribeiro, Antonio Callado e João Ubaldo Ribeiro, de acordo com o texto do jornal. A quantia paga pela Bantam por *Showdown* movimentou o mercado literário. Às vésperas do lançamento do livro, o *Times* publicou:

Se a Bantam foi ingênua ou esperta para pagar tanto dinheiro por *Showdown*, a resposta não deve demorar a chegar. Por ora, entretanto, é certo que para recuperar o investimento o romance terá que vender mais de trinta e cinco mil cópias na sua primeira impressão¹⁷⁴ (MCDOWELL, 1988, tradução nossa).

Além disso, o texto informava que a Bantam investiu agressivamente em marketing, exposição em livrarias, eventos de lançamento e rodadas de entrevistas com o autor. Todavia, emissoras de televisão e rádio não se interessaram pelas entrevistas por causa da barreira linguística, mesmo com um tradutor à disposição. A matéria também discutiu a pouca repercussão de alguns livros de Amado que não foram sucesso nos Estados Unidos. A circulação modesta, se comparada com a de *Gabriela*, que foi um *best seller*, pode ter uma explicação: as obras, como *Terras do sem-fim* e *Os velhos marinheiros*, foram publicadas antes do primeiro boom latino-americano¹⁷⁵.

Focada na divulgação de *Showdown*, a Bantam promoveu uma noite de autógrafos em uma loja de artigos brasileiros, onde Amado já havia lançado a versão em português, poucos anos antes. De acordo com o relato do evento publicado pelo *New York Times*, havia uma multidão do lado de fora, uma fila de limusines, e algumas pessoas de Atlantic City foram de helicóptero para o evento para encontrar o escritor, mas engraxates brasileiros foram a pé¹⁷⁶

¹⁷² Ver Anexo CV.

¹⁷³ Ver Anexo CXIII.

¹⁷⁴ Whether Bantam was foolish or wise to pay so much money for "Showdown," the answer may not be long in coming. For now, though, all that is certain is that to earn back its advance, the novel will have to sell far more than the book's 35,000-copy first printing. In fact, it will have to sell many times more hardcover and paperback copies than any of the author's 13 previous books published in the United States, and probably more than all those books combined (MCDOWELL, 1988). Ver Anexo CXIV.

¹⁷⁵ Ver Anexo CXIV.

¹⁷⁶ It filled quickly, and crowd spilled out into the street, where limousines were beginning to line up. There were people who came by helicopter from ATLANTIC City. There wer Braziliane shoeshine boys from nearby hotel,

(JAYNES, 1988). O livro figurou na lista de “escolhas do editor” no mês seguinte ao lançamento, em 14 de fevereiro de 1988¹⁷⁷, e também em 5 de junho do mesmo ano¹⁷⁸. Possivelmente por causa dos esforços da Bantam para divulgar *Showdown*, diversos outros livros de Jorge Amado voltaram a ganhar espaço na seção de livros do *New York Times*. Entre esses, *Gabriela*, *The violent land* e o recém-lançado *Captains of the sand*, todos pela Avon Books¹⁷⁹. A tradução de *Tocaia grande* também colaborou para que Gregorry Rabassa recebesse o prêmio Wheataend pelo conjunto de suas traduções no ano de lançamento do livro¹⁸⁰. Aparentemente, a Bantam considerou frutífero o investimento na tradução de *Tocaia grande*, porque, na sequência do lançamento, anunciou a compra dos direitos da tradução de *O Sumiço da Santa*¹⁸¹, também traduzido por Gregory Rabassa.

6.6 Anos 1990: Jorge Amado como sinônimo de Brasil

Em 1989, o *New York Times* informou que *O sumiço da santa* deveria ser lançado em 1991 sob o título de *The war of saints*¹⁸². O livro, todavia, entrou no sistema literário norte-americano um pouco mais tarde, em 1993¹⁸³. Após dois anos, em 1995, o *New York Times* indicou a leitura da obra¹⁸⁴ com a seguinte chamada:

Na época do Carnaval da Bahia, no Brasil, a estátua de Santa Bárbara toma vida e, com um balanço dos quadris, desaparece na multidão. Ela se torna a salvadora de uma bela jovem apaixonada. Este romance, o vigésimo segundo do autor, “me fez querer dirigir-se a Bahia imediatamente”, disse aqui [no *New York Times*] Allen Josephs, em 1993, chamando a história de “descaradamente triunfante”¹⁸⁵ (MOLINEUX, 1995, tradução nossa).

Além de uma breve descrição do livro, o excerto anterior é indispensável porque fornece um indício de que houve uma resenha crítica de Allen Josephs sobre *The war of saints* no jornal, em 1993, ano de lançamento da obra. Entretanto, esse artigo não foi encontrado no arquivo digital do *New York Times* utilizado como fonte de pesquisa para esta tese. A ausência

who came on foot (JAYNES, 1988). Ver Anexo CXV.

¹⁷⁷ Ver Anexo CXVI.

¹⁷⁸ Ver Anexo CXX.

¹⁷⁹ Ver Anexo CXVII.

¹⁸⁰ Ver Anexo CXVIII.

¹⁸¹ A autora da tese publicou, em 2015, artigo a respeito livro. O artigo é intitulado “Ditadura e movimentos sociais em O Sumiço da Santa, de Jorge Amado”.

¹⁸² Ver Anexo CXXII.

¹⁸³ Ver Tabela 1.

¹⁸⁴ Ver Anexo CXXXIII.

¹⁸⁵ At Carnival time in Bahia, Brazil, a statue of St. Barbara takes life and, with a sway of her hips, disappears into the crowd. She becomes the savior of a beautiful young woman in love. This novel, the author's 22d, "made me want to head down to Bahia right away," Allen Josephs said here in 1993, calling the story "unabashedly triumphant." (MOLINEUX, 1995). Ver Anexo CXXXIII.

abre uma lacuna para que se questione: quantos outros arquivos referentes a Jorge Amado não estão devidamente inseridos no sistema do periódico nova-iorquino? É inviável afirmar com grau de certeza satisfatório. Por isso, também se torna defectível afirmar que certos livros, como *Sea of death*, lançado pela Avon Books em 1984, ou *Capitains of the sand*, publicado em 1988 pela mesma editora, não tenham tido recepção registrada no jornal. Desse modo, é mais confiável analisar as resenhas que de fato foram encontradas, sem entrar no mérito daquelas que supostamente não constam no arquivo.

Na década de 1990, após a publicação de *The war of saints*, há, no arquivo do jornal, uma profusão de matérias sobre temas tipicamente brasileiros, como o turismo em Salvador¹⁸⁶, culinária baiana¹⁸⁷, misticismo das festas de final de ano¹⁸⁸, economia cacauceira¹⁸⁹, racismo¹⁹⁰ e até eleições¹⁹¹. Nesses casos, no material catalogado em anexo, sempre há menção a Jorge Amado – um indicativo de como sua obra está ligada ao imaginário (MAFFESOLI, 2001) de brasilidade. No mesmo período, também há uma quantidade significativa de resenhas críticas ou informações ligadas à cultura, porém, não necessariamente sobre os livros de Amado. Os textos diziam respeito a suas adaptações para os palcos. É o caso da resenha sobre o espetáculo de dança *Tent of miracles*, baseado no livro homônimo¹⁹², uma coreografia de flamenco inspirada em *Dona Flor*¹⁹³ e uma companhia de dança que adaptou *Capitains of the sands*¹⁹⁴.

Afora esses registros, o *New York Times* publicou, em 7 de agosto de 2001, a notícia da morte de Jorge Amado, ocorrida no dia anterior, no Brasil. O escritor tinha oitenta e oito anos e morreu no hospital, afirma o necrológio. O texto foi escrito por Edwin McDowell, que acompanhou e cobriu para o jornal parte importante da carreira do escritor nos Estados Unidos. Nas palavras do jornalista:

Em uma nação onde o futebol é rei, o Sr. Amado, que publicou seu primeiro romance aos dezenove anos, foi chamado de Pelé da palavra escrita. Em 1987, quando a Bantam Books pagou duzentos e cinquenta mil dólares por seu romance *Showdown*, história sobre a violência nas plantações de cacau no Brasil, foi um valor recorde pago pelos direitos de publicar um livro de língua estrangeira em capa dura. Os 32 livros do Sr. Amado, muitos deles espelhados em personagens e amigos reais, venderam milhões de cópias em mais de 40 idiomas.

¹⁸⁶ Ver Anexo CXXIX.

¹⁸⁷ Ver Anexo CXLVIII.

¹⁸⁸ Ver Anexo CXXXVII.

¹⁸⁹ Ver Anexo CXXXIX.

¹⁹⁰ Ver Anexo CXLIII.

¹⁹¹ Ver Anexo CXXXII.

¹⁹² Ver Anexo CXXXVI.

¹⁹³ Ver Anexo CXXXVIII.

¹⁹⁴ Ver Anexo CXXX.

[...]

O Sr. Amado era um admirador de Dickens e Twain, e seus romances abundam com personagens picarescos de apelo universal: filósofos de rua em casacos esfarrapados, dançarinos de samba de favelas, oradores de deslumbrante extravagância, sapateiros anarquistas e poetas cujos escritos raramente vão além de assinar as toalhas do bar¹⁹⁵ (MCDOWELL, 2001, tradução nossa).

O excerto é uma abreviação da vida e trajetória literária de Jorge Amado nos Estados Unidos. O obituário serve, aqui, como encerramento da análise da recepção de Jorge Amado no *New York Times*.

Como se viu neste capítulo, a recepção de Jorge Amado registrada pelo periódico entre os anos de 1945 e 2001 revela alguns sentidos da obra que foram percebidos pelos críticos literários. Parte importante desses significados está ligada ao conceito de “região escrita” (GRYWATSCH, 2013, p. 166). Os articulistas destacam, especialmente, a origem brasileira do escritor. As resenhas também revelam o destaque dado pelos críticos às peculiaridades da Bahia representada na ficção amadiana. Os textos privilegiam termos como “atmosfera exótica”, “leveza”, “deleite” e “humor”. Outros traços notados pelos críticos literários são os da violência pela disputa de terras e a desigualdade social. Embora não diga respeito unicamente ao conteúdo das obras, a militância de Jorge Amado junto ao Partido Comunista não passou incólume aos responsáveis pela avaliação dos livros no *New York Times*. Desta forma, pode-se afirmar que fatores extraliterários, como a política e a Guerra Fria, influenciaram o juízo dos críticos. Entretanto, a ideia de Jorge Amado como sinônimo de Brasil e brasilidade é um denominador comum que une o material publicado sobre o autor no *New York Times*.

¹⁹⁵ In a nation where soccer is king, Mr. Amado, who published his first novel at 19, was called the Pelé of the written word. In 1987, when Bantam Books paid \$250,000 for his novel "Showdown," a tale of the violent settling of Brazil's cacao country, it was a record amount for rights to publish a foreign-language novel in hard cover. Mr. Amado's 32 books, many of them sprinkled with real characters and friends, sold millions of copies in more than 40 languages.[...] Mr. Amado was an admirer of Dickens and Twain, and his novels abound with picaresque characters of universal appeal: street-corner philosophers in tattered coats, slum-dwelling samba dancers, orators of dazzling extravagance, foul-mouthed anarchist cobblers and poets whose writings rarely go beyond signing bar room tabs (MCDOWELL, 2001). Ver Anexo CXLIX.

7 CONCLUSÃO

A partir da trajetória de pesquisa percorrida para a realização desta tese, é possível verificar que Jorge Amado conquistou destaque no polissistema literário dos Estados Unidos entre 1945 a 2001, período estudado. Essa proeminência, todavia, não foi invariável ao longo de sua recepção verificada no jornal *New York Times*. Ainda assim, acredita-se que ficou demonstrada essa “vitalidade” da recepção das obras traduzidas de Jorge Amado para o inglês a partir das evidências que compõem o *corpus* deste estudo.

A análise de cento e cinquenta e um artigos publicados no periódico permite afirmar que o escritor ocupou tanto o centro do sistema literário de literatura traduzida dos Estados Unidos, como também esteve na sua periferia. Em alguns momentos, que consideramos o auge de sua recepção com o sucesso de vendas de *Gabriela*, em 1962, e com o recorde do valor pago pelos direitos autorais de *Tocaia grande*, em 1988, o autor circulou no centro do sistema literário norte-americano propriamente dito. Essa centralidade também é percebida quando Amado figura, nas páginas no jornal mais influente do mundo (MOLINA, 2008), ao lado de autores “nacionais” consagrados como William Faulkner, Philip Roth e Jack Kerouac, para citar alguns. Esse movimento de um autor ou de sua obra, do centro para a periferia ou da periferia para o centro, é inerente à lógica da teoria dos polissistemas. Para Even-Zohar, “enquanto uma parte da literatura traduzida pode assumir uma posição central, outra pode manter-se bastante periférica” (2012, p. 7). Além disso, a própria estrutura sistêmica prevê uma movimentação dos seus atores, já que as configurações são modificadas ao longo de tempo. Neste âmbito, crê-se que o trabalho contribui aos estudos da área porque, a partir das formulações de Even-Zohar (2012, 2013), fica evidenciado que a literatura de Jorge Amado integrou o polissistema literário dos Estados Unidos. Isso quer dizer que sua obra estava conectada ao sistema de destino, não somente ao seu contexto original. É válido ressaltar que dentro da perspectiva dos polissistemas literários, é a *instituição*, neste caso especialmente o *New York Times*, que “rejeita ou sanciona” (EVEN-ZOHAR, 2013, p. 35) uma obra ou seu autor.

A ligação entre o sistema literário brasileiro e o sistema literário estadunidense instiga a questionar o porquê da escolha pela tradução de Jorge Amado. Para Even-Zohar, “princípios de seleção de obras a serem traduzidas são determinados pela situação que rege o polissistema (alvo)” (EVEN-ZOHAR, 2012, p.4). Ainda conforme o teórico, os livros traduzidos são eleitos em decorrência do “o papel supostamente inovador que podem assumir dentro da literatura-alvo” (EVEN-ZOHAR, 2012, p.4). Quais seriam então esses traços ou características

transformadoras que influenciaram na opção de tradução de Jorge Amado? A análise do material publicado pelo *New York Times* sobre o escritor e o contexto histórico permitem levantar algumas possíveis explicações para o fenômeno. Esmiuçar as resenhas críticas e reportagens sobre o autor propicia “constatar os sentidos das obras que mais se propagaram” (ARENDDT, 2004, p. 11) e “entender a variação compreensiva da obra no tempo” (ARENDDT, 2004, p. 11-12). Através desses sentidos verificáveis nos artigos e a mudança de sua valoração, propõem-se algumas interpretações para a escolha por Jorge Amado.

Em um primeiro momento, em consequência da Segunda Guerra Mundial, acredita-se que o interesse dos Estados Unidos sobre o Brasil, que mantinha relação comercial e política com a Alemanha, colaborou com a escolha de Jorge Amado para tradução. Com a “política da vizinhança” e a propagação do *american way of life*, houve o fenômeno inverso, mesmo que em menor proporção: o Brasil também exportou sua cultura, através de artistas como Carmen Miranda e da personagem Zé Carioca, criação de Walt Disney. O imaginário (MAFESOLLI, 2001) acerca do Brasil chegou aos Estados Unidos carregado de cores e exuberância, características que podem ser encontradas na literatura de Jorge Amado. O seu primeiro livro traduzido, *The violent land (Terras do sem-fim)*, ingressou no sistema literário norte-americano em 1945. Apesar de não ser o romance mais festivo e carnavalesco do autor, continha traços que corroboravam o imaginário já firmado por obras como o filme *The Amazon Awakens (A Amazônia Acorda)*, lançado em 1944 por Walt Disney¹⁹⁶. O filme mostrava a grande floresta a ser desbravada. Mesmo que a Bahia não fosse o Amazonas, o imaginário estava contido ali: animais perigosos, mata densa, disputa por terras, riqueza natural. O exotismo é retratado até mesmo nas capas dos livros¹⁹⁷ do escritor. As imagens são importantes porque “pertencem ao processo de produção de sentido” (CHARTIER, 2001, p. 35). Efetivamente, é o que se nota na primeira resenha sobre Amado, onde a crítica destaca os traços de “aventura, romance, crime, sedução e injustiça social em veste exótica, com véus de linguagem literária” (FLAGG, 1945), em *The violent land*. Está aí, portanto, um dos sentidos propagado pela obra. Assim, a recepção do livro é associada a um lugar, a Bahia, praticamente um sinônimo de Brasil no exterior. Isso ocorre porque, no processo de leitura, o crítico literário identifica a chamada “região escrita” (GRYWATSCH, 2013, p. 166) e a “literarização da região” (STÜBEN, 2013, p.40), que acabam ratificando as “regras” daquele momento do sistema literário de destino (EVEN-ZOHAR, 2012, p.4).

¹⁹⁶ Ver Figura 3.

¹⁹⁷ Ver Figura 4.

Uma vez dentro do sistema literário norte-americano, outro aspecto que colaborou para sua recepção é o prestígio de sua editora, a Alfred Knopf, capitaneada pelo editor que deu nome à empresa. No sistema literário, a editora atua como instituição (ao lado da imprensa). Para Even-Zohar, a instituição ajuda a reger as normas de consumo literário do mercado. Além disso, o editor é essencial para a recepção de uma obra porque lhe cabe a “escolha do texto, escolha do formato, escolha de um certo sentido de mercado por meio da publicidade e da difusão” (CHARTIER, 2001, p.50). Talvez, se Jorge Amado não tivesse ingressado no sistema literário dos Estados Unidos com uma editora conceituada como a Alfred Knopf, não teria obtido a mesma divulgação no *New York Times*.

Após a estreia de *The violent land*, há um intervalo de dezessete anos até a sua próxima tradução, lançada em 1962, *Gabriela*. Desde o princípio desta pesquisa, quando foram feitos o levantamento e a tabulação das traduções, o “vácuo” aguçou o interesse sobre essa espécie de silenciamento acerca do autor. Visto que, de aliados durante a Segunda Guerra, Estados Unidos e União Soviética passam a ser adversários na Guerra Fria, uma hipótese surgiu: a militância comunista de Jorge Amado, que não havia sido empecilho para seu ingresso no sistema literário em 1945, passou a ser a causa de seu banimento. Já era sabido que o autor estava proibido de entrar nos Estados Unidos, ao lado de outros escritores, como Gabriel García Márquez, Carlos Fuentes, Julio Cortázar e Pablo Neruda. O veto era fruto da lei de migração de 1952, que foi ampliada para barrar simpáticos ao comunismo. O que não era público eram a extensão e a intensidade dessa perseguição política ao brasileiro. No final de 2016, a CIA (Central Intelligence Agency), agência de inteligência dos Estados Unidos, abriu parte do seu arquivo. Nele, a autora desta tese descobriu vinte e sete relatórios sobre Jorge Amado, alguns de espionagem. A imagem de três deles, considerados os mais interessantes, foram reproduzidas nesta tese. Os documentos comprovam que a militância de Amado era veementemente condenada pelo governo dos Estados Unidos, o que prejudicou sua circulação no país. A descoberta, inédita até então, foi tema de reportagem de autoria da pesquisadora e publicada no jornal *Folha de S. Paulo*, de circulação nacional, em 11 de fevereiro de 2017. Assim como *New York Times* é considerado um “jornal de referência” (ZAMIN, 2014; MOLINA, 2008) em nível global, a *Folha de S. Paulo* é assim classificada em âmbito brasileiro. A publicação da reportagem atesta a importância e o ineditismo da descoberta, parte do esforço de investigação para a o desenvolvimento desta pesquisa.

Em 1962, Jorge Amado deixa a periferia do sistema literário para voltar ao seu centro: *Gabriela: clove and cinnamon* permanece praticamente um ano na lista dos mais vendidos (TOOGE, 2009) e ganha resenhas e diversas recomendações de leitura pelos jornalistas do *New*

York Times. Não é gratuita a escolha de *Gabriela* como segundo livro a ser traduzido: é a primeira obra de Amado após seu rompimento com o Partido Comunista. Pode-se inferir que a publicação sinaliza algo como uma “reconciliação” dos Estados Unidos com o autor, outrora investigado pela CIA por causa de sua militância. Depois de *Gabriela* e até o fim da década de 1970, o brasileiro é situado no sistema literário como pertencente ao *boom* da literatura latino-americana. A evidência da literatura latina ajudou a recepção de Jorge Amado ter continuidade nesse período. O brasileiro passa a ser citado ao lado de Juan Rulfo, Alejo Carpentier e Gabriel García Márquez por características que os críticos e jornalistas relacionam à corrente do realismo mágico. Os textos destacam o caráter fantástico da literatura amadiana, que mescla figuras místicas com o real: uma mulher casada com dois maridos, um vivo e outro morto, ou um burguês que vira boêmio e, depois de morto, morre novamente. No caso do *boom*, a literatura traduzida tem posição central no polissistema porque “participa ativamente na modelagem do centro desse polissistema” (EVEN-ZOHAR, 2012, p. 4). Não obstante, o *boom* foi identificado como “força inovadora” e com “eventos importantes na história literária no momento em que eles estão acontecendo” (EVEN-ZOHAR, 2012, p. 4).

As resenhas críticas sobre Jorge Amado nem sempre eram elogiosas na sua totalidade e, em alguns casos, eram simplesmente negativas. É inquestionável o direito de um crítico apontar os defeitos encontrados por ele em um texto, porém, percebeu-se que algumas críticas eram marcadas por uma ideologia anticomunista. É paradoxal que a visão anticomunista condene um escritor engajado como ideológico sem perceber a sua própria ideologia. Entretanto, em caso de familiaridade do escritor junto aos seus leitores, as críticas negativas não impactam a sua circulação. A conclusão é de um estudo que cruzou dados de circulação com resenhas negativas publicadas no *New York Times* (BERGER, SORENSEN, RASMUSSEN, 2010).

Destarte, o brasileiro é “redescoberto” no final da década de 1980. Diversos livros que não haviam sido traduzidos ainda passam a ser publicados por outra editora, a Avon Books. A editora também assume as traduções que foram lançadas por Alfred Knopf e relança diversos títulos. Entretanto, os direitos de tradução do “novo livro” de Jorge Amado, *Tocaia grande*, foram leiloados. A editora Bantam adquiriu o direito do livro por duzentos e cinquenta mil dólares, um valor recorde na época, nunca antes pago a outro escritor estrangeiro. O livro saiu em 1988, sob o título de *Showdown*. A compra milionária foi resultado tanto de uma estratégia do editor brasileiro Alfredo Machado – que optou por traduzir o início do livro para apresentar às editoras norte-americanas, ao contrário da prática que era praxe, de mostrar o livro na língua original – como do agente literário Thomas Colchie, que decidiu fazer um leilão com preço

mínimo de cem mil dólares. A Bantam investiu pesadamente em marketing e, no lançamento do livro, em uma loja de produtos para brasileiros, teve até quem se deslocou de helicóptero pelo país para pegar um autógrafo do autor, como mostra reportagem do *New York Times* publicada em 30 de janeiro de 1988¹⁹⁸. O investimento da Bantam, que também comprou os direitos para publicar o livro seguinte de Amado, *The war of saints*, não pode ser explicado unicamente pela estratégia acertada do editor brasileiro e do agente literário. A Bantam apostou no reconhecimento de um escritor que já havia completado quarenta anos de circulação nos Estados Unidos.

Dessa maneira, pode-se afirmar que a recepção de Jorge Amado no *New York Times* ocorreu em três fases: a) a aproximação com o Brasil; b) o *boom* literário latino-americano; e c) a “redescoberta” do autor. No *New York Times*, Jorge Amado passou a ser referenciado sempre que o assunto era Brasil, até a sua morte, em 2001, evento que marca o final da análise de sua recepção. Acredita-se, assim, que as questões propostas como objetivo desta tese (qual e como foi a recepção de Jorge Amado no *New York Times*) foram respondidas. Além disso, espera-se que o trabalho possa colaborar com outras investigações acadêmicas acerca do escritor brasileiro e sua circulação em outros países.

¹⁹⁸ Ver Anexo CXV.

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9 ANEXOS

ANEXO I

Books Published Today

- THE DARKENING MEADOWS**, by Robert Nathan (Knopf, \$1.50). A collection of poems, including "Dunkirk."
- THE FERVENT YEARS**, by Harold Clurman (Knopf, \$3.50). An account of the Group Theatre in the thirties.
- IDENTITY UNKNOWN**, by Robert Newman (Ziff-Davis, \$1). A novel about a returning soldier who is an amnesia victim.
- JASSY**, by Norah Lofts (Knopf, \$2.50). A novel about a young English girl of the nineteenth century.
- NO HIDING PLACE**, by Terry Morris (Knopf, \$2.50). A novel about Army wives who follow their husbands from camp to camp.
- HOW TO SOLVE IT**, by G. Polya (Princeton, \$2.50). A mathematical treatise.
- THE INQUEST**, by Robert Neumann (Dutton, \$2.50). A novel about an anti-Fascist Austrian refuge, by one.
- THE VIOLENT LAND**, by Jorge Amado (Knopf, \$2.50). A novel of Brazil.
- THE PROFANE VIRTUES**, by Peter Quennell (Viking, \$3). Studies of Boswell, Gibbon, Sterne, Wilkes, by the English literary critic.
- THE SCANDALOUS ADVENTURES OF REYNARD THE FOX**, by Harry J. Owens (Knopf, \$3). A new version of the classic, which has existed in English since 1481.
- SELECTED POEMS**, by John Crowe Ransom (Knopf, \$2). His representative works of the past quarter century.
- TALKING TO THE MOON**, by John Joseph Mathews (Chicago University Press, \$3). A novel of Indians in the Osage country.
- TAHL**, by Jeremy Ingalls (Knopf, \$3.50). *Reviewed today.*

The New York Times

Published: June 11, 1945

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ANEXO II

Summer Fiction List

THE VIOLENT LAND. By Jorge Amado. Translated from the Portuguese ("Terras do sem fim") by Samuel Putnam. 335 pp. New York: Alfred A. Knopf. \$2.50.

"**T**HE VIOLENT LAND" is a big, brawling novel about the Cacao-Rush to southern Bahia. Everything in it is on the heroic scale—even the dedication, which mentions seven people, among them Shostakovich. According to the publishers, this book has already had a great success in Brazil. It should be successful here with the many readers who like their adventure, romance, crime, seduction and social injustice in exotic fancy dress, peeping through veils of literary language.

The Sequeiro Grande in southern Brazil was "the best land in the world for the planting of cacao, a land fertilized with human blood." "The Violent Land" is concerned with the struggle for possession of the forest—a three-way fight, involving a witch-doctor on the spot and two rich murderers who live on adjoining plantations, surrounded by brave and beautiful women, hired assassins, card sharps and crooked lawyers. The witch-doctor falls first, but not before he has put an effective curse on his neighbors, in the high tone in which the book abounds. ("Piety is dried up, and they are eyeing the forest with the eyes of the wicked. * * * They shall enter the forest, but it shall be over the bodies of their own dead.") He wishes the wicked trouble, and they get it in the most violent and various forms before the Sequeiro Grande is finally taken and burned for the planting of cacao trees, to the dismal music of "the howls of the jaguars as they fled, the hiss of the burning snakes."

It isn't likely that this book has lost very much in translation. Too much is left: too much style for style's sake, too much indignation with the powerful and pity for the poor, too many excited, shadowy characters, too much love and lust and greed and arson and killing. ("In this country, sending out to kill was an act of courage; it made a man respectable.") The only deficit is humor, but perhaps that is made up for by one master stroke: an amateur theatre group in the boomtown of Ilhéos produces a play, and gives it the definitive post-Ibsen title, "Social Vampires."

NANCY FLAGG.

NONE SHALL KNOW. By Martha Albrand. 184 pp. Boston: Little, Brown & Co. \$2.

MARTHA ALBRAND'S latest tells a story of love and intrigue in neutral Switzerland. Antonia smuggles children of French underground workers into her home on Lake Constance. Julian (captain of the reserve) is also engaged in Swiss underground work. Each is ignorant of the other's activities, and each is afraid to show his real feelings for fear of placing the other in peril. On so tenuous a thread of misunderstanding hangs the tale. Engrossing instead of moving, intriguing instead of too believable, it is still first class reading en-

tertainment. As usual the author sews her story together expertly with that quiet air of authenticity that makes the incredible seem at least possible. Although pace and excitement make up for surface-smooth characterizations, the ending (with the children playing the key part) achieves only a neat theatrical effect."

ANDREA PARK.

HALF-A-HUNDRED. Tales by Great American Writers. Edited by Charles Grayson. 530 pp. Philadelphia: The Blakiston Company. \$3.

BY his own prefatory admission, Capt. Charles Grayson's compilation is designed to be all things to all short-story readers, or, as the old jacket phrase used to have it, to contain at least something that will please just about everybody. And it does almost precisely that. The entrance requirement for "Half a Hundred" is that each of its fifty items be (with the exception of an Ernie Pyle column) by a living American writer, Captain Grayson's notion being that it is time the "tired" veterans of standard anthologies ("A Municipal Report," "The Necklace," etc.) were retired in favor of newer candidates, which is a refreshing if arbitrary antidote to the inbred air of most collections.

Indeed, twenty-four tales in this group are said never to have appeared before in book form, which, of course, means that—story for story—"Half a Hundred" represents something less than the cream of the short-story art. Masterpieces don't pop up so regularly that Captain Grayson's replacement scheme will nudge the old-timers off the shelf. But it is a lively congregation of old and new friends: slick ones like Ben Hecht's "Crime Without Passion" and James M. Cain's "The Baby in the Icebox"; solid story-telling as in John P. Marquand's "You Can't Do That" and James Gould Cozzens' "Farewell to Cuba"; sketches, funny and somber, such as S. J. Perelman's "The Pipe," John O'Hara's "The Lieutenant" and Horace McCoy's "The Girl in the Grave." And it is good to have at hand again, and in one place, such tales as Richard Sherman's "The Life of Riley," Ernest Hemingway's "The Capital of the World," William Faulkner's "Two Soldiers," Robert E. Sherwood's "Extra! Extra!" and Wilbur Daniel Steele's "The Body of the Crime."

It would be hard, in fact, to think of any type of modern tale that is *not* represented here. And if it does seem that Captain Grayson occasionally works too hard to find little-known stories (there are surely a dozen better ones by Nunnally Johnson than "Twenty Horses," and by Joseph Hergeshelmer than "Triall by Armes"), the weak sisters are few. The over-all effect is of popular entertainment, which is the point of the whole thing, and never mind the subtitle's boast about "great" writers—as if there were fifty of them functioning at once in this or any country.

J. K. H.

The New York Times

Published: June 24, 1945

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ANEXO III

Literary Notes From Rio

By SAMUEL PUTNAM

RIO DE JANEIRO.

AS a foreigner who for a good many years has been concerned with Brazilian culture, the present writer finds himself being asked many times a day what he thinks of the present literary scene in this capital. To such a question he can only reply that he is strongly reminded of what was happening in his own country around 1936, or just about ten years ago. Today in Rio as in New York of the mid-Thirties there is a vast deal of stir and bustle on the part of conflicting groups and schools, much of the activity being of a political or literary-political character; but the over-all picture is one of confusion and disorientation, with many of the country's leading writers and artists (often, one suspects, out of sheer bewilderment or fatigue) joining the rush for the Leftist band wagon.

With regard to this last mentioned phenomenon a hardened, not to say cynical, observer may perhaps be pardoned for smiling a little skeptically as he wonders how many of these converts to the cause of Prestes and Moscow will still be found in the ranks of the faithful a few years from now.

With us in 1936 it was the Great Depression. With Brazilians today it is the void left by the collapse of the Vargas regime, accentuated by the present economic and political muddle. The Brazilian intellectual—whose life is a hard one always unless he has means of his own—accordingly finds himself trapped by a runaway inflation and a scarcity of foodstuffs and other necessities, with no one, seemingly, doing anything about it. His daily existence is much like that of the North American writer or artist in the early Thirties. As a result, in place of working at his trade he is very largely devoting his time to politics and political questions.

BRAZILIAN writers, indeed, are at this moment so busied with the Constituent Assembly and similar issues that it is hard to get them to think or talk about literature. Gilberto Freyre, for example, the English translation of whose monumental work, "Casa Grande e Senzala" is reviewed in the adjoining columns, is now a Deputy, representing the National Democratic Union party. Jorge Amado, author of "The Violent Land" and leading Communist intellectual, is likewise a member of the Chamber. José Américo de Almeida, whose novel, "A Bagaceira" ("Cane-Trash"), published in the late Twenties, was the turning-point for the younger generation, is immersed in his duties as a minister. José Lins do Rego, author of "The Sugar-Cane Cycle," is a political commentator. Carlos Drummond de Andrade, one of Brazil's finest modern poets, and Graciliano Ramos, author of "Anguish" ("Angustia"), are both ardent Leftists, as is Candido Portinari, the painter, who is now in Paris.

The other day at the Chamber of Deputies this reporter asked

Gilberto Freyre which he preferred, literature or politics. Freyre's answer was: "Literature and politics." Asked what he thought of Amado as a politician, he replied: "As a Deputy, he is a very fine writer."

In addition to the ideologically embattled groups there are certain Brazilian writers who are inclined to throw up their hands in despair. One of these is the extremely promising young novelist Allyrio Meira Wanderley. Deeply discouraged by their country's economic plight, they carry their disillusionment over into the literary realm and will tell you that their colleagues of the printed page are superficial, unthinking, overly fond of schools and coteries and the cafe table, and unwilling to work at the business of constructing a novel that shall be at once artistically viable and reflective of the deep-going problems of Brazilian life. Senhor Wanderley, for one thing, sees the influence of our North American writers—the very strong influence exerted by Hemingway, Steinbeck, Faulkner, Caldwell, Farrell and others—as a potential danger for writers who have not yet discovered their native land.

MEANWHILE, the great turn-of-the-century tradition established by writers like Euclides da Cunha and Machado de Assis continues as an animating and inspiring force in Brazilian letters today. As the English language translator of the da Cunha classic, "Rebellion in the Backlands," this writer attended the annual "Semana Euclideana," celebrated in the little provincial town of São José do Rio Pardo, in the State of São Paulo, where the book was written; and what he saw there, together with the interest that was manifested all over Brazil, would have served to convince him if any convincing had been necessary that literature is a vital thing to this people.

Brazilians themselves, in short, may despair; but the very bitterness of their doubt and the intensity of their striving point to an impressive literary renaissance in the years that lie ahead.

Mr. Putnam is visiting lecturer in comparative literature at the University of Brazil.



Candido Portinari.

The New York Times

Published: October 6, 1946

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ANEXO IV

The Literary Life in Brazil: A Letter From Sao Paulo

BY RICHARD M. MOREE

SAO PAULO—The writing profession in Brazil is finally beginning to meet the much neglected though universal criterion of our times: it's paying off. The big Rio de Janeiro and Sao Paulo newspapers get twenty dollars or more for their articles. The collected verse of popular poets like Carlos Drummond de Andrade or Guilherme de Almeida runs into several editions. A handful of novelists are finding that they can manage comfortably on their royalties. Yet the writer in Brazil, true to type, finds plenty of cause for complaint in the profits of the mid-dance. Alonso Schmidt, for instance, whose historical novels read like *War and Peace*, has just recently paid less for his latest manuscript than for a modest newspaper advertisement to publicize the completed book.

The best seller—the institution and the English phrase itself—has entered the literary scene here, and with it the inevitable ballyhoo. Not long ago Brazil received the film version of "The Egg and I" (which in Portuguese

euphoniouly becomes *O Ovo e Eu*), and, overnight, bookstore windows blossomed forth with the Portuguese edition: "The Yesling" for theatres and bookstalls, stiller types and bookstalls for a reciprocal Argentine movie based on the novel *Ohai os Lirios do Campo* ("See the Lilies of the Field") by Brazil's Erico Verissimo.

As might be expected, the best seller has brought with it a rash of book clubs. William H. Jackson & Co. sponsors a *Livro do Mês* (Book of the Month) in addition to its line of encyclopedias and complete editions of Brazilian and Portuguese classics. A recent selection was Thomas Costain's *O Tesouro do Rei* ("The Moneyman"). The Clube do Livro (Book Club) in Sao Paulo draws upon novelists past and present, national and foreign, for a monthly offerings.

Of a different nature than these commercial considerations is the factor that Brazilians are writing novels which interpret the Brazilian milieu and at the same time measure up to universal standards. Since the first World War novelists here have been sharply aware of the problem of

reconciling such influences as Froust, Glide, Joyce, Woolf and other Europeans (plus *Dos Paises and Hemingway*) with local needs. Brazil, with all the self-consciousness of a young nation in its modern age, has been particularly keen to find a national literature. Her novelists have sometimes reached extreme and unwelcome solutions. By now, however, leading writers have learned to assimilate, rather than copy or reject, foreign trends and to look to their own land and people for inspiration.

THE outstanding group—José Lins do Rego, José Américo de Almeida, Jorge de Lima, Jorge Amado, Graciliano Ramos, and others—are the novelists of the northern sugarcane country and of the picturesque city of Bahia. Transcending all schools and regions is the late Mario de Andrade, who finished it twenty years ago. Another Brazilian hero is a Brazilian Paul Bunyan, brought to life with the wit, understanding, and deep compassion of one of Brazil's finest thinkers. Through Macunaima we see all Brazil, from the thickest jungle to the most feverish city. This novel, called by its author a "rhapsody," brings into being a new, rich Brazilian language, as distinct

from Portuguese, and is recognized as the cornerstone of modern Brazilian fiction.

As notable as the meteoric rise of the novel has been the stream of sociological, historical, and economic books which began to appear ten years ago and now is reaching its greatest proportions. Of these the best known to American readers is Gilberto Freyre's *Casa Grande e Senzala* which was translated a year or two ago by Samuel Putnam as "Masters and Slaves" and offers a strongly Freudian view of the colonization of Brazil. There are a number of economic interpretations of Brazil's evolution. Together with these and scores of other valuable contemporary studies, long-forgotten works are being dusted off and reissued with prefaces and commentaries, notably the accounts of Fortu-guesa, English, French, German, and American travelers who visited Brazil in the sixteenth-century.

Brazil then, is acquiring the "reading habit," despite soaring costs which have tripled the price of a paper-bound book that a few years ago brought the equivalent of fifty or seventy-five cents. Fourth and fifth, as well as first editions of popular books find a ready market for numbered autographed copies printed on expensive paper.

The outstanding figure in the new movement, until his untimely death three years ago, was Mario de Andrade: musicologist, folklorist, critic, poet, and, as mentioned above, novelist. Sérgio Millet has written that: "The generation of 1922 spoke French and read the poets. That of 1944 spoke English and engaged in sociology." Mario de Andrade bridges the two. In the twenties he was not seduced by defiant ivory-towerism, and "critical abandonment of norms and disciplines. Yet today, when the quest for discipline and social significance threatens to sterilize artistic endeavor, Andrade's conception of a truly Brazilian art that attains the universal through the indigenous, continues as a beacon for painter, musician, and writer alike.

A NEW quarterly of verse, *Revista Brasileira de Poesia*, has just made its appearance in Sao Paulo and is a valuable commentary on moods and aspirations in Brazilian literature. Sober and dignified in format, it caters to the tastes of the serious and the self-analyzing editors and the present phase, "neo-modernism," but underscores the need for neo-modernist writers to build upon the worthwhile achievements of modernism and upon the critical precepts of Mario de Andrade.

For American readers the most significant feature of the *Revista* is that thirty of its eighty pages are devoted to an article on modern English poets and to translations from T. S. Eliot and Langston Hughes. Preoccupation with French writers and trends was perhaps the one legacy of the nineteenth century which the generation of the Twenties failed to discard. It is only within the past decade or two years that a group of younger Brazilians, interested in the values and importance of the modern English and American school of poets and critics. This new orientation is a powerful antidote for the America of the dollar sign, the best seller, and the movies.

ANEXO V



Northeastern Brazil: "The earth overshadows the characters."

A Literary Letter From Brazil

By ANTONIO CALLADO

RIO DE JANEIRO.

BRAZILIAN literature is living off the force of a literary movement that burst upon the country in 1928. From the publication of "A Bagaceira," a novel by José Américo de Almeida, the so-called Northeastern novel took its impetus. The book was a revelation to Brazilians. Brazil had had a Romantic phase and the Naturalistic reaction to it; in both fields a few remarkable names remained. Yet what happened in 1928, even if it paralleled the emergence of the "proletarian" novel everywhere, was the portrayal in our literature of our land at its most tragic and suffering. Except for "Luzia Homem," a fresh and vigorous novel by Domingos Olympio, published half a century ago, urban Brazilians had received no idea through their literature of life in the drought lands of the Northeast.

The Northeastern novel, however, is not entirely responsible for the fairly complete literature that prevails today, if only because the part played in these narratives by the earth itself overshadowed the characters. There is much of the elemental (fiery droughts, floods, the exodus of victims, the subtle horror of cattle dying of hunger and thirst) and little of the human in these books. The factories and mills which suddenly appear in traditionally agricultural land rise from the earth with brutality. The mass of trees is replaced by a forest of chimneys as though these also grew from the earth. And the people — they are really like trees. José Lins do Rego, one of the three most popular Brazilian novelists, and without doubt the most popular of the Northeastern novelists, expressed the enslaved relationship of man to his environment:

* * * the spade was opening the grave in the soft earth, an earth wet through with soaking rain.

From a distance I waited for them to dig open the seven spans. I didn't want to see the

A Brazilian critic and newspaper man, Mr. Callado is on the staff of *Correio da Manhã*, Rio de Janeiro.

end, but I had to. All his relations were there for the last reunion. The padre was making the sign of the cross. The thin drizzle hadn't altogether stopped. I heard the thud of the coffin on the bed of earth. They had planted my grandfather.

The psychological novel appeared almost simultaneously with the Northeastern novel. The link between these two currents — the telluric and introspective — is the accomplished work of the novelist Graciliano Ramos. A native of the drought- and poverty-stricken lands but turned within himself, Ramos is a Communist who portrays tortured men on tortured land. With his strongly marked artistic temperament, preoccupied with style and language, he reached that rarefied level where definitive works of art are placed in at least one novel "Angustia" (published in English under the title "Anguish" by Knopf in 1946).

With such writers as Gustavo Corção and Octavio de Faria, introspective literature becomes well defined. The former published an autobiography which describes his conversion to Catholicism. The latter has written several novels which he still adds to in a sequel form.

OBVIOUSLY the distinctions between the novel of action and the psychological novel are not absolute. Raquel de Queiroz, popular both as a novelist and journalist, wrote a novel when she was 20 which properly belongs in the Northeastern group; but in "João Miguel," the author's sketch of a lovable criminal, a rough primitive type endowed with inner resources and feelings far finer than his environment, placed the book in the psychological genre.

There is at least one Brazilian writer of note who belongs to neither school. He is Erico Veríssimo, the country's top-selling novelist, who also sells better in the United States than any of his colleagues. Macmillan has published translations of three of Veríssimo's novels: "Consider the Lilies of the Field," "Crossroads" and "The Rest Is Silence," as well as his one book in English, "Brazilian Literature." "Consider the Lil-

ies of the Field" sold 60,000 copies in Brazil. All told, his books have sold about one million copies, something extraordinary for Brazil. The author's new 640-page novel, "O Tempo e O Vento," a work of epic proportions on the evolution of his native state of Rio Grande do Sul, is just being published here and will be published by Macmillan in America this September under the title "The Time and the Wind."

I DO not believe Veríssimo is the greatest living Brazilian writer, yet his technique is masterfully easy and he has high merit. He works tirelessly and writes naturally, thus destroying two myths still much in vogue in Brazil: that writing is pure "inspiration" and that it isn't worth while writing unless one has produced something of the caliber of "Hamlet."

From the popular point of view, Jorge Amado is second only to Veríssimo. His vigorous but raw books have sold about 200,000 copies. José Lins do Rego, with a total of about 100,000 copies sold, is third.

However, isn't it strange that these novelists, like our best poets (Manoel Bandeira, Carlos Drummond de Andrade, Jorge de Lima, Murilo Mendes or Augusto Schmidt) and our best critics (Amoroso Lima, Alvaro Lins or Agrippino Grieco) are really writers of the Nineteen Thirties? Of course, every now and then a new writer comes to the fore, such as Guimarães Rosa in the short story or Nelson Rodrigues in drama. Yet there has been a literary freeze.

One thing is certain. For some years now it has become difficult for a writer to publish a book. The publishers claim it is because the public buys little. The public might easily reply that they buy so little because the book costs so much—particularly in relation to wages. The new writer, squashed between the publishers and the public, can't find anyone to publish his work. It is quite possible that there are some good first novels "blushing unseen and wasting their sweetness on the desert air," while our publishers print wine labels and ballot tickets.

The New York Times

Published: June 10, 1951

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ANEXO VI

**STALIN PEACE PRIZES
GIVEN ON BIRTHDAY**

MOSCOW, Dec. 21 (AP)—Premier Stalin celebrated his 72nd birthday quietly today—presumably at his desk in the Kremlin.

Soviet newspapers made no direct reference to Mr. Stalin's birthday but emblazoned their front pages with news of the awarding of the second annual Stalin Peace Prizes.

Six persons—all authors and professors from Britain, Germany, Italy, Brazil, China and Japan—received the Communist award of a gold medal, a diploma and 100,000 rubles (\$25,000 at the official rate of exchange).

The recipients of world communism's highest prize—established two years ago on Mr. Stalin's 70th birthday—were Mrs. Monica Felton, British novelist ousted recently from a former Labor Government post after reporting that she had seen British and American "atrocities" on a trip to North Korea; Anna Seghers, German novelist; Pietro Nenni, leader of the pro-Communist faction of the Italian Socialist party; Jorge Amado, exiled Brazilian Communist author; Kuo Mo-jo, president of the Chinese Academy of Sciences, and Ikuo Oyama, Japanese Socialist professor, who once taught at Northwestern University.

Mr. Stalin's health was described as satisfactory for a man of his age. Although there was no public announcement this year, it was presumed he had taken his usual autumnal vacation in the south and returned before his birthday.

The New York Times

Published: December 22, 1951

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ANEXO VII

A NEW DOOR To Brazil

BRAZIL'S NEW NOVEL: Four Northeastern Masters. By Fred P. Ellison. 191 pp. Berkeley: University of California Press. \$3.75.

By DUDLEY FITTS

BECAUSE Portuguese is an almost unknown language in this country and because so little of the literature written in it has been adequately translated, such books as Fred P. Ellison's brief study of four contemporary Brazilian novelists are especially welcome. Spanish America has at least been opened up to us. Not that the Brazilian novel is radically significant; so far there has been only one writer, Machado de Assis, who may be said to belong to the world in the sense that Flaubert does; but there is a stronger, richer body of fiction than our guides have permitted us to inspect. "Brazil's New Novel" is therefore exploratory; and if it limits itself to enthusiastic exposition and side-steps all but the most obvious criticism, it is probably doing the most useful job that can be done at this stage.

The four masters are José Lins do Rego, Rachel de Queiroz, Graciliano Ramos, and Jorge Amado. All are concerned with northeastern Brazil, the great bulge we fly over on our way to the Babylonian delights of Rio. It is a savage, heartless region where the exploitation of the wretched by a wealthy industrial minority has been as senselessly cruel as any that our hemisphere can show, and it has found its voice only in our own time. The result is what one might have expected: a violent, artistically insecure protest (Jorge Amado), a desperate, rather Dreiser-like documentation (Lins do Rego), with here and there an indictment transformed and generalized by art (Graciliano Ramos). At no point, so far as I am aware, has anything approaching greatness emerged—except greatness of spirit, greatness of intention, the foundations of literature. There has not been time; certainly there has been no serviceable tradition.

THEN why bother? The answer is simple: we must live together, and we must try to understand. Greatness is not all. We ourselves have been well served by writers of protest, even by social propagandists, whose fiction is of far less moment than that of any of these authors. If Jorge Amado reminds one of Michael Gold or Jack Conroy, that is not a disparagement of any of them; there are periods when this kind of significance is the most useful, maybe the uniquely useful. As the books become known to us through translation, the value of Mr. Ellison's work as a means of *intercambio* will be more and more apparent.

Mr. Fitts' interests range from the literature of ancient Greece to that of modern Brazil.

The New York Times

Published: April 24, 1955

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ANEXO VIII

A LITERARY LETTER FROM BRAZIL

By ANTONIO CALLADO

RIO DE JANEIRO.

BREAKING into print is difficult everywhere, but especially has this been so for the young writer in Brazil. The habit of reading has not been widely developed in Brazil and books are not cheap. Thus, reading has not increased because books cost too much and publishers cannot afford to sell their books at lower prices because they do not sell enough of them.

In the last three years, however, a remarkable change has taken place. A business idea, a device of salesmanship, is altering the position of the writer in Brazil. The idea occurred to the man who has done more for the Brazilian writer in the publishing field than anybody else: José Olympio. Established in Rio, but a seller of books throughout Brazil, Olympio decided that if the people did not come to bookshops one should try and take books to them. He organized a system of selling books from door to door. The modest housewife of the little Brazilian town now receives visits from salesmen who, instead of trying to sell her pots and pans, propose that she buy, at so much per month, a set of books beautifully bound or cheerfully dressed in paper backs. She will identify translated novels of Pearl Buck or A. J. Cronin which she has seen in films, works by José Lins do Rego and Graciliano Ramos, the poems of Carlos Drummond de Andrade and Manuel Bandeira or of young Thiago de Mello and the sociological studies of Gilberto Freyre. The old dream of a little home library will seem possible and plausible.

This sales system is behind the intense promotion of books in Rio during the last few years. New writers are getting into print and there is a vigorous flowering of old trees. Take,

A Brazilian critic, essayist and playwright, Mr. Callado is on the staff of Correio da Manhã in Rio de Janeiro.

for instance, Gilberto Amado, who was born in a little town in the State of Sergipe and who had taken Rio by storm at the time of the first World War. An essayist, novelist, poet—and at present the representative of Brazil in the International Law Committee of the United Nations—he began a new literary phase last year with the publication of the first volume of his memoirs and followed it up this year with the second volume. In these the veteran author brings his life exactly up to the time of his arrival in Rio, after his studies in Recife; he not only lights up a full period of Brazil's recent history but makes a genuine contribution to the Portuguese language of Brazil. One page of his second volume is already almost a classic, the chapter about the Capibaribe, the river of Recife. Gilberto calls the Capibaribe a star-devourer, a river which, "sticking out its ant-eater tongue, smooth and sticky, swallows the ant-heap of stars." There is a "cosmic coincidence of interest," says Gilberto, between the surplus production of stars in the skies of Recife and the ravenous appetite of the river. With its "clusters of constellations elbowing each other, the sky of Pernambuco is like a table laid with the tablecloth of the milky-way and offered to that glutton, that Pantraguel."

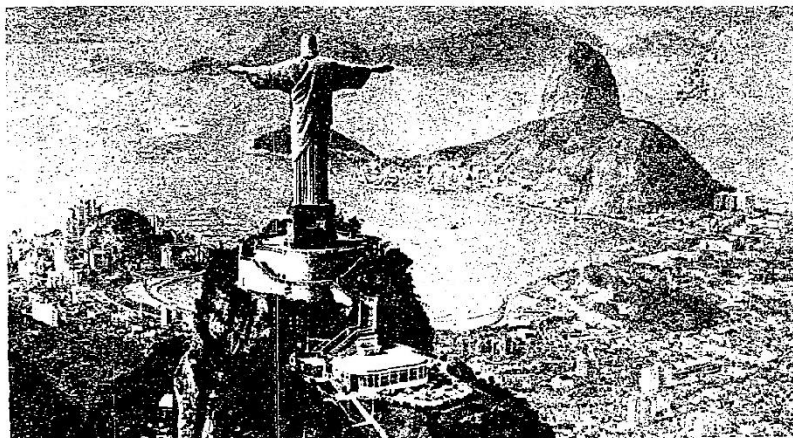
ANOTHER writer who made a name for himself more than a quarter-century ago and who last year hit the bookstalls with what is considered his best novel ("De Pai a Filho" or From Father to Son) is Gastão Cruls. In 1925 he created a sensation with his thrilling novel "A Amazonia Misteriosa" (The Mysterious Amazon) and followed up with non-fiction, objective books on the Amazon Valley and with books of short stories that have stayed for good in Brazilian literature. Now, with his 500-page "De Pai a Filho" Gastão Cruls has entered the realm of the psychological novel. This is

a dense, complex story. It depicts, under the gay surface of escapades and pretenses of the middle-class society of Rio, the tragic life of two generations.

The most famous Brazilian novelist of all time was Machado de Assis, who died in 1908. [He became well known in the United States in 1952, when his most typical book—as "Epitaph of a Small Winner"—was translated by William L. Grossman and published by the Noonday Press.] In 1899 Assis sold the rights to all his works for 8,000 cruzeiros. On top of that and to the end of his life, Machado de Assis sold every new novel he wrote for 1,500 cruzeiros. (At present, seventy cruzeiros equal a dollar.)

RECENTLY Publisher Olympio paid novelist José Lins do Rego 700,000 cruzeiros for the reprint rights on his twelve novels—for the reprint rights, not for the property itself. If we look at sociological books we see the same thing happening. In the beginning of this century Euclides da Cunha had a big success with "Os Sertões" (translated by Samuel Putnam as "Rebellion in the Backlands") and sold his rights to the book for a trifle. Today, for the rights alone to his "Sobrados e Mocambos," Gilberto Freyre collected more than 500,000 cruzeiros.

I don't believe that before 1930 anybody in Brazil could have supported himself—let alone a whole family—by writing books. Today I know at least two writers who live exclusively by writing: Gilberto Freyre and Erico Verissimo, a popular author of many novels already translated into English. I believe Jorge Amado also depends exclusively on the novels he writes and José Lins do Rego certainly earns a handsome income. True, they are about the only ones in a country of some fifty-five million inhabitants who live on what they write. But they give hope that they are only the first of many.



Moore-McCormack Lines.

Statue of Christ on Corcovado Mountain overlooking the harbor of Rio de Janeiro.

The New York Times

Published: January 8, 1956

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ANEXO IX

CAROL REED HERE
FOR MOVIE TALKS

British Director to Discuss
2 Story Properties With
Hecht-Hill-Lancaster

By THOMAS M. FRYOR

Special to The New York Times.
HOLLYWOOD, Calif., May 12 — Sir Carol Reed has come from London to discuss a proposed renewal of association with the independent producing firm of Hecht-Hill-Lancaster, for which he directed "Trapeze." Two properties, "Till It on the Drums" and "The Rock Cried Out," will be considered in conferences this week with the corporate partners.

The first is a novel by Robert W. Kreppe about the theft of gems from a diamond company in Rhodesia. The producing company plans to film it on location in South Africa.

"The Rock Cried Out" is a suspense melodrama with a Latin-American background. Hecht-Hill-Lancaster holds an option to purchase the story by Ray Bradbury. It was published in his book, "Fahrenheit 451." Sir Carol is understood to be keenly interested in this story.

A new production company, to operate in Italy, has been formed by Carlo Ponti and Marcello Geronzi. Ponti formerly was associated with Dino de Laurentis. The Hollywood company is said to be interested in two pictures proposed by the Ponti-Geronzi combine. Both men discussed their plans with Paramount executives last week before leaving for Italy.

They intend to return here in June to complete plans for a film of the Chekhov play, "The Three Sisters." The partners will endeavor to sign Ingrid Bergman, Sophia Loren and Audrey Hepburn. Paramount has a contract with Miss Hepburn.

Ponti-Geronzi also discussed with Paramount the filming of the novel, "The Sea of the Dead," by Jorge Amado. This picture would be made in Brazil, the locale of the story.

Lanchester and Laughton

Elsa Lanchester will act opposite her husband, Charles Laughton, on the screen for the first time in nine years in "Witness for the Prosecution." The role for her was written into the Agatha Christie play by Harry Krumpholtz, scenarist, and Billy Wilder, who will direct the film to be produced by Arthur Hornblow Jr. Mr. Laughton will close his production of "Major Barbara," now in New York, this Saturday to return to Hollywood.

Filming of "Witness for the Prosecution" is scheduled to begin June 10 at the Samuel Goldwyn Studio here, with Tyrone Power and Marlene Dietrich co-starring.

Michael Rennie has relinquished a co-starring role in "The Vikings" to be made this summer in Norway by the Kirk Douglas company, Bryna Productions. A change in the shooting schedule, which would require Mr. Rennie's working into October instead of being finished in mid-August as first expected, was said by the company to be the reason for his withdrawing.

Of Local Origin

Eight new films are scheduled to arrive in first-run theatres this week. The programs follow: Tomorrow — "This Could Be the Night," an M-G-M comedy with music featuring Jean Simmons, Paul Douglas and Anthony Franciosa at Loew's State. . . "The Oklahoman," an Allied Artists Western drama with Joel McCrea and Barbara Hale, at the Globe.

Wednesday — "Desk Set," Twentieth Century-Fox adaptation of the Broadway comedy by William Marchant and starring Spencer Tracy and Katharine Hepburn, at the RKO. This is a night opening slated for 8:00 o'clock with proceeds going to the Urban League. . . "The Garment Jungle," a Columbia drama featuring Leo J. Cobb, Kerwin Mathews and Gia Scala, at eighty-nine neighborhood theatres.

Thursday — "Designing Woman," an M-G-M romantic comedy with Gregory Peck, Lauren Bacall and Dolores Gray, at the Radio City Music Hall.

Friday — "Public Pigeon No. 1," a farce in Technicolor with Red Skelton, Janet Blair and Vivian Blaine, at the Palace. . . "Three Feet in a Bed," a French-made comedy with English subtitles, starring Fernandel, at the Fifty-fifth Street Playhouse.

Saturday — "Girl From Corfu," a Greek-made musical comedy in color with English subtitles, at the Cameo.

The New York Times

Published May 13, 1957

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ANEXO X

PARAMOUNT PLANS
TWO LOREN FILMS

Studio to Co-Produce With
Ponti and Gerosi—Fox
to Star Ingrid Bergman

By **THOMAS M. PRYOR**

Special to The New York Times.

HOLLYWOOD, Calif., Oct. 20

—Sophia Loren's immediate Hollywood future is in the hands of Paramount as the result of a two-picture, co-production deal completed by the studio with Carlo Ponti, Italian producer, who recently married the star, and Marcello Girosi.

Both pictures will be made next year at the Paramount Studio with Miss Loren as the star. It was agreed that the picture Miss Loren was to have made next year for Paramount under her personal-employment contract would be put over until 1959.

Selection of the pictures will be made from properties to be mutually agreed upon. Under consideration are "Blaze of the Sun," a French novel by Jean Hougron; "Bahia," a Brazilian novel by Jorge Amado; "The Three Sisters," by Anton Chekhov, and an original screenplay, not officially identified, being written by Cy Howard.

The top prospect is the last script, which is understood to be a comedy. Vittorio De Sica, the Italian director-actor, would be asked to play one of the lead roles opposite Miss Loren.

Miss Loren recently completed two pictures for Paramount—"Desire Under the Elms," an adaptation of the Eugene O'Neill play, and "Houseboat." Both will be released next year.

Ingrid Bergman Signed

Ingrid Bergman has agreed to make another film, starting in February, to be personally produced by Buddy Adler, Twentieth Century-Fox production chief. The movie will be "The Inn of the Eighth Happiness," based on Alan Burgess' novel, "The Small Woman." It will be filmed in Taiwan.

It was Mr. Adler who persuaded Miss Bergman to end her boycott of American movies and take the starring role in "Anastasia." It brought her the New York Film Critics and Academy Awards.

Six officers and eleven board members will be declared elected at the general membership meeting of the Screen Actors Guild on Nov. 15. Since the candidates, who were announced several weeks ago by the organization's nominating committee, were not opposed, they won automatic election under the bylaws.

They are Leon Ames, to succeed Walter Pidgeon, who is retiring as president; Howard Keel, first vice president; John Lund, second vice president; Rosemary De Camp, third vice president; Robert Keith, recording secretary, and George Chandler, treasurer.

The board members are Louise Beavers, Hillary Brooke, Harry Carey Jr., Chick Chandler, Richard Crane, Nancy Daves, Ann Doren, Frank Faylon, Richard Jaeckel, Gilbert Perkins and Mr. Pidgeon.

The New York Times

Published: October 21, 1957

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ANEXO XI

Books Today

Fiction

- AN ERROR OF JUDGMENT**, by Pamela Hansford Johnson (Harcourt, Brace & World, \$4.50).
- GABRIELA: Clove and Cinnamon**, by Jorge Amado, translated from the Portuguese by James L. Taylor and William L. Grossman (Knopf, \$5.95). *Reviewed today.*
- NO HIDING PLACE**, by Edwin Lanham (Harcourt, Brace & World, \$3.95). Novel of suspense.
- ONE THING I KNOW**, by Pati Hill (Houghton Mifflin, \$3). Short story about teen-age love.
- PRACTICE TO DECEIVE**, by George Bradshaw (Harcourt, Brace & World, \$3.95). Thirteen stories about "pious" frauds.
- TALES OF TEN WORLDS**, by Arthur C. Clarke (Harcourt, Brace & World, \$3.95). Fifteen science-fiction stories.
- THE BIRDS OF PARADISE**, by Paul Scott (Morrow, \$3.95).
- THE FEW AND THE MANY**, by Hans Sahl, translated from the German by Richard and Clara Winston (Harcourt, Brace & World, \$5.75). How a refugee from the Nazis makes a home in this country.
- THE VIOLENT MAN**, by A. E. van Vogt (Farrar, Straus & Cudahy, \$4.95). About an American in the hands of Chinese Communists.
- THE WHOLE LAND BRIMSTONE**, by Anna Langfus, translated by Peter Wiles (Pantheon Books, \$4.95). Autobiographical novel about escape from the Warsaw ghetto and life during World War II.

General

- CATHOLICS IN ENGLAND, 1559-1829: A Social History**, by M. D. R. Leys (Sheed & Ward, \$4).
- DAVID EWEN INTRODUCES MODERN MUSIC: A History and Appreciation from Wagner to Webern**, by David Ewen (Chilton Books, \$4.95).
- MANAGEMENT, MEN AND VALUES**, by Abram T. Collier (Harper & Row, \$5).
- NEVER THE GOLDEN CITY**, by Sister Mary Jean Dorcy, O. P. (Sheed & Ward, \$3.95). About the Indians of the Southwest.
- PICTORIAL DICTIONARY OF ANCIENT ROME, Volume II** (Praeger, \$37.50).
- PORTRAIT OF INDIA**, by Bradford Smith (Lippincott, \$5.95).
- SPY IN THE U. S.**, by Pawel Monat and John Dille (Harper & Row, \$3.95). A former Communist agent's experiences.
- THE ONE AND THE MANY, The Individual in the Modern World: The Second Corning Conference**, by John Brooks, with essays by Charles Habib Malik, Raymond Aron, Roger M. Blough, McGeorge Bundy, Kenneth O. Dike, August Heckscher and Julian Hochfeld (Harper & Row, \$6).
- THE SHADOW OF CERVANTES**, by D. B. Wyndham Lewis (Sheed & Ward, \$4.50). A critique of Cervantes and of his Spain and the Spain of today.
- THE YEAR BOOK OF WORLD AFFAIRS 1962** (Praeger, \$12.50).

The New York Times

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ANEXO XII

Books of The Times

By ORVILLE PRESCOTT

WHAT is a great romance? To my mind it is a love story that can enthrall the imaginations of many people and that continues to do so for generations.

The stories of Sir Tristram and La Beale Isoud, Sir Launcelot and Queen Guenever, Catherine and Heathcliff, Armand and the Lady of the Camellias are great romances. Literary skill and psychological perception do not make a romance great, substantial merits though they are. What counts is the indefinable magic that casts a spell over many minds, particularly over young and unsophisticated minds. According to these ideas, "Gabriela: Clove and Cinnamon" by Jorge Amado is not a romance at all. But there is always room for a difference of opinion about literary matters. The American publisher of this gay and pleasantly diverting novel is quoted on its jacket as stating: "I believe 'Gabriela' to be one of the great romances of our time."

This is the story of the love life of Nacib the Arab, proprietor of the Vesuvius Bar in the Brazilian city of Ilhéus, and of Gabriela, a mulatto refugee from a drought area in the backlands, and also the story of the town of Ilhéus itself. Already a best seller in Brazil, it is scheduled to be published in more than a dozen other countries.

If its other translations are as expertly smooth, racy and natural as the English translation by James L. Taylor and William L. Grossman, Mr. Amado's "cinnamon-colored" heroine has a chance of becoming as internationally famous as those other Latin charmers, Gina Lollobrigida and Sophia Loren.

People at Untrammled Worst

"Gabriela" is a novel that grows on one. It is not dramatic or engrossing. It does not arouse rapt attention. But if one sinks gently into it, allowing oneself to savor Mr. Amado's delight in the people of Ilhéus and his relish in human nature at its untrammled and uninhibited worst, all is well.

The atmosphere is contagious, erotic, violent, full of gaudy colors and of strange circumstances. Mr. Amado himself is bland, suave, urbane. Look, he seems to say, let me show you how humorous, touching and universally human were these people of Ilhéus back in 1925 when I was a boy.

GABRIELA: Clove and Cinnamon. By Jorge Amado. Translated by James L. Taylor and William L. Grossman. 426 pages. Knopf, \$5.95.



Sascha Hamisch

Jorge Amado

In 1925 Ilhéus was a raw frontier town riding high on a boom in cacao. Only a few years earlier, the cacao plantations had been hacked out of the jungles by planters who fought each other with hired gunmen. Murders, ambushes and feuds had been commonplace. The successful planters, called colonels, still habitually wore revolvers. In fact, all the men in Ilhéus went armed. And all those who could afford it kept mistresses. They treated their wives like slaves.

Two principal themes are entwined in Mr. Amado's intricate and rambling story. One is the tempestuous love of Nacib the Arab for Gabriela, who does not make her first appearance until page 91. This is a leisurely tale. The other is the politics of Ilhéus, as corrupt, violent and picturesque politics as one would expect in a Brazilian town where civilization was just being introduced over the protests of numerous citizens who preferred the direct action of a lawless frontier.

Nacib the Arab was a simple man. All he wanted was money and women. To make money he watered drinks, padded bills and became friends with as many of his customers as possible. Used to more commercial relations with women, his passion for Gabriela upset him. She was cheerful, playful and childish, but so voluptuous every man in Ilhéus wanted her. Gabriela was ravishingly beautiful. Her body smelled of cloves. And her cooking! It was inspired.

Impulsive Child of Nature

But Gabriela, a magnificent mistress, made a poor wife. She did not like shoes. She did not like expensive clothes, or proper manners, or respectability. Promiscuous, impulsive, a bit mentally retarded, Gabriela was one of those children of nature beloved by many novelists. She nearly drove Nacib crazy.

While Nacib worried about Gabriela, most of Ilhéus worried about politics. Old Colonel Ramiro Bastos had always been the dictatorial boss of the town. But young Mundinho Falcão, cacao exporter, promoter and speculator, was organizing an opposition party intent on reform, modern improvements and progress. Progress was needed in the local customs also. Here is Mr. Amado on the unwritten law that prevailed in Ilhéus:

"This is how it was in Ilhéus; the honor of a deceived husband could only be cleansed in blood.

"This is how it was. For the customs of the region were still strongly affected by the era of constant fighting and disorder, when a human life was considered of little value and when trails hacked out by trigger men and bordered by the graves of ambush victims were broadening into roads for donkey trains. The only treatment for a faithless wife was violent death. Whenever a man was tried for his observance of this unwritten law (and consequent violation of the written law against homicide), the jury brought in a unanimous verdict of not guilty."

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ANEXO XIII

THE TOWN'S STORY IS THE LAND'S

GABRIELA, CLOVE AND CINNAMON. By Jorge Amado. Translated by James L. Taylor and William L. Grossman from the Portuguese, "Gabriela, Cravo e Canela." 426 pp. New York: Alfred A. Knopf. \$5.95.

By JUAN DE ONIS

AMERICAN publication of Jorge Amado's novel of Brazil is an important event. "Gabriela, Clove and Cinnamon" is an exciting and enjoyable romp of a book, rich in literary delights, and was a record-smashing runaway when it first appeared in Portuguese four years ago. For Americans, "Gabriela" has additional significance: as a striking portrait of Brazilian reality and change, it may serve to bridge the "gap of understanding" between two culturally and psychologically distinct areas of the New World.

"Gabriela, Clove and Cinnamon" is a "chronicle of a city in the interior." The city is Ilhéus, in Eastern Brazil, center of the Bahia cacao boom of the nineteen-twenties. But Ilhéus is also Brazil, a microcosm of that immense and turbulent land of diverse races, cultures and traditions which is still evolving from a patriarchal plantation society into a modern, integrated, urban nation. Peasant revolt, creole communism, racial fusion, political intrigue, mongrel religion, tropical sexuality, lawless violence—these are all in the immediate present of the people of Ilhéus. The tensions of Brazil's dynamism and contradictory psyche are the flesh and sinew of Amado's tale, but its theme is the ultimate triumph of accommodation, of social tolerance over violence, of life over death.

THE story takes place in 1925-26 when the cacao boom is transforming Ilhéus under everyone's very eyes, including those of the old provincial city's patron, Saint George. Money flows, ships arrive, there are new streets, automobiles, mansions, clubs, even newspapers. Almost overnight, bourgeois, mercantile society has arisen and is challenging the traditional dominance of the landowners—the "colonels"—masters of peasants and trustees of political power and social customs.

"Gabriela" opens on an act of vengeance under the "unwritten law," the code of conduct of the cacao "colonels" which requires that the besmirched honor of a cuckolded husband can be cleansed only by the blood of his deceivers. The conflict between this antiquated code and rapidly changing social attitudes in the boom city is one of two main threads running through the chronicle. The other is the struggle for political power, the

Mr. De Onis is *The Times* correspondent in Rio de Janeiro.

A New Novel Depicts Tensions in Modern Brazil And the Influence of an Unforgettable Woman



Painting by Leopoldo Getulio.

"Innocent yet knowing, unquenchable and enticing."

decline of the "colonels" and the rise of the forces of "progress."

Senhor Amado builds his story around two superbly alive characters, Gabriela and Mundinho Falcao, both of whom are in a sense "outsiders" in Ilhéus. Gabriela is the mulatto girl with the cinnamon thighs and a perfume of clove in her hair—innocent yet knowing, unquenchable and enticing—who arrives in Ilhéus as a refugee migrant worker from the drought-seared backlands, and becomes the mistress of the kitchen and heart of Nacib, a Syrian-born "Brazilian of the Arabies," the fat, comical proprietor of the Vesuvius bar. But before Gabriela is done, she has enchanted half

the town, and forced the repeal forever of the "unwritten law."

A parallel thread is followed in the person of Mundinho Falcao, youngest son of a wealthy, politically powerful São Paulo family, who comes to Ilhéus to prove to himself and to his family that he can conquer wealth and power on his own merits. As an enterprising cacao exporter, he takes it upon himself to persuade the government in Rio to remove a sandbar holding back development of the port of Ilhéus—and thus fires the political struggle that divides Ilhéus into two warring factions.

In his earlier novels on the cacao region, on the drought-ridden back-

lands, on the slums of Salvador, or on the industrial center of São Paulo, Senhor Amado tended to paint caricatures rather than characters; the girl from the backlands was either a prostitute or a Communist militant; a young man of wealth was either a deflowerer of working girls or an effete representative of a decadent oligarchy. In striking contrast to these flat symbols, the characters in "Gabriela" are created in-the-round; they live, breathe and feel as genuine individuals—and none more so than Gabriela herself.

A contrast is also apparent in the tone of the earlier works as compared to that of the present book. The only Amado novel previously published in America, "The Violent Land" (1945)—also set in Ilhéus, and concerned with a blood feud between two land-owning families—is spun out with grim, humorless indignation. In "Gabriela," however, irony, satire and plain high spirits illumine every page, and even section headings. One of these, almost a page long, starts: "Joys and Sorrows of a Daughter of the People in the Streets of Ilhéus, From the Kitchen to the Altar (Because of Religious Complications, However, There Was No Altar), at a Time When Money Flowed Freely and Life Was Changing.—With Marriages and Broken Marriages, Sighs of Love and Cries of Jealousy, Political Double-Crossings and Literary Lectures * * *," and another runs: "How Mrs. Saad Became Involved in Politics, in Violation of Her Husband's Traditional Neutrality, and of That Lady's Adventurous Night."

EXPLANATION for these contrasts in character and tone between the earlier novels and "Gabriela" can be found in the author's own political history, for Amado, who is now 50, was, for the greater part of his writing career, one of Brazil's active and influential Communists. He was elected as federal deputy for the Communist party during its brief period of legality from 1945 to 1947. In 1951 he received the Stalin International Peace Prize, and he lived from 1950 to 1952 in Czechoslovakia, where Paloma, the second child of his marriage with Zelia Gattai, was born. This period is typified by a trilogy, "Os Subterrâneos da Liberdade" ("The Underground of Liberty"), in which the dictatorship of Getulio Vargas (1937-1945) is described, with emphasis on Communist resistance activities. Eduardo Portella, a sympathetic critic, commented at the time that "in these books Jorge Amado reaches a point of political commitment that compromises, sometimes completely, the content and integrity of his realism."

"Gabriela" represents undoubtedly the artistic liberation of Senhor Amado from a long period of ideological commitment to (Continued on Page 22)

Town's Story

(Continued from Page 1)

Communist orthodoxy. He has not had to make a public profession of his present views to show that his artistic integrity has prevailed over the intellectual "Party line." He was shocked by the Hungarian bloodbath and publicly criticized the Soviet handling of the Pasternak case, and in these reactions he is very close to European intellectuals, such as Jean-Paul Sartre, with whom he is personally friendly. Senhor Amado continues to follow Brazil's political development closely, but he is fully convinced that rigid doctrines drawn from the experience of the Russian revolution are now of little



Jorge Amado.

value for Brazil, where he believes democratic, peaceful social change is still possible.

To date, "Gabriela" has sold in Brazil an unprecedented quarter of a million copies in eighteen editions. It is Senhor Amado's thirteenth novel; he has since published another novel on the sailors and waterfront of Salvador, and a fifteenth is in preparation. The translation, by James L. Taylor and William L. Grossman, is elegant and ingenious in overcoming some of the problems posed by Amado's use of vernacular language and dialect.

In a retrospective look at the first ten years of his career as a writer, Senhor Amado wrote in 1942: "I find with immense happiness that one line of unity, never broken, binds together not only the work I have accomplished in these ten years but also the life which I lived: a line of hope—more than hope, of certainty—that tomorrow will be better and more beautiful." "Gabriela," in its exultation of the basic gift for tolerance in the Brazilian personality is testimony to this belief.

Author's Query

TO THE EDITOR:

I am preparing a history of the Old White and Greenbrier Hotels at White Sulphur Springs, W. Va. and would like to hear from anyone having letters dealing with, or information about, these hotels.

LYLE BRYCE,
The Greenbrier.
White Sulphur Springs, W. Va.

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ANEXO XIV

SOME WRITERS ARE WOMEN



Katherine Anne Porter.
"Ship of Fools."



Mary Renault.
"The Bull
From the Sea."



Anna Langfus.
"The Whole
Land Brimstone."



Muriel Spark.
"The Prime of
Miss Jean Brodie."

Hortense Calisher.
"Tale for the Mirror."



Ivy Compton-Burnett.
"The Mighty and Their Fall."



A Christmas Guide for Readers

The following list of 200 books has been selected by the staff of the Book Review from more than 19,000 titles published to date this year. Such a list can suggest only the high points in the main fields of reader interest. The books are arranged alphabetically by author or editor. Certain categories have been omitted since separate discussions and lists of books in these categories appear elsewhere in this issue.

FICTION

GABRIELA, CLOVE AND CINNAMON. Jorge Amado. (Knopf, \$5.95.)—Social and economic tensions in a Brazilian city, centering on the lures of an unforgettable woman. "An exciting romp of a book."

PORTRAIT IN BROWNSTONE. Louis Auchincloss. (Houghton Mifflin, \$4.95.)—The ways of a settled New York society, from the century's turn to the nineteen-fifties, as seen through the always-maturing eyes of a Manhattan bluestocking.

ANOTHER COUNTRY. James Baldwin. (Dial, \$5.95.)—An outstanding American Negro novelist's passionately-felt plea for a breakdown of the age-old barriers that divide members of his race (and the world of the homosexual) from the common American experience.

THE MARRIED LAND. Charles G. Bell. (Houghton Mifflin \$5.95.)—Remembrance of things past at two levels (Deep South and Pennsylvania Quaker), as an artist-teacher attempts to recreate his own and his wife's origins. A revealing visit with ancestors, by a novelist who is already well-known as a poet.

THE FOURTH OF JUNE. David Benedictus. (Dutton, \$3.95.)—Life at England's "only upper-class" public school, retold in savage lampoon-style by a young Old Etonian.

FAIL-SAFE. Eugene Burdick and Harvey Wheeler. (McGraw-Hill, \$4.95.)—The frightening story of "Operation Disaster," when American megaton bombers wing toward Russia on a false alert, and both Washington and Moscow rush to beat the thermo-nuclear clock.

TALE FOR THE MIRROR. Hortense Calisher. (Little, Brown, \$5.50.)—A novella and other stories illuminating some cul-de-sacs in present-day American living, by "a superb raconteur."

THE MIGHTY AND THEIR FALL. I. Compton-Burnett (Simon & Schuster, \$4.50.)—Life in the English Middleton family, explored and exploited with Miss Compton-Burnett's effective, extravagant blend of high comedy, symbolism and melodrama.

GENIUS. Patrick Dennis. (Harcourt, Brace & World, \$4.50.)—How Leander Starr, dead beat, tax-dodger and movie-director extraordinary, produced his new picture in Mexico. The protean author of "Auntie Mame" and "Little Me" remains on set as a busily inventive participant.

A SHADE OF DIFFERENCE. Allen Drury. (Doubleday, \$6.95.)—A diplomatic *guerre à outrance* at the United Nations, involving an African potentate, Iron Curtain agitators, and several Washington characters from Mr. Drury's "Advise and Consent."

THE PASSION FLOWER HOTEL. Rosalind Erskine. (Simon & Schuster, \$3.75.)—Erotic high-jinks in an English boarding school for girls. Sometimes "achingly funny."

THE REIVERS. William Faulkner. (Random, \$4.95.)—Written in a virtuoso comic vein, the story of three Mississippi innocents on a visit to the Memphis of 1905—a tour that includes the bordello made famous in "Sanctuary."

HORNBLOWER AND THE HOTSPUR. C. S. Forester. (Little, Brown, \$4.95.)—The tenth volume of the popular Horatio Hornblower saga completing his naval exploits in the Napoleonic Wars, written by "a master of the genre."

STERN. Bruce Jay Friedman (Simon & Schuster, \$3.95.)—The hectic efforts of "a habitual victim" to achieve status in white-Protestant suburbia, examined with virtuoso wit and perception.

THE INHERITORS. William Golding. (Harcourt, Brace & World, \$4.50.)—The author of "Lord of the Flies" considers—with his well-known blend of detachment and nihilism—the plight of the last Neanderthal clan, faced with the invasion of a new species called *homo sapiens*.

THE FOX IN THE ATTIC. Richard Hughes. (Harper & Row, \$4.50.)—The author of "A High Wind in Jamaica" takes an impressionable English protagonist to Bavaria at the time of the beer-hall putsch. A far-ranging, witty segment of a larger novel-in-progress to be titled "The Human Predicament."

ISLAND. Aldous Huxley. (Harper & Row, \$5.)—Mr. Huxley, after showing what was wrong with civilization in "Brave New World" (1932), now tells what can be right with it in this new Utopian novel set on a mythical Pacific island.

ATLANTIC FURY. Hammond Innes. (Knopf, \$4.95.)—Deriving-do in the Outer Hebrides during and after an epochal storm, told with Mr. Innes's flair for the drama of man versus nature.

DOWN THERE ON A VISIT. Christopher Isherwood. (Simon & Schuster, \$4.75.)—A tour of the world of the sexual deviate, with Mr. Isherwood as guide, recounted in the polished style of the author's "Prater Violet."

WE HAVE ALWAYS LIVED IN THE CASTLE. Shirley Jackson. (Viking, \$3.95.)—Life and times of Blackwood, an ancestral mansion under the shadow of murder—"a story full of craft and full of mystery."

AN ERROR OF JUDGMENT. Pamela Hansford Johnson. (Harcourt, Brace & World, \$4.50.)—Decline and fall of a London physician, detailed with a sardonic understanding reminiscent of the author's "The Humbler Creation."

THE THIN RED LINE. James Jones. (Scrivener's, \$5.95.)—The intense, raw story of the Guadalcanal campaign, as Charles Company saw it. By the author of "From Here to Eternity."

BIG SUR. Jack Kerouac. (Farrar, Straus & Cudahy, \$4.50.)—The "king of the beatniks" takes the road to maturity, an experience re-created in his familiar diary - novel style.

SEVEN DAYS IN MAY. Fletcher Knebel and Charles W. Bailey II. (Harper & Row, \$4.95.) An Army cabal's attempt to seize the United States Government—and how the White House fought back. Sinister, contrived—but spine-tingling.

MORNING IN ANTIBES. John Knowles. (Macmillan, \$3.95.)—A dramatic clash of wills on the French Riviera, involving a bearded American narrator, his promiscuous wife and a refugee from Algeria. By the author of "A Separate Peace."

TWO STORIES AND A MEMOIR. Giuseppe di Lampedusa. (Pantheon, \$3.95.)—A poignant fancy ("The Professor and the Mermaid"), the first chapter of an uncompleted novel ("The Blind Kittens"), and an extended diary of the life and times of the late Sicilian prince who wrote "The Leopard." A book filled with "small but beautiful gems."

THE WHOLE LAND BRIMSTONE. Anna Langfus (Pantheon, \$4.95.)—An anguishing story by a Polish Jew who survived the Nazis' *Wolpurgisnacht*, based on the author's own wartime experiences. This year's winner of France's top literary award, the Prix Goncourt.

TO THE CORAL STRAND. John Masters. (Harper & Row, \$4.95.)—Further adventures of Col. Rodney Savage (who appeared in the author's "Bhowani Junction"), in the years following the departure of the

(Continued on Page 70)

Books and Authors

Spotlight on Brazil

Alfred A. Knopf will publish on Monday two books on Brazilian subjects. One is sociology, "The Mansions and the Shanties," by Gilberto Freyre, and the other a novel, "The Devil to Pay in the Backlands," by Joao Guimaraes Rosa.

This show of enthusiasm for Brazil is easily explained, Mr. Knopf said a few days ago. Jet planes have brought South America so close that people from this country visit there in large numbers, so reader interest in South America is rising. "Gabriela, Clove and Cinnamon" by Jorge Amado, a Knopf book also about Brazil, has sold 20,000 copies since it was issued in September, "beyond anything ever achieved by a Latin America book."

Besides, Mr. Knopf likes Brazil which, as he says, is "always on the edge of the abyss but it doesn't fall in because it's bigger than the

abyss." He finds Brazilian writers charming, their letters flowery and some of their books interesting, notably the Freyre work, "a classic of sociology" and the Guimaraes Rosa book, "a distinguished novel."

The Other View of Snow

Is Sir Charles Snow a serious thinker or an intellectual menace? The British novelist is known here for books, plays, and his insistence that a gap between scientific and humanistic education must be bridged. Hence, the lecture denouncing Sir Charles as a pundit created by publicity, delivered at Cambridge University last year by the noted critic, Dr. F. R. Leavis, has baffled many readers here.

The text of the original attack and other criticism is given in "Two Cultures? The Significance of C. P. Snow," published tomorrow by Pantheon Books.

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ANEXO XVI

Outlaw With a Problem

THE DEVIL TO PAY IN THE BACKLANDS. By Joao Guimaraes Rosa. Translated by James L. Taylor and Harriet de Onis from the Portuguese "Grande Sertao: Veredas." 494 pp. New York: Alfred A. Knopf. \$5.95.

By WILLIAM L. GROSSMAN

ACCORDING to many of his compatriots, Joao Guimaraes Rosa (born 1908) is the most important figure in contemporary Brazilian letters. Some regard him as the founder of a new direction. In any case he has given Portuguese a new flexibility, which enables him to find effective literary expression for insights and experiences beyond the reach of conventional prose.

As a young man Rosa was a country doctor in his native state of Minas Gerais. He took part in the revolution and civil war of 1930-32, then embarked on a diplomatic career, serving in Hamburg (1938-42), Bogotá (1942-44) and Paris (1948-51); he now holds the rank of Ambassador, and is head of the Frontiers Service at the Ministry of Foreign Affairs in Rio de Janeiro.

Rosa's first book, a collection of short stories, appeared in 1946. The present work, "The Devil to Pay in the Backlands," was published in Brazil in 1956 and won three literary awards. It is his only full-length novel, and the first of his works (apart from one short story) to appear in English translation.

Rosa writes chiefly about life in the remote country of northern Minas Gerais, a region which, at least until very recently, was virtually isolated from the Brazilian centers that keep in contact with the rest of the world. He entrances the reader with the beauty and wildness and grandeur of these

Mr. Grossman introduced the Brazilian novelist, Machado de Assis, to American readers.

backlands. But his descriptions of outer nature are always subordinate to a poignant inner realism, which remains local in flavor while presenting the elemental contrasts of human nature everywhere. Violence and tenderness, arrogance and humility, earthiness and spirituality—all achieve a special Brazilian backland reality under the magic of Rosa's style. And all are wrapped in a lyricism and a mysticism that preserve the sense of the experience long after the details have dimmed in the reader's mind.

"The Devil to Pay in the Backlands" is narrated in the first person by Riobaldo, a sensitive, thoughtful, often bewildered backlander. We follow him in his wanderings as a member of an outlaw band, and later as its leader, bent on the destruction of an evil man who has treacherously murdered a good outlaw chieftain. The book is, in fact, a kind of Western, with gun play and knife play. But it is a Western permeated by introspection and by philosophical and religious groping. The protagonist gives us his inner reactions to almost everything that happens, reactions colored by the basic doubts that haunt him. In particular, he is concerned with the source of evil: does it come from outside, from the devil, as commonly conceived, or does it originate in man himself?

Riobaldo is a many-faceted character. Some readers may think of him as a sort of backwoods Hamlet. Brazilian critics have compared him to Faust, to Aeneas—there is certainly an epic quality in the book—and to Proust. His problems are at once those of a Brazilian backlander in a very special situation and those of thoughtful men everywhere. This combination of the intensely provincial

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ANEXO

XVI

ANEXO XVII

Meet the Brazilians

THE MANSIONS AND THE SHANTIES: The Making of Modern Brazil. By Gilberto Freyre. With an introduction by Frank Tannenbaum. Edited and translated by Harriet de Onís from the Portuguese "Sobrados e Mucambos." Illustrated. 431 pp. New York: Alfred A. Knopf, \$10.

By CHARLES WAGLEY

THE difference between the twenties and the sixties in Brazil is that today Brazilians have discovered themselves," says Frank Tannenbaum in his introduction to the English edition of this modern Brazilian classic. Brazilians no longer try to be Europeans as did their fathers and grandfathers early in this century. Today they are proud of Brazil and of all things Brazilian. They struggle for an independent, not necessarily neutral, foreign policy and a voice on the world scene.

Since the 1920's Brazil has produced a remarkable group of writers and artists whose works treat Brazilian subjects in a native idiom. This last generation can boast Candido Fortinari and a dozen other painters; Jorge Amado, José Lins do Rego, Rachel de Queiroz, Graciliano Ramos, Erico Veríssimo, João Guimarães Rosa, and other novelists of stature; Carlos Drummond de Andrade, Manuel Bandeira, Frederico Augusto Schmit, and other poets; Oscar Niemeyer, Lucio Costa, Henrique Mindlin and their colleagues in architecture; Heitor

Now, we have both Freyre's "The Masters and the Slaves" and the present work in English. Taken together they span much of Brazil's sociological and historical background. "The Masters and the Slaves" appeared first in Brazil in 1933 and since has been issued in 11 Brazilian editions and in translation in several languages. The Mansions and the Shanties" which followed three years later is, in the author's words, "a logical rather than a chronological sequence" of the earlier work. In both books Freyre uses the house as a focus and a symbol for understanding the society of the time; for the house "is representative of the dominant type of family, and which in turn is inseparable from the physical and social conditions of the human group that dwelt in it."

In "The Masters and the Slaves" he studies the plantation Big House (Casa Grande) vis à vis the slave quarters (Senzala)—the aristocratic rural patriarchal family surrounded by their slaves which dominated Brazilian life in the 16th and 17th centuries. In "The Mansions and the Shanties" he moves to the urban scene, contrasting the suburban and urban mansions of the merchants, bankers, professional men, politicians, and other members of the rising city upper class of the 18th and 19th century with the Mucambos (Shanties) inhabited by free Negroes and mulattoes, and even Negro slaves. He traces the decline, but not the extinction, of the aristocratic plantation society and the rise of the merchant-agent class, of the cities, especially after the arrival of the Portuguese court in Brazil in 1808.

BRAZIL'S new urban elite continued the rural aristocratic traditions in many ways—but under new circumstances. As the country lost its almost world monopoly of the sugar market to the French, English and Dutch islands of the Caribbean, the wealth of the planter class disappeared. The rural planter was at the mercy of the city bankers and agents who extended him credit and exported his sugar.

To this mercantile class was added college and university graduates, some of whom were sons of planters and many of whom were mulattoes—the illegitimate sons of eminent white fathers. Few of these educated sons of planters, legitimate or illegitimate, had any desire to return to the plantation. Both they and the merchants found the rural aristocracy increasingly crude and ill-informed. It was this new urban upper class that surrounded the court and ruled the provinces, they who to a large extent became the nobility of the Empire.

In the process of describing this shift in power in Brazilian society, Freyre provides vivid pictures of early urban life in Brazil. Brazilian cities are old:



Painting by Armand Julien Falliere. Collection Dr. Jaime Sloan Chernomsk. A 19th-century Brazilian home.

Salvador and Recife date back to the middle of the 16th century and, as they grew, they took the form of urban centers of the Mediterranean or the Levant. In their streets and squares the Orient and Africa met with Europe. Freyre describes the diet, the lack of public services, the bathing habits of rich and poor, the street urchins, the peddlers and the markets, the sexual behavior at home and in the brothels and a hundred other intimate details of everyday life. We learn, for example, that the beautiful beaches of Rio de Janeiro, of Salvador in Bahia, and Recife were in the early 19th-century years the places where garbage was dumped, dead animals thrown, and Negroes buried—hardly a situation conducive to sea bathing.

In the past, the wealthy of Rio de Janeiro took to the hills, leaving the flats near the beach to the shanties; but nowadays, after yellow fever has been conquered and modern sanitary conditions more or less achieved, the wealthy have moved down to the beach, leaving the mountainsides mainly to the *favelas* (shanty towns).

This book is not the usual historical monograph. I would call Freyre a social historian but it is not easy to classify his work according to the current disciplines of academia. He makes use of sociology, social psychology, social anthropology

and other disciplines to an extent seldom encountered in historians of any breed. His history is not chronological. He skips from the 16th century to the present or from the 17th to the 18th century and back again—sometimes on the same page. When he pursues a theme, a pattern or an institution in the history of Brazil it is to help us understand the present.

FREYRE paints with a broad brush. This is both his strength and his weakness. He is frequently repetitious, as he himself admits. He sometimes takes liberties with concepts from social psychology, sociology, social anthropology and even history. Specialists in these fields may from time to time feel ill at ease with his use of their disciplines. But, the over-all view is refreshing and exciting, rich in documentation culled from original sources, and always filled with insight into the history and the culture of north Brazil. His style flows easily and often with grandeur, as he tells his dramatic story.

Taken together "The Masters and the Slaves" and "The Mansions and the Shanties" are prerequisites for the understanding of Brazil. Anyone who writes about Brazil in fiction or non-fiction will almost inevitably draw upon Freyre. Mr. Tannenbaum says that Jorge Amado's "Gabriela, Clove and Cinnamon" could not have been

written before Freyre and I would add with more certainty that José Lins do Rego's sugarcane cycle of novels on the northeast, which are justly famous in Brazil and as yet untranslated into English, are directly related to these two books by Gilberto Freyre.

The Brazilian northeastern regionalists—novelists, artists, poets, historians, anthropologists, sociologists and folklorists, who have figured so predominantly in Brazilian intellectual life in the past three decades, owe much to Freyre's leadership and inspiration. If his work is not so pertinent to southern Brazil—to São Paulo and the European Brazil of Paraná, Santa Catarina, and Rio Grande do Sul—it has none the less had a crucial influence on all Brazilian intellectuals of the new generation.

Either of the two books may be read without reading the other, but either one of them will whet the appetite for the other. For me, "The Mansions and the Shanties" is perhaps the more mature book and it deals more directly with the institutions that produced modern Brazil. Harriet de Onís has provided an excellent translation, faithful to Freyre's style and to the facts. We are grateful to her and to Alfred A. Knopf, who is responsible for the abridgements, for making available another Latin American classic in English.

Villa-Lobos, Camargo Guarnieri and several more exciting composers. Gilberto Freyre has played an important role in creating this new Brazilian self-image, and "The Mansions and the Shanties" which first came out in Brazil in 1938, is one of his major works.

If Brazilians have so recently discovered themselves, then we are even more belated in discovering them. Of their best novelists only Machado de Assis, Graciliano Ramos, Erico Veríssimo, Jorge Amado, and João Guimarães Rosa have appeared in English translation.

Mr. Wagley is professor of anthropology and director of the Institute of Latin American Studies at Columbia University.

ANEXO XVIII

Still Readable and Still Good

Here are twenty-five titles published in 1962 that the Book Review believes vacation readers might bear in mind.

FICTION

GABRIELA, CLOVE AND CINNAMON. Jorge Amado. (Knopf. \$5.95.)—Social and economic tensions in a Brazilian city, centering on the lures of an unforgettable woman. "An exciting romp of a book."

THE THIN RED LINE. James Jones. (Scribner's. \$5.95.)—The intense, raw story of the Guadalcanal campaign, as Charley Company saw it. By the author of "From Here to Eternity."

THE REIVERS. William Faulkner. (Random. \$4.95.)—Written in a virtuoso comic vein, the story of three Mississippi innocents on a visit to the Memphis of 1905—a tour that includes the bordello made famous in "Sanctuary." Winner of the Pulitzer Prize.

AN ANSWER FROM LIMBO. Brian Moore. (Atlantic-Little, Brown. \$5.)—The step-by-step rise of an Irish author on the make in New York, a book which "for the modern novel is an important event."

PALE FIRE. Vladimir Nabokov. (Putnam's. \$5.)—The author of "Lolita" turns from nymphets to pedagogues, and describes the brouhaha on an Eastern university campus, following the posthumous publication of a narrative poem ("Pale Fire") and its wild annotations by a faculty colleague of the poet.

I REMEMBER! I REMEMBER! Sean O'Faolain. (Atlantic-Little, Brown. \$4.50.)—Short stories by an Irish master, which show his fellow countrymen in a variety of attitudes.

THE CAPE COD LIGHTER. John O'Hara. (Random. \$5.95.)—An impressive short story collection, in which Mr. O'Hara further documents the individual's "struggle with society."

MORTE D'URBAN. J. F. Powers. (Doubleday. \$4.50.)—The uneasy climb of a "Babbitt in cassock" on the ecclesiastical ladder. "A comic novel with some fine slapstick touches. It is also witty, alive with bright phrasing." Winner of the National Book Award.

A LONG AND HAPPY LIFE. Reynolds Price. (Atheneum. \$3.95.)—A tarheel retelling of the Daphnis and Chloe legend, by a new and promising writer.

PIGEON FEATHERS. John Updike. (Knopf. \$4.)—A book of short stories by the young virtuoso, reaffirming the power of the perceptive eye behind the "rhetorical dazzle."

GENERAL

O RARE DON MARQUIS. Edward Anthony. (Doubleday. \$5.95.)—An affectionate tribute to the noted humorist-philosopher.

BRENDAN BEHAN'S ISLAND. Brendan Behan. (Geis. \$5.95.)—Sketches of contemporary Ireland by an "unreconstructed rebel"—earthy, irreverent, often hilarious and always verbally brilliant.

SILENT SPRING. Rachel Carson. (Houghton Mifflin. \$5.)—"A cry to the reading public to help curb private and public programs which by use of poisons will end by destroying life on earth."

HENRY JAMES. Leon Edel. (Lippincott. \$8.50 each.)—Two middle volumes (1870-1895) of a definitive study show James as a complex artist whose emotional life was by no means confined to literature. Winner of the National Book Award and the Pulitzer Prize.

THE LETTERS OF OSCAR WILDE. Edited by Rupert Hart-Davis. (Harcourt, Brace & World. \$15.)—Remarkable, moving correspondence, some of it hitherto unpublished, of an authentic genius rushing to his doom.

LONDON PERCEIVED. V. S. Pritchett. Photographs by Evelyn Hofer. (Harcourt, Brace & World. \$15.)—A happy fusion of text and photographs which reveals with affection the Londoner's "habits, character, tastes and emotions."

GRECIAN CALENDAR. Christopher Rand. (Oxford. \$4.75.)—Peregrinations among Hellenic landscapes by an informal traveler who listens, sees and reports. A must for the prospective tourist.

RENOIR, MY FATHER. Jean Renoir. (Little, Brown. \$8.95.)—Sprightly life of the great (and sprightly) French Impressionist painter by a son who has become famous in his own right as a major film-maker.

CHEKHOV. Ernest J. Simmons. (Atlantic-Little, Brown. \$10.)—Intensively researched and lovingly written study of the selfless doctor who became one of Russia's greatest writers.

TALES MY FATHER TAUGHT ME. Sir Osbert Sitwell. (Atlantic-Little, Brown. \$4.75.)—Entertaining recreation of Sir Osbert's extravagant Edwardian father, Sir George, who rambled through the author's five-volume autobiography, "Left Hand, Right Hand."

JOHN ADAMS. Page Smith. (Doubleday. \$14.50.)—Penetrating, two-volume life which reveals why the second President of the United States, though always a patriot, was never a hero. Winner of the Bancroft History Prize.

THE GUNS OF AUGUST. Barbara W. Tuchman. (Macmillan. \$6.95.)—Front-line and command-post scenes enliven this well-received study of the opening battles of World War I. Winner of a Pulitzer Prize.

THE POINTS OF MY COMPASS. E. B. White. (Harper & Row. \$4.)—Humor, wisdom and an undefinable magic characterize the work of this master of the familiar essay.

PATRIOTIC GORE. Edmond Wilson. (Oxford. \$8.50.)—The eminent critic takes a fresh look at the literature of the American Civil War. Probably destined to be a classic.

AUTHOR! AUTHOR! P. G. Wodehouse. (Simon & Schuster. \$4.50.)—Autobiography, through correspondence and snippets of the writer's notebooks, by the creator of Jeeves, Psmith and other enticements to jollity.

The New York Times

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ANEXO XIX

IN AND OUT OF BOOKS

By LEWIS NICHOLS

The Politicians

As the old year ended, local publishers found life enlivened by none other than former Prime Minister Harold Macmillan of Britain. It finally became known what everyone had expected, that he is working on his memoirs. His own firm, Macmillan, obviously will be the home publisher, but the American rights were left open to bidding. The transatlantic telephone buzzed, at least one publisher hopped a plane and went to London in person, but at the time these notes were compiled, London's Sunday Times, in charge of negotiations, had not yet named a winner. The London newspapers thought that Mr. Macmillan would get at least \$100,000 advance on royalties from this side. The former Prime Minister plans to write three volumes, and one each should come out in 1966, 1967 and 1968.

On the local political front, there were a couple of events whose shadows seemed somehow to suggest the numerals, 1968. Random House let it be known that later this year it will publish a book about Representative John V. Lindsay of New York, a Republican deemed by many as destined for higher things. The title will be "Lindsay: Courage on a Hundred Battlefields," its author Daniel E. Button. Fleet also let it be known that it will publish "Silk Stocking Story: Congressman John Lindsay and His Remarkable District," by Caspar Citron. Dial let it be known that in the fall it will publish a book about Senator Robert F. Kennedy of New York, a Democrat deemed, etc. The author of this one will be Keith Engh. It was Mr. Engh who, as political events warmed up in 1964, started a book about Gov. William Scranton of Pennsylvania. The book went down, with the subject.

Holiday Footnote

Two things, not altogether frivolous, turned up as the holidays ended. One was the ploy of publishers in getting to bookstores certain books that can be sold as gifts but are not published officially until January. This is called the running start; it was used successfully a year ago with "The Spy Who Came in From the Cold," and look what happened to that one. This year's running starts were made by "A Covenant With Death," a novel about a trial by Stephen Becker to be published by Atheneum; and "Funeral in Berlin," an espionage story by Len Deighton coming from Putnam. . . . The other matter is the confusion that can be caused by the fact that titles cannot be copyrighted. On sale during the holidays were two books called "Home Is the Sailor," both published last year and both doing well. However, some customers who wanted Rumer Godden's children's book, with many of the character dolls, wound up with the satirical novel by Jorge Amado, in which a fictional biographer studies two versions of a man's life—his own and that of his archenemy.

Visitor

There passed through New York the other day an author who can be classified as unique, or at least until a better passes through. The name is Driss ben Hamed Charhadi, and what he wanted from America is to learn to read and write, things he can do in no language whatever, let alone English.

Driss is the young Moroccan houseboy who talked into Paul Bowles's tape recorder the unusual book called "A Life Full of Holes," which Grove Press published last year. From odd jobs as houseboy and gardener in Tangier, Driss saved \$400, bought himself passage to New York on the Independence and arrived

here before anyone knew he was on the way. He is a likable 25, can speak Spanish and French but of English on arrival knew only "Coca-Cola," which doesn't need much translation. A couple living in San Francisco took him under its wing, and Driss went off to the West. His aim beyond education is to earn enough money to bring over a wife and child and another child due in two months. Taking down his story and then translating it, Mr. Bowles was aware that while education is a fine thing, in this case it would be better if postponed until after the book's completion. Art is no substitute for artlessness in such as "A



"Life Full of Holes." The book is scheduled for publication in France, Britain, Germany and Spain, and pending large royalties, Driss says he is both a fine gardener and houseboy.

On His Own

Fletcher Knebel, one-half of the collaboration which turned out both "Seven Days in May" and "Convention," now is finishing a book all on his own. It is to be called "The Night on Camp David," and will be published by Harper & Row in May. He officially has retired from journalism and is writing books. The other collaborator was Charles Bailey 2d, and he has retired for the moment from books and is concentrating on journalism. Mr. Knebel's new one is about a future Vice President of the United States who suddenly discovers that the President is a paranoiac, and who must decide whether to take over the leadership of the Government—and if so, how.

Publishers' Row

The Fenelon Place Journal, a newsletter sent out from "terrible, wicked Darien (Conn.," by the younger members of the family of novelist Richard Bissell, has a news flash. The title of Mr. Bissell's new novel, to be published by McGraw-Hill in March, is "Still Circling Moose Jaw." . . . Only six weeks after its publication by Harper, "The Future of Man," by Pierre Teilhard de Chardin, was in its third printing, with 50,000 copies now in print. . . . The late Dame Edith Sitwell's autobiography will be published by Atheneum in the spring under the title of "Taken Care Of." . . . For collectors of unusual dedications, here's one to be taken on the rocks. It is by J. C. Furnas for "The Life and Times of the Late Demon Rum" (Putnam, late this month) and reads—"To My Good Friend Who Bears Watching CH₃ CH₂ OH." . . . In the annual rows which follow the naming of National Book Award winners, it usually is the fiction judges who are most violently accused of everything from ignorance to nearsightedness. To give everyone time to take aim, here are the judges who will decide the best fiction of 1964—Richard Gilman, professor of philosophy at Carleton College*; R. W. B. Lewis, professor of English and American studies at Yale; Bernard Malamud, novelist and story writer.

*Not to be confused with Richard Gilman, New York literary and drama critic.

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ANEXO XX

AUGUSTO SCHMIDT,
BRAZILIAN LEADER

Poet-Politician Dies at 58—
Founder of Store Chain

Special to The New York Times

RIO DE JANEIRO, Feb. 9.—Augusto Frederico Schmidt, a noted poet, politician and businessman, died here yesterday. He was 58 years old.

Mr. Schmidt's funeral today was attended by hundreds of people associated with him in his varied activities.

As a special representative of President Juscelino Kubitschek in 1959, Mr. Schmidt presented the so-called "Operation Pan-America" plan for massive United States aid to the continent's economic development. His plan, offered at a special meeting of the Council of the Organization of American States in Washington, was not carried out as he outlined it, but the Alliance for Progress has adopted several of its ideas.

Urged Economic Initiative

Mr. Schmidt at that time urged the hemisphere to take the initiative instead of remaining passive in the face of Soviet activity. He warned that "an underdeveloped area is one occupied by the enemy of democracy."

Mr. Schmidt, who combined poetry and business, was one of the founders of the Disco chain of supermarkets, one of Brazil's largest. He was a director of a chemical company that prepared thorium for atomic stockpiling. He held directorships in an insurance company and an importing firm.

In the revolutionary nineteen-thirties Mr. Schmidt founded a publishing house to print the works of the country's new authors. His literary friends included the sociologist, Gilberto Freyre and the novelist Jorge Amado, who wrote the best-sellers "Gabriela," and "Cloves and Cinnamon." Mr. Schmidt's death moved two poets to write requiems.

Mr. Schmidt wrote dramatic press in his newspaper columns for O Globo, exhorting his people to create "The Great Brazil."

Best Known as Poet

He gained his greatest fame for his poetry, which was shadowed by preoccupation with death. His first book of poems was "Song of the Brazilian." His latest work, entitled "I belong to Rio," is a hymn of praise to his native city, which is celebrating its 400th anniversary.

In one of his poems he asked that he not die suddenly but slowly—a request that was not granted. Stricken in his automobile, Mr. Schmidt asked his chauffeur to drive him to the nearby home of a business associate, where he died last evening.

Austregesio de Ataíde, president of the Brazilian Academy of Letters, said: "Few Brazilians had the influence that Mr. Schmidt exercised for the nation's progress and the country's intellectual, literary, political and diplomatic life."

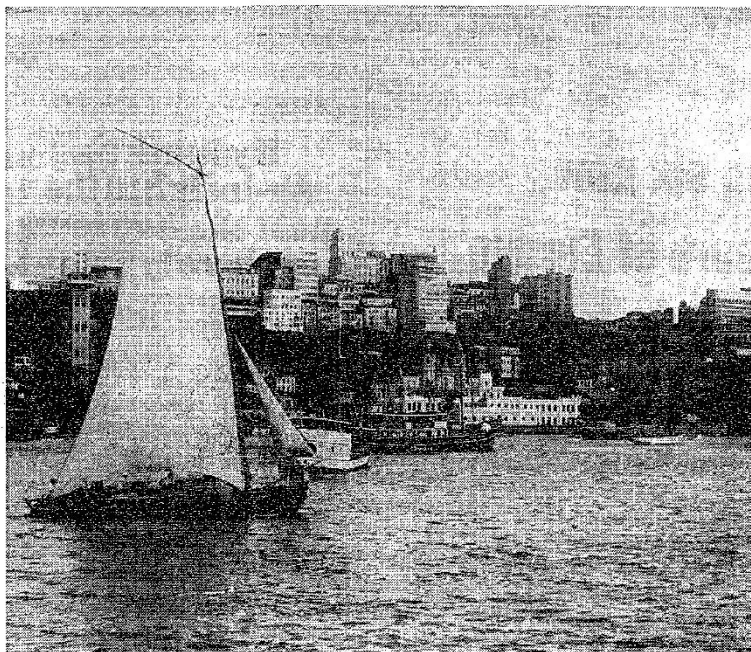
Former President Kubitschek, now living in Paris, said, "Brazil has lost a great man."

Mr. Schmidt is survived by his widow, Yedda Ovalle Lemos, to whom he dedicated one of his best-known poems, "Song of the Night."

The New York Times

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ANEXO XXI



BRAZILIAN BIRTHPLACE—“On the edge of the sea . . . live the sweetest people in Brazil, in Salvador da Bahia.”

AGENCE FRANCE PRESSE

BRAZIL'S BAHIA

Salvador, the Nation's First Capital,
Being 'Rediscovered' by Tourists

By ALLEN YOUNG

SALVADOR, Brazil—Thousands of Brazilians are discovering their own country in the very place it was begun. It is here in the city of Salvador, on the shores of the Bahia de Todos os Santos, or All Saints' Bay.

Bahia, as the city is always called by its 800,000 inhabitants is an old city and the country's first capital. It defies the adjective quaint by being vibrant with the activity of an open, festive, friendly and good-looking people.

This combination of antiquity, modernity, liveliness and the natural beauty of its palm-studded beaches add up to an enchanting innocence.

Bahia, which is 973 miles by paved highway from Rio de Janeiro, retains a certain kind of purity. The Brazilian tourists, perhaps because they are relatively few and perhaps because they are not self-consciously "tourists," have not spoiled or commercialized Bahia. But they come here in significantly growing numbers—by bus (32 hours from Rio for a fare of \$8), plane and car.

The great Brazilian novelist, Jorge Amado, who has a charming house in Salvador, wrote a book about his favorite city some 20 years ago. In it, he said:

"Under an amazingly clear sky, on the edge of the sea or on the hillside where there always blows a caressing breeze, live the sweetest people of Brazil, in the city of Salvador da Bahia."

Religious Festivals

Bahia is perhaps most interesting during its many popular festivals. Most of these holidays are nominally linked to the Roman Catholic Church, but they are, in reality, the remains of a religion brought to Brazil by African slaves centuries ago.

Perhaps the most striking festival is the washing of the church of Nosso Senhor de Bonfim. This is a beautiful ceremony in which thousands of Bahians—some in their Sunday best and some in colorful costumes—symbolically wash the church steps.

Bahian women—the "Baianas"—famous throughout Brazil—have a lovely costume all their own. It includes a colorfully embroidered blouse; huge, thick, white skirts, and strands of seed-and-shell necklaces.

The Baianas can be seen on the streets of Bahia, and sometimes even on the corners of Rio de Janeiro. In both cities,

they sell foods they make; these include bean cakes, coconut candy and *vatapá*. The last-named is a pasty mixture of rice flour, cashews, peanuts, shrimp, fish, coconut milk, onions, pepper, mint, parsley and a strong yellow Bahian oil called *dende*.

The washing of the church of Bonfim takes place on the third Thursday in January. This is followed by the Festival of Bonfim on the weekend and the Festival of the Ribeira on the following Monday.

Throughout February, the people of Bahia pay homage to Yemanjá, the goddess of the seas; in June, festivals are held in honor of São João.

Knife Dance

For all of these festivals, the people take to the streets to eat, drink, dance and make merry. *Capoeira*, a graceful knife dance that is the pride of the Bahian men, can be seen in the streets. People buy peppery hot dogs and boiled crabs to go along with their beer from stands bearing names such as "Heart of Jesus."

Bahia served as Brazil's capital until 1763, when Rio de Janeiro became the seat of the Government. In 1960, the capital was moved inland to Brasília.

The downtown part of Bahia is divided into two distinct parts, the Upper City and the Lower City. They are connected by an elevator, funicular and several circuitous streets.

The Lower City is characterized by a mixture of old Portuguese and very modern architecture. It is the center of commerce of Bahia. Here are the big modern banks and also the Mercado Modelo, or Model Market, with its hundreds of stalls selling everything from smelly, dried fish to carved rosewood statuettes for tourists.

In the Upper City, one finds most of Bahia's old churches, several of them around the area known as Pelourinho. This seems to be the center of activity for the city's dark-skinned population.

The Rua do Chile, nearby, is the city's main shopping street and also the place where the boys look at the girls and the girls look at the boys. This is the Brazilian pastime known as "footing."

Out at Armacao beach, just a half-hour drive from downtown, fishermen use a big net to fish for sleek, silvery horse mackerel. On a sunny summer's morning, the visitor can see the fishermen hauling in catches of 100 or more of the big fish.

ANEXO XXII

Books of The Times

What a Way for a Corpse to Act!

By ELIOT FREMONT-SMITH

THE TWO DEATHS OF QUINCAS WATERYELL. By Jorge Amado. Translated by Barbara Shelby. Illustrated by Emil Antonucci. 87 pages. Knopf. \$3.95.

QUINCAS WATERYELL — or Joaquin Soares da Cunha, as he was known to his distressed family—was dead. He lay on a cot "in his patched old trousers, tattered shirt, and enormous greasy vest and smiled as though enjoying himself hugely." As his daughter stood there, furious at the dead man's disreputable attire, Quincas

seemed to move his big toe, which stuck out through a hole in his sock. And then, as if this weren't irreverent enough, he muttered — or so it seemed — "Viper!" and started whistling a few mischievous notes. What a way for a corpse to act! But it was typical, all too typical, of Quincas. What a blot on the family escutcheon! There was only one thing to do — get the



Jorge Amado

body over to the funeral parlor and have the mortician clean it up, dress it in proper clothes (and change that rascally grin into an expression more somber and dignified — after all, if the family is in mourning, the corpse shouldn't leer!)—and then bury the thing as quickly as possible.

No one could explain how Quincas had come into being. He was once just Joaquin Soares da Cunha, respectable functionary of the Bahia State Rent Board. There was a painting that showed him as "a fine-looking gentleman with a high collar, a black necktie, pointed mustaches, slicked-down hair, and rosy cheeks."

How, the family wondered, could this model of middle-class propriety suddenly, at 50, and without warning, "leave his home, his family, his life-long habits, and his old acquaintances to wander the streets, drink in cheap bars, visit whorehouses, go around dirty and unshaved, live in a filthy hole in the worst part of town, and sleep on an old cot that was falling to pieces?"

But that was what Joaquin had done. It was shocking. And embarrassing. But even more shocking and embarrassing were the newspaper stories in which he was called "Vagabond king of Bahia," "Champion rum-drinker of Salvador," "Tattered philosopher of the marketplace," "Senator of the honky-tonks" and "Patriarch of the prostitutes." Well, the family couldn't really be sorry that he was now dead and almost buried. If only that "scruffy riff-raff" hanging around outside the funeral parlor would go away.

Of course, the riff-raff, Quincas's waterfront pals, knew Quincas better than did his bereft family. They knew, for one thing, that Quincas claimed to be an "old sea dog," by blood-line at least—and like an old sea dog

he had vowed that he was "too tough and ornery for any kind of grave but one: the sea washed in moonlight, the endless ocean."

Now, the vows of old sea dogs, not to mention champion rum-swillers, are not to be sneered at. They should be respected, indeed, (if possible) celebrated. Furthermore, none of his pals could be sure that Quincas was really dead; he was a great one for practical jokes.

And so it happened that Quincas (or Quincas's corpse) disappeared from the funeral parlor and went on a wild tour of his old underworld haunts, guzzling rum (anyway taking it between his lips) and making indecent proposals and filthy observations (it was hard to tell, for all the noise), until it was time for a second try at departure — the details of which the reader will have to discover for himself.

"The Two Deaths of Quincas Wateryell" is what is known as a tall tale, and a delight — a sort of "Old Man and the Sea" as it might have been told by W. C. Fields. In fact, Quincas and Fields share a good many characteristics, including a celebrated dislike of drinking water. (Quincas once gulped some down, thinking it was the purest rum, and let out a horrendous yell, whence his surname.)

The novel is the fourth by Jorge Amado, Brazil's foremost writer, to be published in this country. As usual in the tall tale, false and hypocritical society is the target, but Amado's humor, the genre and makes an ancient legend-type newly winning in a rollicking story that does not seem twice-told.

ANEXO XXIII

The Delightful Odor of Scandal

THE TWO DEATHS OF QUINCAS WATER-YELL. By Jorge Amado. Translated by Barbara Shelby from the Portuguese. "A Monte e o Monte de Quincas Bero Daqua." 97 pp. New York: Alfred A. Knopf, \$3.95.

By DUDLEY FITTS

JORGE AMADO is by long odds the most significant of contemporary Brazilian novelists. A native of Bahia, whose harsh tones color all his work, he brought out his first novel in 1931, at the age of 19. This beginning was squarely in the tradition of naturalist fiction, roughly the school of Zola, and it was to attain its first culmination in "The Violent Land," a passionate and supremely moving novel first published by Knopf in English translation in 1945. Since then, there has been an intermittent attempt to give Amado something approaching his due in English versions; but as it happens so often with Latin-American writers of world stature, his work is more widely disseminated and better known in Europe and Asia than in North America. A pity, for there is real fire here, a powerful force. This new translation should do something to redress the balance.

"The Two Deaths of Quincas Wateryell" is a raucous, impudent little book. Hardly more than a long short story, its dimensions, like its scope, are admirably calculated. The demonstration may be rowdy, but the form is as strict and composed as a theorem in Euclid—whence much of the ironic charm of the narrative. On the surface it would appear to be a tall tale in the familiar American manner—the outrageous

Mr. Fitts is a critic and translator of Latin-American literature.

exaggerations, the tough talk, monstrous felicities of booze and bumbling; an urban proletarian pastoral.

Its hero, too, is familiar enough: the "successful" middleclass citizen, respectable and predictable, who reverts to nature, goes wild. Here, however, Nature is not a matter of Thoreau-like communion with chipmunks and toadstools, but the low bars and devoted-drunk stevedores and fishermen of the waterfront, where our Prodigal Father lives in the odor of scandal. Lives, and dies; for the story hardly gets under way before his wake, when his methy/ated pals circumvent the decorous family mourners and kidnap the corpse. They have the confused impression that the dead man has revived; and such is the strength of the swaying, swagging prose—even in translation!—that the reader half falls under the same spell.

It's almost the story of Tim Finnegan, who sat up in his coffin when the whiskey began to circulate: "Bad cess to yer souls, d'ye think I'm dead?" A resurrection piece, culminating in a wild procession through the slums to the cleansing sea, the place of a second death and burial. Quincas Wateryell, "champion rum-drinker of Salvador . . . tattered philosopher of the marketplace . . . leader of the honky-tonks . . . leader

par excellence," has found the only kind of rest that so valiant and untrammelled a spirit can endure, a diffusion upon the anaerobic waters. *Requiescat.*

The immediate effect is that of the tall tale, the frontier tale, as I have said. On this level, the story is convincingly irresponsible, a fine specimen of its kind. Perhaps inevitably, but none the less unappreciably, much of the apparatus is deployed in such a way as to enforce a recognition of symbols. The tall tale is also a social parable. What is unhappy about it is not the parable impulse itself, the diving below the surface. Rather it is the fact that the symbols themselves so often turn out to be worn counters, the clichés of thought. The drunken paterfamilias, the outraged prim wife, the scandalized relatives, the whore,

a battered but loving mistress, with the heart of gold; the ragged, redolent, credulous, faithfull companions of the bottle, likewise hearts of gold; the middle class shown bankrupt, the proletariat triumphant—all well and good; but how tired, how done to death, these types, these portents!

Anyone who remembers the between-the-wars proletarian novel will feel uncomfortably back home again in these pages, back home and haunted. Perhaps it was inevitable from the start; certainly the allegorical intention was central. Nevertheless, symbols conceived less crudely and handled less expectably would have allowed the tragic and hilarious male space to move in, more room for play. The Social Muse—her name is Mopsita—crashed Wateryell's wake. She should've stood in bed.



"The cleansing sea,"
Printer by José Dora
Pruntesa edition.

ANEXO XXIV

Books of The Times

A Christmas List: Novels

By ELIOT FREMONT-SMITH

ONE of the great indulgences of the early Christmas season—"early" meaning to Dec. 24—is the compiling of Christmas lists. These, of course, reflect only intentions and promises, not their actual fulfillment. Yet list-making does carry its own reward and, for a while, one may bask in the *sense* of accomplishment. "If I say I'm going to do a thing," the adept procrastinator murmurs, "why, it's as good as done. And if it's done," he adds, waving his list aloft as proof, "why not say so?"

What follows is my Christmas list of new fiction read, reviewed and enjoyed during the year. It is offered in the hope that it will help you make *your* list. If you are one of those wise and organized types, you'll act upon it soon. But if you're like me—well, perhaps we'll meet among the crowds on Dec. 24, fighting for that last remaining copy. Actually, this year I've vowed to do my shopping on Dec. 23, so you'd better step lively.

Fourteen Choices

"An American Dream," by Norman Mailer (Dial, \$4.95)—Ridiculous if taken seriously, as the author apparently intends—but as a pop-melodrama full of sex and mayhem, it's fast, suspenseful entertainment. Not for children or grandmothers.

"Avalon," by Anya Seton (Houghton Mifflin, \$5.95)—Solid, enjoyable historical about the Vikings in England, Iceland, Greenland and North America.

"Count Bohemond," by Alfred Duggan (Pantheon, \$4.95)—Beautifully, intelligently written romance set during the First Crusade, by the late master of historical fiction.

"Everything That Rises Must Converge," by Flannery O'Connor (Farrar, Straus & Giroux, \$4.95)—Nine brilliantly executed stories, posthumously published, set in rural Georgia and dealing with extreme moral fates and possibilities.

"I Am the Beautiful Stranger," by Rosalyn Drexler (Grossman, \$4.50)—Eccentric-seeming, but very touching diary-novel about a girl's coming to sensual age in the Bronx about 1940.

"In the Spring the War Ended," by Stephen Linakis (Putnam, \$5.95)—Violent, satirical autobiographical novel about deserters, black-marketeers and the horrors of organized war, set in Europe at the end of World War II. Readers of "Catch-22" may find this a superior novel.

"The Man Who Wrote Dirty Books," by Hal Dressner (Simon & Schuster, \$3.95)—

A wonderful spoof on just what the title says, plus crackpot admirals, cracker-barrel Vermonters, the F.B.I. and the long-suffering United States mail system. One of the few really funny books in a rather arid year.

"The Mandelbaum Gate," by Muriel Spark (Knopf, \$5.95)—Intricately plotted, witty and provocative tale set in Israel, Jordan and the No Man's Land in between.

"The Nightclerk," by Stephen Schneck (Grove, \$4.95)—The obscene imagination of a fat nightclerk in a rundown San Francisco hotel runs amok in this fantastic, farcical and skillfully controlled first novel. Not for the squeamish.

"Of the Farm," by John Updike (Knopf, \$3.95)—The eternal triangle—this time, a man, his second wife and his mother—analyzed with grace and precision in a deeply moving short novel set in rural Pennsylvania. One of the year's best.

"The Painted Bird," by Jerzy Kosinski (Houghton Mifflin, \$4.95)—Searing story, based on reality, of a homeless boy in wartime Poland, victimized by everyone, somehow surviving.

"Roar, Lion, Roar," by Irvin Faust (Random, \$3.95)—Supercontemporary men and women are dissected with wit and relish in ten imaginative stories.

"Square's Progress," by Wilfred Sheed (Farrar, Straus & Giroux, \$4.95)—Square husband and hip wife leave Squaresville, N.J.—he to Greenwich Village, Spain and Tangier, she back home to momma—and eventually return, wiser if not sadder. Good fun for most of the way.

"The Two Deaths of Quincas Wateryell," by Jorge Amado (Knopf, \$3.95)—Delightful, irreverent tale of a very proper Brazilian bureaucrat who leads a double life and hence—it's only logical—must die a double death.

(The list will be concluded with recommended nonfiction titles on Friday.)

The New York Times

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ANEXO XXV

More About Movies

Continued from Page 9

the slightly macabre adventures of a London photographer (Terence Stamp), which is scheduled to start in a week or so. In May or June, Anthony Quinn will star in "The 25th Hour," a drama to be directed by Henri Verneuil on location in Hungary, France and Czechoslovakia. On June 15th, Ponti's "Once Upon a Time," an Italian romantic period piece, starring Sophia Loren and Omar Sharif and directed by Francesco Rosi, starts shooting in Italy.

Next January, Miss Loren, Ponti's wife and favorite actress, will star in "Gabriela," Dalton Trumbo's adaptation of "Gabriela, Clove and Cinnamon," the 1962

novel by Jorge Amado dealing with a Brazilian peasant's romance. Henri Verneuil will direct in Brazil. And, in the summer of 1967, Miss Loren will star as "Mother Cabrini," which will be done here and in Italy.

Aside from the Loren vehicles, Ponti's slate includes "Don't Run Around Naked," a comedy starring Virna Lisi to be directed in Rome beginning in July, by Antonio Guerra. That director also has another warm item titled "The Right of the First Night" as a Ponti assignment. To vary matters, Ponti also is backing "The Train West," a low-budget western to be shot in Spain. And, his M-G-M partners are certain the Ponti "bundle" will grow larger.

The New York Times

Published: April 24, 1966

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ANEXO XXVI

Brazilian Cycle

PLANTATION BOY. By José Lins do Rêgo. Translated from the Portuguese by Emmi Baum. 530 pp. New York; Alfred A. Knopf. \$6.95.

By CHARLES WAGLEY

THIS Portuguese novel introduces to American readers for the first time the work of one of Brazil's outstanding novelists, José Lins do Rêgo, who died in 1957. Lins do Rêgo wrote mainly about the Northeast—a region of Brazil analogous in many ways to the North American South. Like our South, it was once the scene of a plantation economy manned by slaves imported from Africa. Sugar had brought wealth to Northeastern Brazilian planters in the 17th and 18th centuries. But in the 20th century decadence set in, and the region became known for its poverty. The rapid economic development of Brazil has mainly taken place in the south of that country. In Northeastern Brazil, great cities, such as Recife and Fortaleza, contrast strikingly with the backwardness of rural peasants, sharecroppers and plantation workers. Illiteracy and poverty on the plantation combine with a genteel but decadent aristocratic tradition.

Like the North American South, this region of Brazil has produced a talented group of writers who have found in the local social scene a rich literary lode. Best known among these Northeastern novelists is Jorge Amado, whose recently translated novels "Gabriela, Clove and Cinnamon" and "Home Is the Sailor" will be familiar to Americans. Other novelists of the last generation from the Northeast are José Americo de Almeida ("A Bagaceira"), Rachel de Queiroz ("The Three Marias") and Graciliano Ramos ("Angústia").

Mr. Wagley, professor of anthropology, director of the Institute of Latin-American Studies at Columbia, wrote "An Introduction to Brazil."

All are regional novelists, with José Lins do Rêgo occupying a special place. His is a role in fiction similar to that of Gilberto Freyre in social history. The influence of Freyre's books is apparent. Lins do Rêgo was not known as a stylist, as was Graciliano Ramos, or as a magical story-teller as is Jorge Amado. But more than any of the Northeastern novelists, he depicted a distinctive way of life with a keen sensitivity to situation and custom.

No one can understand Northeast Brazil without reading José Lins do Rêgo's "The Sugar Cane Cycle." This consists of five short but inter-related novels that portray both life

on the plantation and city life in Northeastern Brazil during the early years of this century. The present volume includes three of the novels from this cycle, namely "Plantation Boy," "Doidinho" and "Banque." (The other two are "O Moleque Ricardo" and "Usina.") Their central character is Carlos de Melo and the story takes us from his childhood on his grandfather's traditional sugar-cane plantation through his days in a boarding school to his return, as an adult, to the plantation as its manager.

Though José Lins do Rêgo tells an intrinsically interesting story, the special flavor of these novels derives from the regional setting and the wide range of local types. He

describes the gambols of the planter boys and their Negro playmates, as well as other aspects of daily life in the mansion and in the workers' quarters.

In "Plantation Boy" we meet such characters as Colonel Zé Paulino, the dignified plantation patriarch (Carlos' grandfather), whose rantings and verbal abuse the workers accept without rancor—they know he doesn't mean it; Uncle Juca, the patriarch's son, who populates the neighborhood with illegitimate children begotten on the daughters of the workers; Old Sinhazinha, the patriarch's sister-in-law, who dominates the mansion with an iron hand; Old Totonha, an old Negro woman who moves from plantation to plantation telling stories. "When she described a kingdom, it was as if she were talking about some fabulous plantation." There is Aunt Generosa, the Negro woman who had nursed Carlos' mother and who treats the boy as a grandchild; Aunt Galdina, who was born in Africa and came to Brazil as a slave—and a hundred others.

The novels combine two different views. On the one hand they picture the ease and warmth that exist between the white planter families and the workers, who were descendants of slaves. On the other, they show inflections of violence and brutality, of economic and human exploitation. With the possible exception of Gilberto Freyre, José Lins do Rêgo did more to explain the social scene of Northeastern Brazil than any other writer. In "Plantation Boy," one finds a happy meeting of social chronicle with literature. Once more our thanks go to Alfred A. Knopf, as publisher, and Emmi Baum, as translator, for making this modern Brazilian classic available to the English-speaking public.

Portrait by Flavio de Rezende Carvalho.
José Lins do Rêgo.



The New York Times

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ANEXO XXVII

Books of The Times

No Pillars of Society

By THOMAS LASK

SHEPHERDS OF THE NIGHT. By Jorge Amado. Translated from the Portuguese by Harriet de Onis. 364 pages. Knopf. \$5.95.

FOR the three long stories that make up "Shepherds of the Night," Jorge Amado, Brazil's internationally known novelist, has gathered a raffish crew. They are foot-loose and fancy free and fluid in family relationships, shunning responsibility and hating all authority. They would lay down their lives and their money for each other. Anyone else is fair game. Some have steady jobs, more or less; most scrounge around, doing honest work occasionally. Otherwise they garner what they can get by gambling with marked cards and loaded dice or helping run the numbers game. Wherever a dishonest dollar can be made, they can be found. Having no bourgeois feeling about possessions, they also have no guilt feelings about petty crime. Their violence, however, is always a matter of passion, not principle.



Jorge Amado

Mr. Amado likes them; they amuse him and the reader. He admires their complete indifference to the demands of respectable society; their loyalty to each other; their pleasures of drink, bed and companionship, which they do not try to rationalize or explain. If he does not quite come out and say so, he suggests that they are the salt of the earth. My feeling is that they are better company to read about than to be with. In the last of the stories, "The Invasion of Cat Wood," Mr. Amado is most representative.

In that one his contempt for all those who ride the backs of the poor — legislators, judges, the police, newspaper owners, corporation executives—is barely kept within bounds. His deprived folk put up a series of shanties of mud and board on unoccupied land. The owner of the property complains to the police, who try to drive the squatters off and are repulsed.

Origin of a Cause

The whole business immediately becomes a cause. A newspaper publisher sees it as a way of needling the party in power; a reporter as a way of making his own reputation. A police chief, who wants a larger cut of the gambling take, can pose as a defender of law and property by driving out the inhabitants of the shanties. A legislator sees a way of making a name for himself by suggesting that the land be expropriated and housing built.

To top it off, the property owner is not unhappy, because he knows that the government will be a better customer for the land than anyone he can get on the open market. And everyone hides his cynicism and self-

serving interest behind the facade of "Everything for the People." The story is farcically funny, but the gap between rulers and rules is too artificially maintained to make this exercise more than a cartoon.

The most interesting of his trio of tales is "The Christening of Felício." In it Mr. Amado shows how ancient pagan beliefs and non-Christian spirits still hold their place among the poor in Brazil, sometimes side by side, sometimes in a peculiar blend—peculiar to us though not to them.

The father in this story acquires a child he believes his. The child has not been baptized and he is urged to do something about it. He has chosen a godmother, but the choice of the godfather is troublesome. He has a number of good friends, almost blood brothers in fact, each of whom is worthy of the honor and who feels he should receive it. Disturbed, the father goes to Ogun, the votary of a local deity, for advice.

A Logical Choice

The word comes back that the god himself will be the godfather. That sounds comforting until someone wants to know what shape he will come in and what name can be given to the officiating priest. The two faiths, in a moment of crisis, manage to work harmoniously together and the child is baptized. Mr. Amado writes with tongue in cheek, but he seems to be gratified that two such different sets of belief can enjoy common support.

The first of his stories is no more than an anecdote. A man with a reputation as a rake brings back a wife who has snared him. On home soil he begins to resent his bondage. To keep him, the wife tries to make him jealous by enticing the best friend, an unbelievably romantic type. The friend, however, is the soul of honor and insists on telling the husband.

It is not really fair to Mr. Amado to summarize his stories in this fashion. For they depend less on narrative than on the people in them — people with ebullience, earthy ways, solidarity to each other and a kind of cunning that is almost fetching.

End Paper

THE SCANDINAVIANS. By Donald S. Connerly. 590 pages. Simon and Schuster. \$7.95.

Americans may never learn to pronounce properly "ombudsman," "sauna" and "smörgåsbord," but they have taken eagerly to these Scandinavian institutions. Many other concepts—political, moral, cultural—have been developed by Denmark, Norway, Sweden and Finland that are worth investigating, and they can be found in this sympathetic, readable and comprehensive survey.

The opening chapters explore the facts, myths and misconceptions of the most controversial aspects of Scandinavia—"Love in a Cold Climate," "Suicide in the Welfare State" and "The Nanny State" (where even housewives get holidays). The rest of the book digs into the history, character and present life of the individual countries, with a postscript on Iceland. Readers may be surprised and fascinated by how much each nation differs from its neighbors.

RAYMOND ERICSON.

The New York Times

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ANEXO XXVIII



Photograph by Zelia Amado.
Jorge Amado, right, with Alfred Knopf, in Brazil.

The World of the People

SHEPHERDS OF THE NIGHT. By Jorge Amado. Translated by Harriet de Onis from the Portuguese, "Os Pastores da Noite." 364 pp. New York: Alfred A. Knopf. \$5.95.

By JOHN DUNCAN

HERE is a translation of "Shepherds of the Night," the latest addition in English to the work of one of Brazil's most popular novelists. It is a collection of three novellas, with more or less the same cast of characters and the same setting—the author's beloved Bahia.

After a magnificently orchestrated preface describing a nocturnal ramble in the world of the poor, the first novella, "The True Account of the Marriage of Corporal Martin, in All Its Details, With a Wealth of

Incidents and Surprises," describes the married life of its subject and the beautiful Marialva, along with his gradual disenchantment with what would seem to be the ideal life. A local observer of the marriage sums up the situation: "Too good to last." Finally, Martin packs off Marialva to the local sporting house and tastes once again the more varied and chaotic pleasures of bachelorhood.

The second novella, "Interlude of the Christening of Felício, Son of Massu and Benedita," recounts (with a wealth of anthropological detail) the baptism of Massu's son, with the aid of Christian and African deities working in happy harmony. It is a fascinating reportage of the religion of the Bahia region, known only too well as "Black Rome." The third, "The Invasion of Cat Wood," chronicles a battle between squatters and oligarchy. It is an amusing study of power (Continued on Page 38)

MR. DUNCAN is a freelance writer and reviewer with a special interest in Latin-American fiction.

The New York Times

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The World of the People

(Continued from Page 4)

politics and manipulation, written in the author's most vigorous proletarian mode.

Amado's world is that of the People. In this world, everyone is poor, healthy and happy. The poor are the ones who *live*. The rich are sick. Perhaps it is churlish of me to find these ebullient creatures tedious, but I must say that this mindless crowd bored me long before the end of the last novella. Amado's sentimentality on the grand scale leads him to conclusions that are literally unbelievable for a novelist writing in the 1960's. Witness: "This is what the common folk are like, hard nuts to crack; this is what we are like, the people, gay and

stubborn. The upper crust are the ones who are soft, dependent on the drugstore, on barbiturates, ravaged by anxiety and psychoanalysis, full of complexes, from Oedipus to Electra."

All this recalls in a grotesque way the books that were Amado's early models—Dos Passos' "Manhattan Transfer" and Michael Gold's "Jews Without Money." His saving grace, and it is very much in evidence in "Shepherds of the Night," is his compassion, the warm generosity and humor of his spirit. The difficulty, even now, seems to be that he is as much an ideologist as a novelist. He sees classes, not individuals. It is true that his best novel, "The Violent Land," is free of propa-

gandizing, but this is generally not the case. His is a world where instinct, impulse and animal exuberance become the ultimate value, while the whole range of thinking man remains unexamined.

The English version, on the whole, reads well enough—though, once again, I had already steeled myself for the barrage of peculiar words that seem to appear only in translations—"caterwauling," "scamp," "lovey-dovey," "highfalutin," "missus," etc. This seems to be the price the American public has to pay to read such books. Is there a secret dictionary somewhere for translators only? Or is it a manic misuse of the thesaurus?

The New York Times

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ANEXO XXIX

NEW AND RECOMMENDED**Fiction**

Shepherds of the Night, by Jorge Amado. Three novellas concerned with the world of the People by one of Brazil's most popular novelists.

The Party's Over, by Juan Goytisolo. Four stories by a Spanish writer about marriage, their characters mostly Barcelona playboys and wives and mistresses.

The Wood and the Trees, by Mary Elgin. A delightful novel of love, family skeletons, charm—all taking place, for a change, in a non-Freudian world.

The Beautiful World, by Edwin Gilbert. A tongue-in-cheek glance at some people you may think you can identify in jet-age New York.

General

The Arrogance of Power, by J. William Fulbright. The Chairman of the Senate Foreign Relations Committee calls us arrogant, suggests what we should do about it.

Diary of an Art Dealer, by René Gimpel. Fine portraits of both people and places in France and the United States.

Near the Ocean, by Robert Lowell. A collection of poems, half of them translations from Horace, Dante, etc. and the other half original.

Tell Me, Tell Me: Granite, Steel and Other Topics, by Marianne Moore. Poems on a great many subjects indeed, and Miss Moore's first collection since 1959.

The New York Times

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Catholic Church in Bahia Vying With Afro-Brazilian Cult, but Rituals Mingle

Special to The New York Times
SALVADOR, Brazil—Stately white cathedrals and conserv-
 active Roman Catholic priests are the main combatants in a religious war of nerves taking place in this picturesque city in Bahia State, on the northeastern coast of Brazil.

While most of the people who live in this old city are nominally Roman Catholic, a scant minority practice faith as their priests would like. Most are swept up by the citing colorful rituals of dombé, one of the several of African origin that are popular across Brazil. There are 639 terreiros, or places of candomblé worship, registered with the city's Department of Public Security, which licenses the Afro-Brazilian priests and priestesses. Some have more than 400 years old; all have their religious roots in Africa.

The conflict was born when the black slaves who came to Brazil were forced to alter their religion to conform somewhat to Catholic practice. The Catholics in turn found that their faith underwent change.

The festival of Nosso Senhor de Bonfim, recently concluded here, is illustrative of the conflict. It is a festival day, when thousands of devotees line up to deposit their offerings — mirrors, combs, talcum powder, cooked rice—in baskets provided by fishermen. Many write letters to Iemanjá, asking her to solve some sentimental or financial problem.

In the late afternoon dozens of sailboats go out to sea in a procession accompanied by African percussion music, and the presents are deposited in the water. At the same time, Catholic groups have attempted to discourage the festival by the thousands who flock to the

Although the clergy stress the importance of keeping the Catholic doctrine pure, most Bahians believe that Catholicism and candomblé can coexist quite well. For candomblé followers each Afro-Brazilian orixá has its equivalent in the roster of saints.

The potential for conflict in this attitude has frequently been speculated upon in a prize-winning Brazilian film, "O Fagão Negro" (The Black Sword). In the film, a riot erupts when a candomblé priestess who died in January, the storm goddess,

is prohibited entrance to the Church of St. Barbara, the goddess's counterpart. Although Brazil is nominally the world's most populous Catholic country, the ceremony is claimed by the Afro-rooted cult, which have millions of followers.

ANEXO XXXI

HARRIET DE ONIS GETS BOOK PRIZE

Translator of 40 Works Is
Honored by P.E.N. Club

By HENRY RAYMONT

The fifth annual P.E.N. Club award for translations was presented last night to Harriet de Onis, a slight, soft-spoken woman who has translated more than 40 works from Spanish and Portuguese and feels this is not nearly enough.

In receiving the award at the Overseas Press Club, Mrs. de Onis appealed to other writers and to publishers to pay more attention to Latin American literature as a way of improving mutual understanding in the Western Hemisphere.

"Aside from their intrinsic value as artists," she said, "Latin American writers reflect what 200 million people who are so close to us are thinking, feeling, accepting and rejecting. We haven't done nearly enough in recognizing their importance."

Honored for Pioneering

The writers, editors and publishers who attended the P.E.N. Club's annual meeting consider Mr. de Onis and Alfred A. Knopf, who has published most of her translations, pioneers in bringing Latin American authors increasingly to the attention of the American public.

Mrs. de Onis, who was born 68 years ago in Sheldon, Ill., received the award for her latest book, a translation of João Guimarães Rosa's "Sagrana". The book, a collection of nine tales describing life in the villages of Brazil's province of Minas Gerais, was published last year by Knopf.

The award of \$1,000 known as the P.E.N. American Center's Translation Award, was provided by Harry Scherman, chairman of the Book-of-the-Month Club, to help develop the art of translation.

Mrs. de Onis was introduced to the guests at the annual dinner of the writers' association by Herbert Weinstock, her editor at Knopf.

Leaders on Her List

The list of authors whom Mrs. de Onis has translated and promoted in the United States sounded like a survey of the mainstream of Latin American literature over the past three decades. It included Ciro Alegria of Peru, Ricardo Güiraldes of Argentina, German Arciniegas of Colombia, Alejo Carpentier of Cuba, Alfonso Reyes of Mexico and Gilberto Freyre and Jorge Amado of Brazil.

Mrs. de Onis came here last week from San Juan, where her late husband, Federico de Onis, was professor of Spanish literature at the University of Puerto Rico. He had previously taught at Oxford University in England and at Columbia University.

Breaking into a warm smile, Mrs. de Onis compared her award to the honors women received in the early years of the Russian Revolution for having large families.

"Those mothers used to get a gold star for having more than five children," she commented. "Now I feel I've put 40 of them into the world and that's quite a nice feeling."

Mrs. de Onis has one son, Juan, a member of The New York Times bureau at The United Nations, who spent many years as a correspondent in South America.

The New York Times

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ANEXO XXXII

A Christmas Guide for Readers

(Continued from Page 81)
 nedys in the White House. Along the way there are bitter vignettes of the New York Negro literary scene back to the thirties. Washington, United Nations society, the crushing rejection of the American Negro in Africa and "an apocalyptic 'final solution' to the Negro problem, on file in Washington."

THE MANILA ROPE. Vellojo Meri. (Knopf, \$3.95.) "To write simply about the madness, the accidents and haziness, and the supreme anxiety of the battlefield, is always incredibly difficult," and this novel succeeds because it is openly symbolic. Wartime Finland is the setting.

THE MANOR. Isaac Bashevis Singer. (Farrar, Straus & Giroux, \$6.95.) The first part of a longer work "dealing with a small group of Jews in Poland who begin to move out of the ghetto after the defeat of the Polish insurrection against Russian rule in 1863." The importance of choice is the moral of this "effortless chronicle with the effective power of a fable."

THE MASTER AND MARGARITA. Mikhail Bulgakov. (Harper & Row, \$5.95.) Written in 1938, this novel was not published in Russia until last winter, though censored. "Here Faust is seen as a novelist of genius who is packed off to a lunatic asylum for having retold the Passion, according to apocrypha of his own devising." He makes his bargain with the devil—for freedom, and the devil turns Moscow into a lunatic asylum. "A satire of . . . satanic humor . . . provocative in the extreme."

MAY WE BORROW YOUR HUSBAND? And Other Comedies of the Sexual Life. Graham Greene. (Viking, \$4.50.) "The sense of the author at play dominates" this new collection of stories in which "he seems bent on showing us that he can take on Maugham at his own game and do it better."

MIRACLEJACK. Michael Baldwin. (Doubleday, \$4.95.) "In the realistic tradition of allegory," this "breath-taking" novel has as its hero a man who climbs ever higher buildings, "his faith challenging both the law of gravity and the gravity of law," and as his counterpoint a cynical whiskey journalist who narrates the tale to its "unbearably exciting" climax.

MIRACLE OF THE ROSE. Jean Genet. (Grove, \$7.50.) Life through death, saintliness by way of sin, and freedom in imprisonment are the themes of this autobiographical anti-

novel of free-association by the "Saint" who has made a religion of evil. A stylist and a "minor magician in the weaving of words."

MULATA. Miguel Angel Asturias. (Seymour Lawrence-Delacorte, \$7.95.) By this year's winner of the Nobel Prize, about a mestizo couple's bizarre apprenticeship in the priesthood of witchcraft. "Layers of myth making up a grand final myth" form this "unleashed freely associative novel that at once a retelling of an old Guatemalan fable and a surrealist gloss of that same fable: the marriage of the sun and the moon."

NO LAUGHING MATTER. Angus Wilson. (Viking, \$6.95.) The varied fortunes of a family traced through several generations from before World War I to the present day, in a comedy that is a "paradigm of the history of 20th century England." "Wilson handles his large dramatic personae with astonishing skill. . . . It is hard to think of anyone currently writing fiction in English who commands such technical virtuosity."

NO PLACE FOR AN ANGEL. Elizabeth Spencer. (McGraw-Hill, \$5.95.) A "wise and intricate" novel of two much-traveling American marriages, linked by an "in provident, impractical, intense" sculptor of angels. Perhaps too intricate in her manipulation of time sequences, nevertheless "as a stylist, Miss Spencer is one of the best we have."

ON THE YARD. Malcolm Braly. (Little, Brown, \$3.95.) "Institutions corrupt; total institutions corrupt totally" is the aphorism that emerges to different degrees in the characters of this "taxonomic study of the corruptions of . . . San Quentin," where the author served time. "He sticks to blunt specifics to make his case and makes it with an earnestness that is nevertheless complex and profound."

THE OTHER SIDE OF THE MIRROR. Enrique Anderson Imbert. With an introduction by Isabel Reade and a foreword by J. Cary Davis. (University of Southern Illinois, \$5.95.) "Imagination, intensity and metaphor dominate such technical virtuosity."

(Continued on Page 83)



IN BERRY'S WORLD. (Four Winds Press, \$4.95) we enter the world of Jim Berry, syndicated cartoonist. It also is the world of social comment in many phases—thoughts on LBJ, mini-skirts, the CIA, the hippies, timely stuff in general. The cartoons as a whole are aimed at bringing a smile from the reader rather than a belly laugh, and a good many of them succeed.

(Continued from Page 82)

nate these 40-odd pieces" by the Argentine critic, historian and teacher who "must also be acknowledged as one of Spanish America's foremost authors of fantastic literature."

OVER THE MOUNTAINS. Pamela Frankau. (Random, \$5.95.) An escape story set in 1940 Europe forms the concluding act of three in the modern morality play that began "with dash and sparkle" in "Sing for Your Supper" and continued in "Slaves of the Lamp." A large cast handled with admirable dexterity.

A PERSONAL ANTHOLOGY. Jorge Luis Borges. Edited and with a foreword by Anthony Kerrigan. (Grove, \$5.) Stories by a "strange and marvelous" writer belatedly recognized in this country as "the greatest living Spanish-language writer." "One always ends up comparing Borges to Kafka. . . . Each is obsessed by the same enigma: the fabulous complexity of the universe confronting man's ridiculously inadequate attempts at unraveling it."

POIL DE CAROTTE. Jules Renard. With the Original Illustrations by Felix Vallotton. (Walker, \$4.95.) Two score autobiographical short stories about a tough little provincial French boy, the French version of Huck Finn, written in the 1890's by a very French realist. "It is not the view of the French that has been sold to tourists all these years . . . closer to the view Frenchmen have of themselves."

THE PYRAMID. William Golding. (Harcourt, Brace & World, \$4.50.) Three stories about life during the 1930's in "Stilbourne," a small town near Salisbury, are three steps in a pyramidal attack on science as destroyer of love and free will. "Certainly more humane, exploratory, and life-size than its predecessors. . . . less Old Testament, more New Testament."

THE RAVISHING OF LOLSTEIN. Marguerite Duras. (Grove, \$3.95.) Time, and a present and remembered triangle, are the elusive context of a story that is "brilliant technically," with a "remarkable objective style, full of strange contrasts, sudden insights and haunting images."

REMORSE. Alba De Cespedes. (Doubleday, \$5.95.) A "master stylist" and one of Italy's foremost [woman] novelists explores the "anguish of the 'new' woman, corroded by ennui and adrift in the

complexities of her narcissism."

REPORT FROM THE RED WINDMILL. Hiram Haydn. (Harcourt, Brace & World, \$5.95.) An allegoric Dantean exploration of a nightclub underworld in which the hero searches for his alter ego. Haydn "uses the images, language and concepts of the 20th century to create a world that is both a parody and a true reflection of reality in the United States."

THE RIOT. Frank Ellis. (Coward-McCann, \$4.95.) With "irresistible momentum and fascination" an angry prison incident develops from gesture to riot and self-inflicted defeat. "Represents prison life superbly."

SHEPHERDS OF THE NIGHT. Jorge Amado. (Knopf, \$5.95.) An exuberant, sentimental trio of novellas set in the Bahia region of Brazil. Some "fascinating repertoires" of local religion, politics and social customs.

THE SOLDIER'S ART. Anthony Powell. (Little, Brown, \$4.95.) The eighth volume of "The Music of Time," in which the saga of British middle-to-upper-middle-class life reaches wartime, 1941. "Substantial and solid, as well as delightful, vivid, living, funny, moving. . . ."

STORIES AND TEXTS FOR NOTHING. Samuel Beckett. (Grove, \$5.) "Vintage Beckett . . . the Beckett narrator at his most engaged and his most isolated, at his beginning and his end. . . . His creatures move in an older world of horse-drawn cabs, oil lamps, greatcoats and bowlers. Man is the primary machine of motion in that world. . . . Acutely simple diction burns the sometimes commonplace content down to a rare and beautiful music."

THE THIRD BOOK ABOUT ACHIM. Uwe Johnson. (Harcourt, Brace & World, \$5.75.) A West German writer finds himself writing an official biography of an East German public hero. "Contemporary Germany is Johnson's all-purpose modern symbol of confused modern motives, social forces that drive people frantic, and frustrations in communication. . . . This novel about the writing of a book that cannot be written investigates the crisis of language as communication."

THE THIRD POLICEMAN. Flann O'Brien. (Walker, \$4.95.) Has "finally come to life 27 years after it was written and a year or so after death, with the dead man telling the comic and terrifying

(Continued on Page 84)

ANEXO XXXIII

Book Trade Upset by Changes in Ownership, Size and Staff

BY HENRY RAYMOND

The speaker looked at his audience at the Harvard Club with mock earnestness and then began his announcement in a flat, businesslike tone:

"Bennett Cerf has just resigned from Random House to become president of Grove Press. Alfred A. Knopf has taken over Simon and Schuster."

The speaker was Dick Schap, columnist of The Chicago Sun-Times's literary supplement, "Book Week." The occasion was a recent meeting of some 120 members of the Publishers' Publicity Association, an organization of publicly directors of book publishing houses.

The joking remarks were greeted by the slightly nervous laughter evoked by a too-closing-to-the-truth-for-comfort feeling. Mr. Schap's "announcements" reflected the mood of suspense and uncertainty that has plagued much of the publishing world in the wake of a new round of mergers, corporate realignments and changes in executive editorial positions.

Industry's 'Growing Pains'

Publishers and editors, assessing the situation in recent interviews by The New York Times, generally agree that the changes manifest the "growing pains" book publishing is suffering as it evolves from small family businesses into multimillion-dollar corporations. Events in the last few months have made it plain that the process of adjusting to the new order will be long, probably painful and most certainly expensive.

Some of the recent economic problems have been attributed to erroneous assumption that the Federal Government would continue to pump about \$150-million a year into the industry by purchasing books for schools and libraries. This failed to materialize, however, because some of the funds were diverted to the Vietnam war.

Another problem has been posed by overextension of the paperback industry. Some houses published too many paperbacks without adequate sales outlets; others spent large amounts to promote books that never caught on with the public.

While this may be a far cry from the rosy expectations of the big electronics corporations had when they began to move into the book world some years ago, publishing still emerges as a flourishing, vital \$2.5-billion industry, more than double what it was 10 years ago.

Resignations Follow Mergers

Financial statistics, however, are not always the most accurate barometers of mood in an industry. Some of the strongest impact of the current corporate expansion has been in the intangible, personal area of style and outlook of the men who dominate the book trade.

"After being for centuries the product of an entrepreneurial craft, publishing has become



James H. Silberstein



Robert Gottlieb



John Cowles Jr.

part of the technostucture of the new industrial state," said Kurt Enoch, a 72-year-old publisher who was a leader in paperback books in Europe and America and is now a New York publishing consultant. "We know that mergers would produce some changes, but the upheaval we have seen in recent weeks has never before happened in publishing."

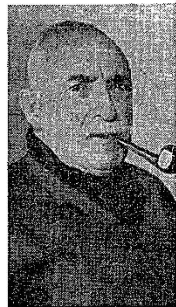
Since January alone, some of the major corporate acquisitions were: Little, Brown & Co., the 127-year-old Boston firm, by Time, Inc., for \$17-million; Ginn & Co., the Boston textbook publisher, by the Xerox Corporation, for \$107-million; Grosset & Dunlap, by the National General Corporation, for \$9-million.

During the same period, the publishing world was shaken by more than a dozen resignations and other changes in top editorial positions. Mostly they involved experienced editors who, disenchanted with the policies of the big corporations, sought the more intimate atmosphere of smaller concerns. In some instances, however, editors and other executives simply went from one big house to another big house in quest of greater opportunity.

Decades of Change

The transition of publishing from a genteel craft into big business began in the nineteenth century, when several publishing houses merged or sold stock to the public to finance their expansion, but there have rarely been so many changes in executive positions at one time. Qualified observers generally see these changes as the eruption of pressures that had been building up in some editorial staffs ever since those houses went public or merged with corporations more interested in textbooks than in trade books—the term applied to books of general interest.

Many of the largest textbook publishers—houses like Crowell, Collier, Macmillan, Harcourt, Brace & World, Holt, Rinehart



Alfred A. Knopf



Bennett Cerf

and Winston and Harper & Row—grew from small, traditional publishing houses that once depended on trade books for their primary income.

At Random House, now a subsidiary of the Radio Corporation of America, and at Holt, Rinehart and Winston, a subsidiary of the Columbia Broadcasting System, officials insist the mergers have affected neither the quality nor the editorial independence of their operations.

But spokesmen for some of the dwindling number of privately owned publishing houses—such as Atheneum Publishers, Charles Scribner's Sons, Viking Press, E. P. Dutton and Farrar, Straus & Giroux—were clearly doubtful about the literary prospects of the bigger houses which had become public corporations or merged with one of the industrial empires.

"It seems clear to me that the accent has been increasingly on profits and less on prestige soon after the mergers," the publisher of one smaller house said. "I can't see how it will be possible for them

to retain the intimate relations with their authors, so crucial to good publishing, when editors are being shuffled around like department store clerks."

Recent executive shuffles have included a number of highly respected editors known for their devotion to good writing and for working with outstanding American authors in developing ideas for books. These were:

Evvan W. Thomas 2d, executive vice president and editor in chief of Harper & Row, who resigned to join W. W. Norton.

Garthur A. Cohen, who resigned as vice president and editor in chief of Holt, Rinehart and Winston, and last weekend joined E. P. Dutton, a smaller, privately owned house.

Robert Gottlieb, vice president and editor in chief at Simon & Schuster, who left for a similar position at Alfred A. Knopf, a division of Random House.

In other major changes, John Macrae 3d, executive editor of Harper & Row, resigned to take charge of his family's company, E. P. Dutton; Richard W. Kislak, a vice president and director of Random House, resigned to establish his own consulting firm, and Donald I. Fine, assistant vice president of the Dell Publishing Company, resigned over a dispute with his publisher, Mrs. Helen Meyer.

There have also been persistent rumors in the past weeks that William Jovanovich, the energetic 48-year-old president of Harcourt, Brace & World, may retire because of a recent illness.

A Team Was Hired Away

"It's like musical chairs, except they don't seem to be able to stop the music," commented Michael Simon Bessie, president of Atheneum. "I certainly would not bet my last dollar that the changes we've been

witnessing will be over by the end of the year."

Possibly the most striking change was that of Mr. Gottlieb, who took with him Simon & Schuster's top editorial production team: Anthony Schulte, an associate publisher, and Nina Bourne, vice president in charge of advertising. The three worked together for more than a decade fashioning such best sellers as Joseph Heller's "Catch-22," Bruce Jay Friedman's "Stern" and "A Mother's Kisses," Robert Grignton's "The Secret of Santa Vittoria" and Chaim Potok's "The Chosen."

The three were wooed and hired as an ensemble for Knopf by Robert Bernstein, president of Random House. Although the shift was publicly hailed by Bennett Cerf, chairman of the board of Random House, Alfred A. Knopf, who at 70 continues to head his publishing house, said he had never before met the editor or any of his associates.

The Gottlieb affair and its ramifications were seen as an illustration of how the dilemma of succession which afflicts almost every family-owned enterprise, is hitting the old publishing houses when control passes from strong-willed older men with a deep feeling for tradition to a new generation geared to technological development and new tastes.

Importance of Continuity

Mr. Knopf, whom H. L. Mencken called "the perfect publisher" has been noted in his distinguished career for bringing such writers as Thomas Mann, Albert Camus and Jorge Amado into American bookstores. Although his division of Random House currently publishes a number of temporary novelists, including Shirley Hazzard and John Updike, the Random House management and some of its younger editors apparently want to move faster than Mr. Knopf has been prepared to in developing new American writers.

Some of Mr. Knopf's associates have conceded privately that while he built one of the finest publishing houses in the United States, he was less successful in grooming a successor. His only son, Alfred Jr., left the family concern in 1950 to start Atheneum with Mr. Bessie and Hiram Haydn, a former editor of Random House who has since left Atheneum for Harcourt, Brace & World. Although Mr. Gottlieb assumed his new position as executive vice president and editor in chief of Alfred A. Knopf almost two weeks ago, he has so far had no editorial meetings with Mr. Knopf.

An editor in the concern has described Mr. Knopf as still irritated over the manner in which Mr. Gottlieb, Mr. Schulte and Miss Bourne were hired. He is said to attribute the executive changes to pressure brought on Mr. Cerf and Mr. Bernstein by R. C. A.

Size Said to Bring Benefits

Mr. Cerf, on the other hand, has defended the big corporation's influence over Random House, stating it has made possible "more and better books" since the merger became effective in May, 1966.

There seems to be wide agreement within Random House that executive succession has been more smoothly planned than at Knopf and at many other publishing houses. Insiders have characterized the change as moving from the centralized direction of Mr. Cerf, who is 69, and Donald S. Klopfer, his 66-year-old associate, to a collective leadership of younger men with more specific financial and editorial duties.

In recent months, Mr. Cerf

has made it plain that, as president, the 45-year-old Mr. Bernstein will assume increasingly the business responsibilities of the company; financial matters have been entrusted to Charles Anthony Wimpeier, treasurer and Mr. Klopfer's stepson, and editorial policies will be directed by James H. Silberman, who, at 40, has just been promoted to editor in chief.

Similar structural changes to modernize management have been undertaken by Harper & Row since Melvin L. Arnold became president last August. At the climax of a drastic executive shake-up, Mr. Arnold recently appointed Winthrop Knowlton, a former Assistant Secretary of the Treasury, as executive vice president and his top assistant.

The appointment, widely interpreted as consolidating the financial orientation of the 150-year-old publishing house since it went public three years ago, precipitated Mr. Thomas's resignation and touched off rumors of a major crisis within the editorial staff.

Mr. Arnold insisted, however, that the situation had stabilized with the promotion of Cass Canfield Sr., the 70-year-old publisher, who had been a dominant personality in the publishing industry for more than four decades. Mr. Canfield remained with the house as a senior editor.

Authors May Follow Editors

There were some officials at Harper & Row who saw the recent developments as an almost inevitable result of the retirement from the board last August of Cass Canfield Sr., the 70-year-old publisher, who had been a dominant personality in the publishing industry for more than four decades. Mr. Canfield remained with the house as a senior editor.

"Some of us preferred the more personal atmosphere when Cass Sr. ran the show," one Harper editor commented. "Now the emphasis is on efficiency and profits, which may suit some authors but may alienate others."

Other management officials at Harper & Row, however, said Mr. Canfield's imprint will continue through his son, Cass Jr., and through John Cowles Jr., a board member and one of the principal stockholders, who is married to Mr. Canfield's stepdaughter, Mr. Cowles, editor of The Minneapolis Star and Tribune, last year acquired 90 per cent of the stock of Harper's magazine, in addition.

How many authors will change publishers as a result of the moves of their editors is uncertain. While virtually all writers have contracts with publishing houses, those who have close relationships with their editors tend to follow when they move to another house.

One preponderant theme among authors and editors is that literature and quality publishing can survive mergers only if new managements respect good books and give editors enough independence.

"The new corporations must become convinced that publishing can remain idiosyncratic enough and still be profitable," said Peter Rittner, a vice president at Macmillan which, as a partner of the expanding Crowell-Collier empire, has increased its list from 550 to 682 new titles during the last year.

"To be in this business," Mr. Rittner added, "they must assume a new personality that can function within the art. It requires taste, an understanding of authors and of the problems that go into writing, and a massive dose of patience."

The New York Times

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ANEXO XXXIV

Latin Writers Stirring Up
U.S. Publishers' Interest

By HENRY RAYMONT

Harper & Row believes it has a best seller on its winter list with a novel by the Colombian author Gabriel García Márquez, "One Hundred Years of Solitude." It has already caused a literary furor in Latin America and Europe.

Farrar, Straus & Giroux has overcome political barriers to acquire the first novel of one of Cuba's leading writers, José Lezama Lima's "Paradiso."

E. P. Dutton is planning to publish next fall the first of eight volumes containing the complete works of Argentina's best-known essayist, Jorge Luis Borges.

These are but three examples of a new and growing interest by publishers here in Latin-American authors, particularly in the younger generation, which includes such intellectual revolutionaries as García Márquez, Carlos Fuentes of Mexico and Mario Vargas Llosa of Peru.

Hard-Cover Edition Due

The interest is marked by the current issue of *TriQuarterly*, a national journal of arts and letters published by Northwestern University. The 505-page issue devoted to current Latin-American literature and co-edited by the prize-winning Chilean novelist José Donoso will be reprinted in a hard-cover edition next month by Dutton.

An introductory essay by Emir Rodríguez Monegal, a lecturer at Yale University, traces the new experimental writing from García Márquez, Guillermo Cabrera Infante, a Cuban writer living in London, and Julio Cortázar of Argentina, to the earlier innovators who are already known in United States literary circles. Among those in the latter group are Pablo Neruda and Nicanor Parra, the Chilean poets; Alejo Carpentier of Cuba, Miguel Ángel Asturias of Guatemala, winner of the 1967 Nobel Prize for literature, and Mr. Borges.

"The audacity of many of these novelists," he wrote, "the rabidly experimental quality of some of their work, the evident freshness of the youngest, should not, however, make the reader forget that this 'movement' is firmly rooted in the immediate past."

Bearing Knopf Imprint

Because of the language hurdle and a relative lack of interest in Latin America until a few years ago most of the area's writers were the domain of Alfred A. Knopf and a few university presses. Mr. Knopf and his late wife, Blanche, were the first publishers to travel widely in South America bringing to American bookstores such noted Brazilian authors as Mario de Andrade, Guimarães Rosa, Jorge Amado, Gilberto Freyre and Erico Veríssimo.

In keeping with this tradition, next spring Knopf plans to publish "Quarup," the prize-winning novel by Antonio Calado on the conditions of the Indians in the northeast of Brazil.

But now a dozen other major publishing houses are vying for Latin-American authors with the same eagerness that had been shown for the works of Jean-Paul Sartre, Albert Camus, Günther Grass and Max Frisch.

"We are certain that Gar-

cia Márquez will cause the same sensation as some of the postwar French and German writers brought to the American literary scene," Cass Canfield Jr., his editor at Harper & Row said yesterday.

"One Hundred Years of Solitude" is a witty fantasy about a mythical rural community in Colombia founded by a Col. Aureliano Buendía who tells his story in the style of the Arabian Nights. The book is being translated by Gregory Rabasa, a professor of romance languages at Queens College. He won the National Book Award last year for his translation of Cortázar's "Hopscotch."

Harper & Row is also preparing to publish Mr. Cabrera Infante's novel "Three Tired Tigers," which won the Seix Barral prize of Spain but was banned in Cuba as "counter-revolutionary."

To obtain world English-language rights for Mr. Lezama's novel "Paradiso," Roger Straus Jr., president of Farrar, Straus & Giroux, worked through Gallimard, the author's French publisher.

"We couldn't get the manuscript from Cuba because they feared it would be stopped by the United States Post Office," Mr. Straus explained. So I telephoned Lezama and got his approval to use the French manuscript." (In the past, United States postal authorities have intercepted printed material and books from Cuba.)

In addition to publishing the collected works of Mr. Borges, Dutton is preparing "The Treason of Rita Hayworth," Manuel Puig's novel about the fantasies of a young boy in an Argentine town, an anthology of Mexican poetry and a new work by Mr. Donoso.

Other Books Due

Next month, Pantheon will publish Mr. Cortázar's "Chronopios and Famas." Charles Scribner's Sons just issued "The Shipyard" by the Uruguayan Carlos Onetti and is planning to issue "The Laws of the Night" by the Argentine novelist Hector Alvarez—who writes as Murena—in the spring of 1970.

Manuel Mujica Lainez's "Bomarzo," the epic novel used by the Argentine composer Alberto Ginastera for his opera, will be published next spring by Simon and Schuster. Another major Argentine work, "On Heroes and Tombs," by the leading novelist, Ernesto Sabato, will be issued by Holt, Rinehart & Winston.

In the fall, Harcourt, Brace & World plans to appear with a modern Spanish-language reader with short stories by García Márquez, Donoso, Cortázar, Borges, Fuentes and Juan Rulfo.

Much of this upsurge in publishing Latin-American writers has been stimulated by the Center for Inter-American Relations and the Ford Foundation, which have helped finance translations and provide editorial advice to a number of publishing houses.

"All that was really required was an initial impulse," José Castillo, director of the center's literature program, said yesterday. "There is an immense interest in Latin America now that the American publishers have realized that our authors are not only good writers but also relevant to the contemporary scene."

ANEXO XXXV

Books of The Times

Between the Decent and the Unseemly

By WALTER CLEMONS

DONA FLOR AND HER TWO HUSBANDS. A Moral and Amorous Tale. By Jorge Amado. Translated from the Portuguese by Harriet de Onis. 553 pages. Alfred A. Knopf. \$6.95.

WHATEVER the rest of us may make of it, "Dona Flor and Her Two Husbands" should set Stalin spinning in his grave. Jorge Amado was awarded a Stalin Peace Prize in 1951 for his "stern and wrathful" earlier novels about the hard life of Brazilian workers. (Only one of these, "The Violent Land,"

was published here, in 1945. Among the untranslated others was one forbiddingly entitled "Sweat.") The Daily Worker congratulated Mr. Amado on the fact that "his writings have nothing in common with those 'exotic' novels of tortuous vacillation" of which some of his Latin-American contemporaries were guilty. Mr. Amado strayed from socialist



Sascha Harnisch
Jorge Amado

realism in 1958 with the amiable, sentimental — and decidedly exotic — "Gabriela, Clove and Cinnamon." Though it was primarily a sexy pipedream about a perfect cook and ideal mistress, "Gabriela" was still to some extent a socio-political novel about changes in Bahia during the cacao boom of the nineteen-twenties. Mr. Amado's newest book is unabashedly personal, an indolent comic fantasy with no visible political dimension at all. This is description, not complaint: "Dona Flor and Her Two Husbands" is a more interesting novel than the popular "Gabriela."

Congratulations Not in Order

After several pages of introductory curlicues—dedications to nine friends of the author, three epigraphs, a letter to "Dear Friend Jorge Amado" from his heroine, ornate mock-heroic title and part-title pages, etc.—the story gets under way during carnival in Bahia with the abrupt death of a notorious gambler, Vadinho, while dancing a samba "with that exemplary enthusiasm he brought to everything he did except work."

Vadinho's widow, Dona Flor, respectable proprietress of the Cooking School of Savor and Art, is congratulated by her neighbors on her release from marriage to a bum who lied and cheated and stayed out all night in brothels and casinos. While she listens with apparent docility to their advice to forget him, Dona Flor's secret

is that she adored Vadinho and is desolate without him.

During the first months of her widowhood she tries to resume her life and the story keeps trying to move forward in the present, only to slip helplessly backward into Dona Flor's bittersweet past. This is finely done. It is also very funny, particularly Vadinho's courtship of Flor under the baleful eye of her mother, who is "as majestic as a turkey" and popularly known as "plague, famine, and war" among her acquaintances.

In time a happy second marriage to a kind and eminently suitable middle-aged druggist, Dr. Teodoro, rescues Dona Flor from her condition of "feigned mourning rotting in desire," but fails to prevent the lewd reappearance of Vadinho from beyond the grave. One evening after a party, without surprise, "as though she had been expecting him," Dona Flor finds Vadinho stretched out naked on her bed awaiting her.

At this point in the story a direr apparition than Vadinho reared up in my view: that of "naughty" Thorne Smith and his unrevivable ectoplasmic romps. (The movies based on them are another matter.) Mr. Amado succeeds because the fantastic last quarter of his book explores character rather than exploiting a gimmick; and because his Bahia is not a prefab backdrop but a densely specific community soaked in the superstitions of *candomblé*.

A Believable Woman

In this solidly created world, Dona Flor is a believable woman split between the decent and the unseemly. Dr. Teodoro, the returned Vadinho lectures her, "protects your virtue, your honor, your respect among people. He is your outer face, I your inner. . . . We are your two husbands, your two faces, your yes and your no. . . . For me your longing, your secret desire, your deep-buried wantonness, your hoarse cry. For him, the leftovers, the expenses, the day on duty at the drugstore, your grateful respect, the noble side."

The humor here is that the confident Vadinho, with his talk of "leftovers," is over-simple. Dr. Teodoro is not just a symbolic prig, but a gentleman with a strong sensual nature of his own. His wedding night with Dona Flor, during which two respectable citizens overcome their embarrassment at revealing their lust for each other, is a masterly scene of humane comedy. At the end of the novel, Dona Flor is in the happy possession of both husbands. "All this took place; let him who will believe."

Mr. Amado's targets are uncontroversial. (Will all "spiteful enemies of fun and laughter" please stand up?) The busy reader is warned that he is a leisurely writer and 550 pages is really too long for the story he has to tell. But "Dona Flor and Her Two Husbands" is a very likable book.

The New York Times

Published: August 14, 1969

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ANEXO XXXVI

Encores were optional on Wednesday

Dona Flor And Her Two Husbands

By Jorge Amado.
Translated
from the Portuguese
by Harriet de Onis.
553 pp. New York:
Alfred A. Knopf. \$6.95.

By DAVID GALLAGHER

For the average citizen of São Paulo or Rio, the North-East of Brazil is an area of calamitous suffering he is happy never to have visited. And if this vast, arid region, inhabited by nearly 17 million Brazilians, ever pricks his conscience, it will be to some extent due to the work of three novelists of the North-East, José Lins do Rego, Graciliano Ramos and Jorge Amado.

Amado's early books were renowned for the militant socialist realism he brought to bear, as a member of the Communist party and follower of Luis Carlos Prestes. The relative permissiveness of the Soviet thaw radically altered his writing over the last 13 years. In 1958, he wrote "Gabriela, Clove and Cinnamon," an ebulliently exotic book in which social postures were abandoned and characters were paraded with more emphasis on their eccentricities than their suffering. "Dona Flor and Her Two Husbands," a novel about sex and gambling, is in much the same vein.

The problems of the North-East are scarcely mentioned. This time, Amado has nothing to tell us about the dire consequences of mass labor migration to the cities. Nor does he record the agonizing effects of the North-East's droughts, or the fact that less than five per cent of the schoolchildren in the North-East finish their primary education. In his new novel, we see the North-East from the inside, through the eyes of its humbler inhabitants, people whose primary interests are the latest film at the local movie house, the prospects of success at roulette or with a handsome *mulatta*, the latest serial on the radio—and, not

Mr. Gallagher, a freelance critic and essayist, is a fellow of St. Antony's College, Oxford.

least, the marriage, widowhood and remarriage of everyone's favorite neighbor Dona Flor Dos Guimarães.

The novel's villain is Dona Rozilda, Dona Flor's mother, and her villainy lies in the fact that she is a scheming social climber. The hero is Dona Flor's reckless first husband, a handsome rogue named Vadinho, whom no *mulatta* has ever been known to resist, who is so charming that no man can refuse to lend him money. Usually, he lavishes the loan on a game of baccarat. If he wins, he throws a party; if he loses, that's too bad; another creditor will be found. When he dies, he dies dancing the samba.

No one who knows Brazil need be reminded that this is an immensely happy country, even in the North-East. Practically everyone in Amado's galaxy of characters exudes a reckless *joie de vivre*. There are innumerable penniless playboys, pranksters and gamblers; dissolute mayors presiding over towns with retinues of voluptuous *mulattas*; lascivious priests; gossiping crones downing glasses of rum at their relatives' wakes. Among them all, Vadinho towers. When he dies, Dona Flor forgets the hours she lived in solitude, while he caroused with any woman in Bahia lucky enough to have him, or squandered money she had painfully saved for a new radio. She can remember only his artistry in bed.

A respected cooking instructress, expert at preparing stewed turtle and fricassee of lizard, she finds her bereavement hard to bear. Erotic nightmares invade her sleep. Widowhood, she finds, is "outwardly all chastity, inwardly a pool of dung." Fortunately the local pharmacist, Dr. Teodoro, is eager to console her, and Dona Flor is glad to accept his proposal of a second marriage.

Dr. Teodoro gives her stability and fidelity. Dr. Teodoro is a solemn man, determined to fulfill his marital obligations, albeit a little predictably: "On Wednesdays and Saturdays, at ten o'clock, give or take a minute, Dr. Teodoro took his wife in upright ardor and unfailing pleasure, always with an encore on Saturday, optional on Wednesday."

Despite which, Dona Flor continues to have lewd visions. Vadinho, a rascal even in death, appears stark naked and irresistible at the foot of her bed. Soon she is forced to yield to his lascivious ghost. For "Coupling is a blessed thing, it was God who ordered it. 'Go and couple, my children, go and have babies' was what He

said, and it was one of the best things He did."

In the past few decades the shamanistic traditions of Latin America (usually in countries where there is a strong Negro influence or a living Indian culture) have been skillfully exploited in literature. Fantasy in many Latin American novels is a real, active dimension in the characters' lives—and, just as the characters themselves ignore the boundaries between reality and imagination, so for the reader, too, real events slip almost imperceptibly into magic. In "Dona Flor and Her Two Husbands" it is the Devil-God Exu who resuscitates the body of Vadinho and restores it to Dona Flor, to distract her from her second husband. "Exu," Amado tells us, "drinks only one thing—straight rum. At the crossroads, he waits sitting upon the night to take the most difficult road, the narrowest, the most winding, the bad road—for all Exu wants is to frolic, to make mischief. . . . Exu, Vadinho's patron deity." As Vadinho explains to Dona Flor, Dr. Teodoro "protects your virtue. He is your outward face, I your inner, the lover whom you can't bear to evade. . . . To be happy, you need both of us. . . . The rest is deceit and hypocrisy."

It is easy to see that the Yoruba deities of Brazil have done a therapeutic service to Dona Flor in resurrecting Vadinho and removing her deceitful inhibitions—a service performed by classical deities in much modern literature. Magic plays another role, that of wish-fulfilling retributions. Just as in Miguel Angel Asturias's novel "Strong Wind" a cyclone summoned by the local shaman levels the exploiting American banana plantations of Guatemala, so in "Dona Flor" the magic of Exu is deployed to avenge the exploitation of the local roulette wheel. During his lifetime, Vadinho lost a small fortune on his favorite number, 17. With magical powers acquired in death, he is able to ruin the casino by causing 17 to come up with miraculous regularity, after whispering to his cronies that they should stake every cent they can borrow on it.

"Dona Flor and Her Two Husbands" is a remarkable novel for the coolness with which the author is able to impose his extraordinary characters on us. Like them, we learn to take exoticism and magic in our stride. It is a pity that Amado mars his achievement by often writing flatly, without discipline or tension. His refreshing exuberance is diminished by the novel's almost aggressive repetitiveness. Cut to half its size, it would have been a better book. ■

The New York Times

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ANEXO XXXVII

*Theater: Brazilians Offer a Legend in Bossa Nova***Arena Conta Zumbi' at St. Clement's Church**

ARENA CONTA ZUMBI, a play by Augusto Boal and Gianfrancesco Guarnieri with music by Edu Lobo. Performed by the Arena Theater of São Paulo, Brazil, in Portuguese with a cunning narrative in English; musical direction by Theo do Barros; staged by Mr. Boal. Presented by the Theater of Latin America, At St. Clement's Church, 423 West 46th Street.

The company: Lima Duarte, Renato Consorte, Antonio Pedro, Rodrigo Santiago, Cecilia Thumin, Zezinha Duboc, Germano Batista, Vera Regina, Theo do Barros, José Alves, Anunciacao.

By HENRY RAYMONT

THREE low-key Brazilian instrumentalists and eight singing actors tried out the Afro-bossa nova on their first American audience last night, wondering if the rock-obsessed generation had left any room for the jazz-tinged variant of the samba.

They hardly expected to duplicate the kind of frenzy generated by the raucous rock and soul music that drew more than 400,000 youths to the Woodstock Festival last weekend. Modestly, they chose to appear at the 150-seat St. Clement's Episcopal Church at 423 West 46th Street.

But the capacity audience, including many long-haired and bearded youths, moved happily with the syncopated rhythms of the sambas, choros, marchas and other Afro-Brazilian tunes that made up the songs and choruses of the Arena Theater of São Paulo's American debut.

Their production, "Arena Conta Zumbi" ("Arena tells about Zumbi"), is an exciting romp of a musical play dramatizing the 17th-century slave uprising led by Zumbi and his sons and grandsons in northeast Brazil.

Outwardly, the plot—written by Augusto Boal and Gianfrancesco Guarnieri—might impress American audiences as a Brazilian version of William Styron's "The Confessions of Nat Turner" set to music.

But the Portuguese dia-



Members of the Arena Theater group of São Paulo in "Ave Maria," from "Arena Conta Zumbi." From left are Cecilia Thumin, Vera Regina, Zezinha Duboc and Lima Duarte.

logue, written in 1965—a year after Brazil's military seized power—is peppered with allusions to the present situation, such as Lima Duarte's comical pleading "No, Mr. C.I.A.," when an official spots him as a possible dissenter while the enfeebled governor exhorts landowners to crush the rebellious slaves.

The object of the political satire is to suggest the analogy between the colonial empire's suppression of the slaves in 1695, and the military junta's stiff controls on Brazil's freedom of expression 270 years later.

Beyond the political implications, the play reflects the humor, social tolerance and passionate humanism that have marked Brazil's history since the colonial era, and have helped accommodation to win over violence in every major crisis.

The company, directed by Mr. Boal since it started 10 years ago, displayed a pro-

fessional cohesion with the musicians that made the performance electrifying. One must mention Renato Consorte, the curly actor who shuttles between the roles of Zumbi and the governor, changing his voice from a gusty baritone to an affected falsetto, and the transformation always is amazingly apt.

The two-act musical was performed on the converted church's bare stage without even the help of multimedia aides, so popular in Off Broadway productions these days. Instead, the cast relied on natural grace and refreshing vitality to dramatize the story of Zumbi through songs, dance and pantomime.

The score, a taut fusion of Brazilian folk and popular music, was written by Edu Lobo, one of Brazil's best-known composers of bossa nova. It was compellingly performed by Theo do Barros,

guitar; Anunciacao, percussion, and José Alves, double bass.

The New York performances—which, it is hoped, will be extended to Washington and some university campuses—are sponsored by the Theater of Latin America, Inc., with the help of a grant from the Rockefeller Brothers Fund.

By a coincidence, the play began its two-week run just as literary critics were hailing a new Brazilian novel, "Doña Flor and Her Two Husbands," by Jorge Amado, translated by Harriet de Onis. The book, published by Alfred A. Knopf, is a superbly alive portrait of Brazilian society.

Together, the two events may help whittle down what Augusto Frederico Schmidt, Brazil's foremost modern lyrical poet, described as "the wall of silence" that has kept the United States from learning more about his country's culture and psychology.

The New York Times

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ANEXO XXXVIII

Miller Opens PEN Congress in France

By FRANCIS BROWN
Special to The New York Times

MENTON, France, Sept. 15—Arthur Miller, who is retiring as president, made an appeal for youth today as he opened the 36th international congress of the PEN Club in Menton's neo-Renaissance Palais del Oro.

"The young writer who speaks for today and tomorrow," the American playwright told his middle-aged audience in a brief extemporaneous address, "should have the imagination to go out into the highways, byways and ghettos to make it apparent that the writer belongs to the street and not to the power."

Mr. Miller, who has been president of the group representing poets, essayists and novelists for four years, will be succeeded by Pierre Emmanuel, French poet. The international PEN was founded in 1920 and now has more than 80 centers in 51 countries, with a membership of 8,500.

Forty countries, including delegations from Estonia and Lithuania in exile, are represented at the congress. Exactly how many PEN members are present is a matter of conjecture, for the congress is so loosely organized that a nose count is hard to come by. Some members were unable to reach the Côte d'Azur on time be-

cause of a national railway strike.

In any case, there is a suggestion of a United Nations in the assembly hall, with its expanse of desks and head sets for simultaneous translation. There is also the sense of the gulf between East and West. That has been no different from previous PEN congresses, whether held in New York, as in 1966, or in Abidjan, Ivory Coast, as in 1967.

It was felt, for example, in the meeting of the executive committee yesterday when the name of the 53-year-old Mr. Emmanuel was brought forward as the successor to Mr. Miller as international president.

Mr. Emmanuel has written many volumes of verse, is a member of the French Academy and has been a visiting professor at Harvard and Johns Hopkins Universities. He is at present the director of the International Association for Freedom and Culture.

Because the association is the successor to the Congress for Cultural Freedom, which received support from the Central Intelligence Agency in the United States, he has been under attack in the French press as one who, at PEN, would revive the cold war. This attack was continued in the executive committee, although ultimately Mr. Emmanuel was unanimously elected president, with only the

delegate from Bulgaria abstaining.

There was no Czechoslovak delegation at the congress, although representatives were present from Hungary, Rumania, East Germany, Poland and Bulgaria. The Soviet Union was not represented, and there were no Soviet observers, because it was apparently expected that the defection of Anatoly V. Kuznetsov would be discussed. It was not.

The theme of the current congress is "Literature in the Age of Leisure." But it was difficult to make such a broad subject specific.

Besides, André Chamson of the French Academy and a former international president, told the congress today that human contact was much more important than all the discussions that could arise. The thought was that in the corners of the Palais and on the sidewalk cafes the delegates ought to keep company with one another and with headliners like the Brazilian novelist Jorge Amado or the head of the American PEN Club, Charles Flood, or English writers like Rosamond Lehmann and Alec Waugh.

The congress ends Thursday afternoon. Some of the delegates will continue their discussion of literature in the age of leisure during a junket to Corsica, a homage to Napoleon.

The New York Times

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ANEXO XXXIX

Thousands Throng U.S. Center In Lisbon to Look at Moon Rock

Special to The New York Times

LISBON, Dec. 20—No one here can recall so much curiosity at all levels of the Portuguese society about an American goodwill mission.

Some 60,000 people flocked to see the show here this week and 400 leaders of Portuguese scientific, military and educational world, as well as the president of the republic, showed up for the opening of the first American cultural center in Portugal.

The star of the show was a drab, 34.1 gram piece of lunar rock from the Apollo 11 journey to the moon, brought here for the opening.

The climax of the moon-rock's eight-day visit was an appearance on Portugal's most popular television show, "Zip-Zip," a two-hour audience participation variety program, which is said to be viewed by half of the country's nine million inhabitants.

For the first time in his career, Portugal's indomitable comedian, Raul Solnado, the show's producer, could find no quip. "I feel as excited as I did when the astronauts first landed on the moon," he said. "This is something I never expected to see in my life."

The Brazilian author, Jorge Amado, also appearing on "Zip-Zip" this week, was equally impressed. "It's a small piece of moon but conveys more than the imagination can reach," he said.

Most of the 500 people in the studio audience went onstage to examine the tiny, fine-grain crystalline rock, which was presented by a pretty blonde secretary from the United States Embassy, Bernadette McCarron of Jersey City.

Lisbon's intellectual press

showed disdain over such ado about a pebble. "Zip-Zip" ended with the pagan ritual of the adoration of a stone," snapped the liberal *Diario de Lisboa*. Another liberal daily, *A Capital*, wrote: "Beside the astonishing world on the stage, the fragment of the moon looked like only an old potsherd."

Visitors comments were varied. "This is another imperialist trick," growled a Portuguese student. "It's out of this world," sighed an artist. "The U.S. space program will be a great boon for humanity," said a scientist.

Generally, the Portuguese were flattered to be among the first Europeans to see the lunar rock. The rock came here from Moscow last week accompanied by a United States State Department courier. It took off for Washington today to have its plastic dome polished and then will be sent to Prague.

The New York Times

Published: December 21, 1969

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ANEXO XL

Fled the drought, drowned in the flood

Of Men And Crabs

By Josué de Castro.
Translated from the Portuguese
by Susan Hertelendy.
190 pp. New York:
The Vanguard Press. \$5.95.

By GREGORY RABASSA

New Orleans has its streetcar named Desire, but Recife, in Brazil's Northeast, has its bus named Pleasures. Closer to the heart of this tale of poverty, however, is another section of the city called Afogados, the drowned. Since Recife is built on the confluence of the rivers Capiberibe and Beberibe and is crossed by a network of estuaries and canals (the Dutch ruled here for a time), the city has quite naturally and quite banally been called the Venice of Brazil. Only recently, as the 20th century oozes into Venice, has the comparison been apt. Along the waterways and on the mudflats of Recife live people caught up in the crab cycle, a seemingly perfect symbiosis comparable in logic only to the snake who disappears by swallowing himself from the tail up: man eats crab, man defecates in river, crab eats feces, man eats crab, and so on.

The marginal people who live in hovels on the river bank in a kind of unreal Eden of poverty are for the most part the victims too of yet another and more widespread natural cycle of the Northeast, that of drought and flood. Driven by devastating periods of heat and lack of water from their barren native region, the upland *sertão* of the interior, they move to the more lush coastal regions where there is an abundance of water (unpotable) and little work. As the cycle turns, it rains in the backlands and the émigrés are wiped out in their new homes by the floods that result in the delta. There is a touch of Darwin in reverse here as people return to the sea to grub for a living where brackish water meets primal soil and the mysterious, sexual mangrove plant seems to be the only form of life suited to that border world.

Josué de Castro is known for studies of poverty such as his "Geography of Hunger." Now, like Gilberto Freyre and many other Bra-

Mr. Rabassa is professor of Romance languages at Queens College and was a Fulbright-Hays Fellow in Brazil in 1965-66.

zilian social scientists, he has decided to try his hand at fiction. He is more successful than the others, for he has chosen the genre best suited to what he has set out to show: the simple tale, ingenuous and without great depth of character, that creates archetypes whose roots lie in the picaresque novel and the medieval Portuguese folktale.

Exiled for some time by the reigning military dictatorship, de Castro depends on nostalgia to temper the anger he feels, broadening the scope of his theme of hunger to include all of God's innocent poor. His richness of feeling brings the tale dangerously close to bathos, but the types he has created save it with their color, so that the reader is affected, and if he does not come out with a feeling of righteous wrath, he does come away with a feeling which is more potent and effective—a deep bone-weariness brought on by the shabby egotists who have created and who guard the society that lives off these wretches just as they live off the crabs.

"Of Men and Crabs" is a tale of childhood, and it centers about young João Paulo, the surviving son of Zé Luis, who has fled the drought with his family to settle in the nest of shoreline hovels called Stubborn Hamlet. The boy comes to know all its strange inhabitants, and it is through him that we see them: Cosme the cripple, who becomes ever-wiser as his body shrinks and his head seems to enlarge; Chico, the leper raftman, who comes out only at night except when his people need him. There is also Father Aristides the priest, who has a particular craving for the *guaiamu* crab. Experience has taught him that the crabs only come out during storms, and in a scene worthy of Jorge Amado at his best, we see the priest holding an umbrella and beating a drum while João Paulo runs about with a watering-can to lure the creatures out of their holes.

As might be imagined, the tale ends in tragedy for João Paulo, who disappears during a disastrous flood which wipes out the settlement. One is left with a deep feeling of hopelessness at the end. The Brazilian Establishment has never been notably eleemosynary and the revolutionary spirit of the poor has been sporadic, limited, and usually the product of the charisma of some outstanding exception; so the hopeless feeling of this tale is not limited to the effects of contemporary political and social repression. This story of Recife could have been set just as well in Calcutta, Seville, or any number of other cities, but Josué de Castro has stayed close to home, where he has combined knowledge and experience to weave this pathetic tale.

The warm and lyrical tone of the boy's story is maintained throughout, due in large measure to Susan Hertelendy's excellent translation, a model of sensitive and sensible choice. ■

The New York Times

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ANEXO XLI

*In Bahia, it's living theater***Tent of Miracles**

By Jorge Amado.
Translated by Barbara Shelby.
380 pp. New York:
Alfred A. Knopf. \$7.95.

By GREGORY RABASSA

So much of the color and life of the Brazilian city of Bahia has been harvested by Jorge Amado in his latest phase that one suspects he must be cutting the rowen in this, his latest tale. The wild, frolicking pace we now expect from Amado is used here, however, to deflate one of Brazil's more vaunted myths, that of racial harmony. Even a casual look at some of the 19th-century ideologies that have survived in Brazil will reveal the taint of Gobineau, and they often display an even fiercer virulence.

"Tent of Miracles" is the tale of an alert Bahian mulatto who serves as a messenger at the Medical School at the turn of the century but also dabbles in folkloric writing and is an adept of the Afro-Brazilian rites of *candomblé*. This Pedro Archanjo has also delved into the ancestry of old Bahian families and found a goodly admixture of African blood. He discovers that his archenemy, the racist Prof. Nilo Argolo, is actually his distant cousin through a common black ancestor. Yet these revelations are never published, for the police raid the Tent of Miracles, a shop run by Pedro's best friend, and destroy its printing press and haul Pedro off to jail.

This story is told in the present, 100 years after Pedro's birth, by one Fausto Pena, a caricature of the Brazilian type called a *cabide de emprégos* (literally a "coatrack of jobs," or jack-of-all-trades). He is narrating it, we learn, at the insistence of one Prof. James D. Levenson, Columbia University anthropologist and Nobel Prize winner. (Just as Bahians are doubtless seeking to identify the many real people hidden behind Amado's local characters, so American Brazilianists must also be pondering the identity of each trait of this composite scholar.) The central irony of the book is that Pedro has retroactively become an honored son of Bahia. Since

Gregory Rabassa teaches Brazilian literature at Queens College and wrote "The Five Faces of Love in Jorge Amado's Bahian Novels."

Levenson, a foreign notable, has "discovered" him and hailed him as a great "proto-anthropologist," the city is celebrating the centenary of his birth. Though he had been persecuted when alive, he is celebrated now that African ceremonies are tolerated and even extolled from lofty places that are themselves, of course, free of "contamination." There is a feeling in all this that Jorge Amado may be hinting at new persecutions of a somewhat different color.

Despite the attraction of Amado's picaresque satire and the inclusion of a most useful glossary at the end, I fear that neophytes in things Bahian (and that would include many native Brazilians) will find themselves frequently at sea and unable to follow the tale. At these points the book becomes something of a textbook and vocabulary exercise. It is too bad that Amado has let this happen, for his theme here is his strongest since his first phase of heavy-handed protest. What is missing in this book is the tightness of his masterpiece, the novella "The Two Deaths of Quincas Wateryell."

The race question in Brazil has mostly been evaded by her writers. The dreary official line has always been geared to public relations, while Rio's famous carnival too often reminds one of those excursions in the twenties up to Harlem's Cotton Club, where blacks were not admitted except on stage. "Tent of Miracles" does give the American reader a look into Afro-Brazilian life, and Amado's forthright espousal of racial mixture is most refreshing in these Neanderthal times of ever-reductive tribalism. His book also shows that ethnic identification among African descendants in Brazil is comparable to that of European descendants in the United States.

Another Brazilian novelist, Antônio Olinto, has written a book on this subject ("The Water House," published in England) but it lacks the sly protest (of events past) of Amado's novel. "Tent of Miracles" is a most enjoyable romp, puckish and bawdy a good deal of the time, but a more stringent picture of the race issue requires the anger of an Eldridge Cleaver, and the colonels in charge have artfully divided and dispersed anger to the four winds.

Since academics most often take delight in poking at translations, I want to stress that Barbara Shelby writes as if she were Jorge Amado's *paradros*, or double, with a tone in English that is the perfect match for the sassy style of the Portuguese. ■

The New York Times

Published: October 24, 1971
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ANEXO XLII

Neruda Hails New Gains In Latin Literary Trends

By HENRY RAYMONT

Latin-American writing is relentlessly moving to the center of the world's literary scene and such novelties as Gabriel Garcia Marquez and Ernesto Sabato have displayed "greater vitality and imagination than anything since the great Russian novels" of the 19th century, according to Pablo Neruda, Chile's Nobel Prize-winning poet.

One explanation for this conviction, which Mr. Neruda concedes is not wholly dispassionate, is the search for answers to the political chaos and social injustices that prevail on the American continent.

The 68-year-old poet made this literary assessment the central theme of a talk he gave to a writing seminar at Columbia University Thursday night, as well as in speeches, private talks and an interview during his visit here, which ends today when he returns to Paris.

The poet's appearance at the Faculty Room at Columbia's Low Library drew a capacity audience of students, as well as some internationally known writers, among them Max Frisch, the Swiss novelist, and Jacov Lind, the Israeli author. Mr. Neruda, dressed in a conservative brown suit, sat behind a table directly below a huge head of Buddha, which bore a striking resemblance to the poet's brooding and enigmatic expression.

Speaking in halting English, he said he was "very encouraged" to find that North Americans had become more aware of the literary trends in their neighbor republics.

"In the last years the young novelists have reached a great climax," he said. He called Garcia Marquez's "One Hundred Years of Solitude," the story of a mythical Colombian town, "perhaps the greatest revelation in the Spanish language since the 'Don Quijote' of Cervantes."

Among other contemporary writers he cited were Mr. Sabato, an Argentine author whose novel, "Between Heroes and Tombs," was a best seller in Europe, Julio Cortazar also of Argentina, Carlos Fuentes

of Mexico, Juan Rulfo and Mario Vargas Llosa of Peru, Juan Carlos Onetti of Uruguay, Fernando Alegria of Chile, Alejo Carpentier and Lezama Lima of Cuba and Jorge Amado and Guimaraes Rosa of Brazil.

Contradictions of Societies

"Like many of your writers," Mr. Neruda told the students, "they are struggling to find new meanings in the tremendous contradictions of their societies, giving their talent without reserve to the cause of peace and social change."

When a bushy-haired young man challenged the poet for what he called "your obsession with Chile and Latin-American revolution," suggesting that the trend was "a universal type of thing," Mr. Neruda smiled, adjusted his big, owlsh glasses, and replied:

"We are perhaps all guilty of drawing our material from local experience. But then in our tradition the most localist of all books has been the most universal book—a book about a place called La Mancha."

Mr. Neruda's well-known impatience with literary criticism came to the surface when he was asked to discuss "the sense of rootedness" in his writings and whether he agreed with a critical appraisal that he was the father of antipoetry.

"Poems have to be made from the experience at hand, not the things you cite," he replied. "I am not the father of poetry nor the father of antipoetry."

In introducing the poet, Frank MacShane, dean of Columbia's School of Arts, praised him as "a man of artistic and political integrity who honors us with his presence." The session began with Mr. Neruda declaiming four of his poems with Robert Bly, wearing a Chilean poncho, and Selden Rodman, reading their translations.

On the eve of Mr. Neruda's departure, Farrar, Straus & Giroux, the publishing house, announced it had acquired exclusive world English-language rights for six books of his poetry and for an autobiographical work to be published late in 1973.

The New York Times

Published: April 15, 1972

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ANEXO XLIII

Sao Paulo Biennial: Seeds of Growth

By MARVINE HOWE
Special to The New York Times

SAO PAULO, Brazil—Four years ago, when a large number of national and international artists boycotted the Sao Paulo Biennial in protest against Brazil's military regime and the repression of intellectuals and artists, the show ran into serious problems. Prominent by their absence at the

last two events were artists from the Netherlands, Sweden and the United States.

But organizers of the 12th Biennial, which will open Oct. 5 and run through November, hope to make it sufficiently exciting to break down the boycott and to add a new dimension to the biennial.

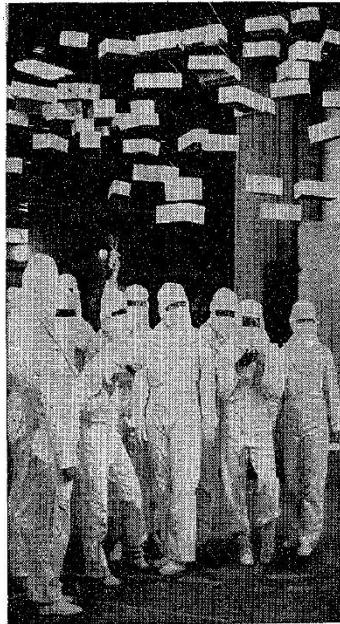
"We feel it is very important to have the participation of American artists because they are in the vanguard and have tremendous vitality," said Antonio Bento, a biennial committee member and president of the Brazilian branch of the International Association of Art Critics.

He insisted there would be no governmental censorship, except perhaps on works judged pornographic. Brazil, like most Latin American countries, is basically puritanical in these matters, he added.

Francisco Matarazzo Sobrinho, founder and president of the biennial, announced recently that this year's show would emphasize mass communication. The biennial, he said, would aim to end the isolation of artists, bring cultural influences to the general public and break the barrier that separates art from other human activities.

In line with the biennial's new directions, there will also be debates on raising soccer to the ranks of art.

"The ancient Greeks considered sport an art, and so should we," said Mr. Bento.



A happening at São Paulo's Salon of Contemporary Art, which may be seen at this year's Biennial.

There will really be two biennials this year: the traditional halls with paintings, sculpture, engravings and objects by artists from around the world, and then what is called "a laboratory of ideas," turned over to group and individual artistic experiments with symposiums, debates, research and other events.

Some of the new themes accepted by the biennial committee include experiments in communications based on Marshall McLuhan's research, the artistic application of diapositives in psychology and psychiatry, the study of behavior and gestures of the human body, man's environment, the use of multiples

in apartment decoration and town planning, models for theaters, ballets and concerts, the creation of a universal folklore and experiments in television communication in the United States.

Specific Brazilian proposals include the study of a model "agrícola," or rural hamlet, in the Amazon, civic centers in São Paulo and the art of soccer.

"We hope with the reorganization, the biennial will again play the role of pioneer and give new impetus to Brazilian arts," Mr. Bento said.

The Brazilian art scene appears in need of stimulus. At the beginning of the year, Rio de Janeiro's leading newspaper, *Jornal do Brasil*, published a grim survey of the arts, concluding that creativity in every field from music to the plastic arts was being stifled by Government censorship and self-censorship.

"We've stopped growing," said one of Brazil's leading playwrights, the 38-year-old Flavio Rangel, who pointed to 1938-66 as the fertile period in Brazilian arts, with the bossa nova, the new cinema and theater.

Mr. Rangel is director of the Brazilian version of "Man of La Mancha," a box-office hit in São Paulo last season that opened this week with much fanfare in Rio. The Rio opening was a doubly important event because it inaugurated the new Adolpho Bloch Theater, built by the publisher of *Manchete*, a popular picture magazine. Rio had been losing out to São Paulo as a cultural center because of the lack of a good medium-sized theater.

The Brazilian "Man of La Mancha," less romantic than the original United States portrayal, gives greater emphasis to Cervantes. In his introductory text, Mr. Rangel pays tribute to Cervantes and all intellectuals who have suffered for their ideals, from Sophocles and Garcia Lorca to Solzhenitsyn.

The lyrics were skillfully translated by Chico Buarque de Holanda, a singer and composer, who sailed the score with his own militant idealism. The stars of the show are the stage veterans Paulo Autran and Bibi Ferreira and Grande Otelo, who is probably the world's first black Sancho Panza.

"We're trying to say very little things, any way we can," Mr. Rangel said recently. He explained that he sought to put on foreign plays that were "applicable to the Brazilian scene" because the Government found it more difficult to ban them.

There is an increasingly long list of Brazilian plays banned or changed by the censors. A severe blow to the theater world was the recent decision by Plínio Marcos, the playwright, to abandon his career because all of his plays had been banned. Mr. Marcos, who wrote strongly of the crude life in Brazil's favelas, or shantytowns, stages shows in São Paulo nightclubs.

Only such consecrated authors as Erico Verissimo and Jorge Amado can allow themselves to take certain liberties with political or erotic themes.

This season, Mr. Amado brought out what some critics say is his greatest work, "Tereza Baptista Tired of War." Tereza is an indomitable prostitute, who takes her place in Amado's gallery of unforgettable women, beside Dona Flor and Gabriela. "Tereza Baptista" is a major publishing event in this country, where the average edition of a book runs 2,000 copies. The first edition of Tereza ran 100,000 copies and nearly sold out in a couple of weeks. There are plans for a second edition.

ANEXO XLIV

Paperbacks Of the Month

Fiction

Breakfast of Champions

By Kurt Vonnegut Jr.
Delta, \$2.65.

Last year Kurt Vonnegut celebrated his 50th birthday with this giant brainwash, clearing his head by throwing out acquired ideas and, in the course of it, liberating characters from some of his previous books ("Slaughterhouse Five," "Mother Night," and so it goes). His object in "Breakfast of Champions" was to tell Hoover, a rich Pontiac dealer who goes berserk in late middle age, shooting up everyone and everything in sight, including his own son. This he accomplishes with a sharp eye for contemporary lunacies and the style of a writer who can make despair hilarious. An "explosive meditation," Nora Sayre called it, that "ranks with Vonnegut's best."

The Castle

By Franz Kafka.
Schocken Books, \$2.45.
Vintage Books, \$2.45.

When Franz Kafka died in 1925, he left the manuscripts of several allegorical novels with his friend Max Brod and asked that he burn them. Happily Brod did no such thing. One of them, "The Castle," was published five years later in a superb English translation by Willa and Edwin Muir. The story of a pilgrim known only as K., and his endless, unavailing struggle through a maze of encounters to gain admittance to a castle, it was inevitably called by American reviewers "a modern Pilgrim's Progress." Today there is no doubt about it: it is one of the classics of 20th-century literature. These new paperback editions are based on the greatly expanded text of the 1946 definitive German edition — the added material translated by Eithne Wilkins and Ernst Kaiser — and there is a "homage" written by Thomas Mann in 1940. The text of both editions is identical, their formats equally attractive; the Schocken edition will sit handsomely on a library shelf, the Vintage edi-

tion slip comfortably into a large coat pocket.

The City Boy

By Herman Wouk.
Pocket Books, \$1.25.

Back in that olden time when there was a President named Coolidge, a despicably bright 11-year-old boy from New York named Herbie Bookbinder pursued a 10-year-old redheaded minx named Lucille Glass to camp in the Berkshires. During the long hot summer that followed, Herbie learned many things: about a remarkable horse named Clever Sam, about the dishonesties of the adult world as personified by Mr. Gauss, the camp owner, and about the ways of the human heart as embodied in Lucille. Obviously the author of "The Caine Mutiny" and "Marjorie Morningstar" was having a great bath in nostalgia when he wrote this book in 1948, and so will countless readers of a certain age who read it now, half a century after it more or less happened.

England Made Me

By Graham Greene.
Pocket Books, \$1.25.

Graham Greene had just passed 30 and was still divid-

ing his time between journalism and entertaining tales of suspense when he ventured this first serious, reflective novel, "England Made Me," published in 1935, is a somewhat cynical, somewhat psychological story of skulduggery in the world of big business. The center of Greene's interest—"hero" is hardly the word — is a rat and ne'er-do-well named Anthony Farrant, whose twin sister Kate undertakes to make something of him and in the doing manipulates the affairs of an international tycoon for whom she works. Percy Hutchinson, *The Times's* reviewer, was impressed by the suspense Greene maintained, by his psychological insights into the three principal characters, but felt that too often he dealt in "shadowboxing, not delivering the final punch."

Girls at War

By Chinua Achebe.
Fawcett, \$1.25.

Chinua Achebe laments that it took him 20 years to harvest these dozen short stories. Their locale is Achebe's homeland, Nigeria, their concern is the various ways in which the old Africa interacts with the new; their hallmarks are irony, wit and complexity. "Achebe is a

Gabriela, Clove and Cinnamon

By Jorge Amado.
Avon/Bard, \$1.95.

North American readers have precious few chances to look at the dynamic giant of the New World's southern half through the eyes of a gifted novelist. "Gabriela, Clove and Cinnamon," first published in

The New York Times

Published: May 12, 1974

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ANEXO XLV

HIGHER PAY URGED
FOR TRANSLATORSP. E. N. at Latin Conference,
Asks Recognition Through
Credits, Cash, Royalties

By PETER KUHSS

A translator is a "missionary force," Jerzy Koslowski, novelist-president of the American Center of P. E. N., said yesterday. The international writers' group was cosponsoring a Latin American Translation Conference, asserting that without translators "our world would be parochial and impoverished," and urging more recognition and reward for them.

The cosponsor was the Center for Inter-American Relations at its headquarters, 280 Park Avenue at 60th Street. One of the 40 participants, Thomas Colchin, a Brooklyn College instructor in comparative literature, said he had been trying for five years to interest United States publishers in translating the Brazilian novel "Macunaima," by Mario de Andrade. Three publishers he said told him that the way they evaluated Latin-American literature was to see a previous French translation. That has been a traditional odyssey, Ronald Christ, editor of the center's three-times-a-year Review, observed—but the center has been changing the course.

Since 1970, Mr. Christ said, the center has been scouting fiction in Latin America, making readers reports and recommendations to United States publishers, finding translators—and even offering grants to help defray the extra costs involved.

Investing Funds:

To help, the center has invested some \$50,000 of its funds from lectures and gifts from foundations, corporations and individuals, he said. Only two Latin-American novels have yet had "best-seller status" here according to publisher reports he said—"One Hundred Years of Solitude" by Gabriel Garcia Marquez of Colombia, and "Galeata, Clave and Gnamon," by Jorge Amado of Brazil.

On display at the center, however, were a number of books that even has begun publishing here in paperback—for instance, "The Book of Imaginary Beings" by Jorge Luis Borges of Argentina, "Betrayed" by Rita Hayworth, by Manuel Prieg of Argentina, "22 A Model Kit" by Julio Cortazar of Argentina and "The Green House" by Mario Vargas Llosa of Peru.

The center has published two bibliographies—"Latin America: Fiction and Poetry in Translation," with 224 titles from Spanish and Portuguese through 1963, available in English, to which a new edition next year is to add about 100; and "Caribbean Fiction and Poetry," with 127 titles through 1970.

Buchana Shilby, of the United States Information Agency, flew in from Costa Rica to join the conference session Monday, yesterday and today. A translator who has made available Russian works such as "The Third Bank of the River," by Jose Guimaraes Rosa, and "Mother and Son," by Gilberto Freyre, Miss Shilby exhorted the group.

"Spread the gospel—you learn more about a country by reading a novel than anything else."

Upholding the Cause

The director of the conference, which is partly supported by a grant from the National Endowment for the Arts, is Gregory Rabassa, professor of Romance languages at Queens College, translator of 12 books from Spanish and Portuguese.

Upholding the cause of translation, Mr. Rabassa decried the idea that literature must be read in the original language. Such arguments, he said, have "killed a lot of opportunities for reading."

"When did you last read the Bible in Hebrew?" he offered in rebuttal. He suggested the anti-translation arguments came from language professors "who are just as merciful as anyone else and want students."

Translators, even with inflation, average only about \$3,000 to \$4,000 for a book that may take as much as a year's work, Mr. Rabassa said.

In the coming year, he is achieving a translator's goal—he is to get a contract for royalties, instead of just a flat fee, for translating "Fundador," by Nelson Rodrigues of Brazil, to be published by E. P. Dutton.

The conference is an effort to "get the translator out of the woodwork," Kirsten Mitchell, 34, executive secretary of the American Center of P. E. N., said.

The center is urging credit for the translator on the title page, book jacket and in all publicity and advertising, and a copyright for the translation in the translator's name.

It is proposing minimum translation rates of \$25 and \$35 a thousand words, to be increased as general prices and book prices go up. It further urges a royalty of one-fourth to one-third of normal royalties, but a full author's royalty for translating a work in the public domain, and seeks a continuing share in all subsidiary rights from use of the translation.

GIVING IS JOY. GIVE
TO THE FRESH AIR FUND.

The New York Times
Published June 12, 1974
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ANEXO XLVI

Four novels

By THOMAS LASK

Tereza
Batista

Home from the wars.

By Jorge Amado.

Translated from the

Portuguese by Barbara Shelby.

551 pp. New York:

Alfred A. Knopf. \$10.

Jorge Amado shows in his new novel that it is still possible to pour new wine into old bottles, though the resulting vintage may not be to everyone's liking. In the process he has employed one of the stock figures in fiction: the prostitute with a heart of gold. He has told her story from her humble and brutal beginnings to her happy end with her chosen love.

Tereza, beautiful, spirited and clever even as a child is sold by her aunt to the local country thug and trader, who, by the most savage means, makes her his bedmate and helper in his store. Still a teen-ager, she manages to revenge herself on him and, in a series of elaborate adventures, including a Lysistrata episode succeeds in finding her true love. Mr. Amado seems to think that the lower one goes in the social scale, the greater the decency to be found there.

The backlands of Brazil with its fiefdoms, brutal power and moral corruption is a geography the author evidently knows well, and he renders it in intimate detail. It's not, however, a rendering that will earn him any encomia from the local Chamber of Commerce.

The Palace
Of Shattered
Vessels

By David Shahar.

Translated from the Hebrew by

Dalya Bilyu.

204 pp. Boston:

Houghton Mifflin
Company. \$8.95.

The novels that have come to us from Israel through translation, when they did not deal with the creation of the state, have, by and large, concerned themselves with the new society and its adjustments (as in the work of Amos Oz) or with those old societies, especially in Eastern Europe, from which the pioneers came (as in some of the work of S. Y. Agnon). David Shahar has opened new territory. His novel takes us

back to the years before World War II, when Jerusalem was as it had been in the days of Turkish rule, when some officials still carried Turkish titles, when the Hebrew spoken was softer and more mellifluous, when the city, an effervescent mix of Christian, Moslem, Jew, juxtaposed the very old with the very new.

"The Palace of Shattered Vessels" is a series of intertwining vignettes in which the same characters turn up not in different guises but as seen from different angles. They belong very much to their time and place, yet with that humanity that makes them kin to mankind: the old wealthy Bey, a Sephardic Jew, who maintains two wives and two families as allowed in the old law; the Jewish librarian who becomes a Christian missionary; the mysterious Gabriel who returns from Paris bringing with him all the exotic trappings of the west; and above all Gabriel's mother who, in individuality and in life force, will rank with the most memorable figures (the mothers of Eugene Gant, Portnoy, Romain Gary) in contemporary writing.

As in so much of Jewish fiction (whether in Yiddish, Hebrew or English) the mysterious and mystical are blended naturally with realistic detail. The translation by Dalya Bilyu conveys the quality of the old city and its life in an English that is fluent and supple, yet overlaid with a patina that seems to have come out of the deep well of the past.

Miss
Silver's Past

By Josef Skvorecky.

Translated from the Czech
by Peter Kussi.297 pp. New York: Grove Press.
\$8.95.

"Miss Silver's Past" is an unqualified delight. It is a rapid, propulsive thriller, complete with a murder, a cynical (almost contemptible) narrator and a heroine who is as intellectually agile and as physically seductive as any encountered in recent fiction. But the book's value as an entertainment is only one aspect of its virtues. For the larger world in which all the higger mugger takes place is that of a state-run publishing house in Czechoslovakia before the Dubcek thaw. The efforts of the head of the house to anticipate the theoretical objections of the Communist functionaries, the gyrations of his minions to remain ideologically pure and the efforts of the rebels on the staff to thwart the machine are really the heart of the book.

The author, who left Czechoslovakia in 1968 after a number of skirmishes with the Communists, writes in a style deliberately unliturgical, jazzy and racy, and one which by its very nature mocks the portentous philistinism of the bureaucrats and the stiff language used to express it. If its underlying message were not so sinister in its implications, his black comedy could qualify as one of the funniest books of the year.

The House
On Quai Notre
Dame

By Georges Simenon.

Translated from the French
by Alistair Hamilton.A Helen and Kurt Wolff Book.
160 pp. New York: Harcourt
Brace Jovanovich. \$6.95.

Georges Simenon is the classic French writer: neat, contained, fastidious and low-keyed. Every tyro could study with profit the first 26 pages of his new novel, simply to see how effortlessly he starts the story turning and how intriguing he makes every scene and incident. And like a Gallic Ross Macdonald, he is at his best in conveying the sense of place in which his stories develop. When his characters speak, more is meant than said.

Uncle Antoine had been the paterfamilias of the Huets, the benevolent dispenser of favors but a figure remote, aloof, shadowy. The odd thing about his death was that at age 72 he poisoned himself. And his wife, much younger and still beautiful tried to take her life. These events are catalysts that precipitate all the domestic elements held in suspension in the family retort. The consequences affect every one.

Simenon never overwrites. Some of the pages in this book read like a series of epigrams on French small-town life. But sometimes he doesn't write enough either. In the new book he never quite explains the twin happenings with which the book starts. Such a shortcoming doesn't make his novel less diverting, but it does leave the reader with a vague and lingering sense of dissatisfaction. ■

The New York Times

Published: September 21, 1975
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ANEXO XLVII

Book World Meets in Frankfurt

By HERBERT MITGANG

Special to The New York Times

FRANKFURT, Sept. 15—The Frankfurt Book Fair, which opens here tomorrow, will be the biggest in its 28-year postwar history.

The annual show-and-tell and buy-and-sell fair will be a preview of what Americans will be reading from foreign sources in the next few years—and a tantalizing look by most Communist and third world book representatives at what they cannot publish in their own countries because of censorship or lack of government need.

The turmoil in the world outside the bookstalls often arouses what the West Germans call the "spontis"—university students who react spontaneously to the crisis of the moment. Last year, students demonstrated for free expression at the stands of the Soviet Union and Spain.

"The book is a political medium," says Peter Weidhaas, the fair's director, "and it should be. Literature often leads to confrontation. As long as this happens peacefully, it accomplishes one of the functions of the fair—to offer a spectrum of opinions and to mirror new tendencies. We regard our fair to be pluralistically liberal and not merely commercial."

This year, protest against governmental suppression is expected to be short-circuited because, for the first time, the fair has a theme: Latin America—An Unknown Literary Continent. A number of authors from authoritarian states in South America, who are in trouble or in self-imposed exile—are here—not as spokesmen for regimes, but as novelists and poets and symbols of survival for literature.

They include Manuel Puig of Argentina, whose novels taunted the Perón Government and who has since been shut down this summer States; Julio Cortazar, another Argentinian, who lives in Paris; José Donoso of Chile, who lives in Barcelona, Spain; Jorge Amado of Brazil, who lives in Bolivia; Thiago de Mello, another Brazilian, who lives in Portugal, and Eduardo Galeano, originally from Uruguay, whose literary magazine, *The Crisis*, was shut down by the military government in Buenos Aires, where he had fled from the military government in his own country.

Rampant Barbarity

On the eve of the opening of the fair, Mario Vargas Llosa, a Peruvian author who has just been elected president of International P.E.N., the writer's organization, said:

"From one extreme of my continent to the other, authoritarian regimes proliferate, keeping themselves in power by force, installing rigid censorship, persecuting all forms of opposition and not hesitating to employ torture and crime in eliminating opponents. The majority of these regimes declares themselves as right-wing and some dare to call themselves left-wing.



Luffi Ozkok

Mario Vargas Llosa

"No magical formula for our liberation."

All, with superficial differences, represent one and the same ideology: barbarity."

The 40-year-old Mr. Llosa, who lectured at Columbia University, praised the nations that have translated South Americans. He implicitly criticized some North American attitudes, saying, "It is vital to eradicate the fallacy whereby the 20 different countries of Latin America are seen as forming a monolithic entity to which it is possible to offer from afar a magic formula for our liberation."

Emphasis on Nonfiction

This year's fair includes displays from 68 countries, with 278,000 titles, of which 83,000 are new, with the overwhelming emphasis on nonfiction. About 200,000 visitors are expected between now and Tuesday, making this a cultural event of the first rank in Western Europe. Among the largest stands are those from Britain, France and Italy. China, competing for attention for the second year with the Soviet Union's books, stresses scrolls, posters and art works.

The 358 American publishers represented here include the conglomerates, major hardcover and paperback houses, the university presses, and a number of distinguished smaller independents, among them Schocken Books, George Braziller, Horizon Press, Stonehill Publishing and David R. Godine. A walk around the miles of halls indicates that the capital cities of British and American publishing are still London and New York.

No big novel has surfaced so far. A West German publisher is heavily promoting the memoirs of Curt Jurgens, the actor, vying for attention with the memoirs of Richard M. Nixon, to be published

by Warner Books. Last year, the fair was used as a platform for another celebrity's memoirs, Muhammad Ali, better known for his fists than his words.

The major trans-Atlantic publishing development is co-production—in printing, sales and even editing. As a result of a consent decree signed this summer by 21 American publishers following an antitrust action by the United States Justice Department, a new era of enhanced competition will begin in the world markets. This will mean greater availability in hardcover and paperback editions of old and new titles for American readers and further publishing links around the world.

American publishers are here to trade ideas and books—and for a more personal reason. "It's peer time," says Roger Straus Jr., president of Farrar, Straus Giroux. "I know almost exactly the publishers I want to spend time with. The kind of book I am looking for is apt to show up on certain imprints only. At Frankfurt, I've acquired the rights to Solzhenitsyn, Sinyavsky, Neruda, Moravia—and this frequently leads to their next work in progress."

Art Printed Abroad

Helen Wolff, whose Helen and Kurt Wolff imprint is published by Harcourt Brace Jovanovich, deplores the use of books as properties and focuses on authors. She goes to Frankfurt to gather intelligence; it was here that she first heard of the young Israeli novelist Amos Oz, now published by her in hardcover and soon to be issued by Bantam Books in paperback. She is here because one of her authors, Max Frisch, the playwright and novelist, who wrote this year's "Montauk," will receive the fair's peace prize Sunday.

Allan Lang, director of subsidiary rights for Viking, is arranging co-editions of their art-oriented Studio Books, which are frequently printed abroad. The same point of international co-production is emphasized by Jeffrey Steinberg, president of Stonehill Publishing, which is editing books for foreign publishers in New York and printing on the color presses of Mondadori in Verona, Italy.

Among the books Americans will not be reading this or next year are Frankfurt's usual promissory notes: the frequently offered but never written autobiography of Greta Garbo and the authorized version of the late Howard R. Hughes's adventures. However, one staple is always available here—the memoirs of various former Nazi generals.

The general scene is summed up by William D. Halsey of Macmillan in New York. "If you don't go to Frankfurt knowing pretty much what you want, it's too late," he says. "Otherwise, you spend the first two days drinking and the last two days regretting the deals you've made."

The New York Times

Published: September 16, 1976

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ANEXO XLVIII

Film Festival Gains Bunuel and Pasolini

"That Obscure Object of Destiny," the most recent film by the revered Spanish director Luis Buñuel, will be the closing attraction of the 15th New York Film Festival at Avery Fisher Hall on Oct. 9, it was announced by Martin E. Segal, president of the Film Society of Lincoln Center. Fernando Rey, a leading player in many Buñuel films, is the star, portraying a 50-year-old man hopelessly in love with a young woman, whom he sees as a feminine Dr. Jekyll and Mr. Hyde. In accordance with her split personality, Buñuel has the character played by two actresses, with her voice provided by yet a third.

"Salo," the last film made by the controversial Pier Paolo Pasolini before his death and described as "an agonized scream of total despair," will also be shown at the festival, which runs from Sept. 23 through Oct. 9. "Salo," banned in Italy and shown in France only under very stringent conditions, is an examination of the relationship between fascism and sadism. An adaptation of the Marquis de Sade's "120 Days of Sodom" into modern times, it is set in the short-lived fascist republic at Salo in 1943.

Other films planned for the festival include:

¶"Short Eyes," the film version of Miguel Piñero's prison drama, which

was performed with considerable success at the New York Shakespeare Festival's Public Theater and also at the Vivian Beaumont at Lincoln Center. Robert M. Young is the director.

¶"The Lacemaker," Claude Goretta's drama of the love affair between a Parisian working girl and a university student.

¶"Women," by the Hungarian director Marta Meszaros, remembered for her "Adoption." A study of two marriages, both of which are failing, "Women" stars Marina Vlady.

¶"The Man Who Loved Love," directed by a film festival favorite, François Truffaut. Charles Denner is the leading man, with Brigitte Fossey, Leslie Caron and Nelly Bourgaud among the women in his life.

¶Two documentaries, "Men of Bronze" and "Children of Labor," which celebrate "the hard-won achievements of oppressed ethnic groups." The first, directed by Bill Miles, concerns the 15th Army Brigade, an outfit of black volunteers in World War I. The second, directed by Noel Buckner, Mary Dore and Richard Boardman, is about Finnish immigrants to the American north and their fight to improve their working conditions.

¶"Pafnucio Santo," a musical directed by Rafael Corkidi, who was the cameraman for "El Topo." It relates



Fernando Rey and Carole Bouquet in Buñuel's "That Obscure Object of Destiny" The most recent film by the revered director will close the film festival

the quest of a boy for the woman who will give birth to the new Messiah, the man who will be the savior of Mexico.

¶"Tent of Miracles," a Brazilian film directed by Nelson Pereira dos Santos from a novel by Jorge Amado, set in turn-of-the-century Bahia.

As previously announced, the festival will open with Agnes Varda's film, "One Sings, the Other Doesn't." The opening and closing films of the festival will be shown at Avery Fisher Hall, the others at Alice Tully Hall.

The New York Times

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ANEXO XLIX

Knopf, at 85, Looks Back on a Life Crammed With Books—and History

By HERBERT MITGANG

Alfred A. Knopf is 85 years old today. Like a mythic god on Mount Etna in "The Aeneid," the distinguished publisher unloosed a thunderbolt to stir up men and cities for the occasion: "The state of the Western world is so bad that I think we are living through the beginning of the end of a great civilization. You can sum up the reason in a five-letter word. Greed."

He should know about "The Decline of the West." After all, he published Oswald Spengler's book on the theme a half-century ago. He has also published many of the other authors whose works bridge the history of modern literature, from Thomas Mann's "Death in Venice" to John Hersey's "Hiroshima" to—well, to yesterday's Page 1 review in The Times Book Review of Toni Morrison's "Song of Solomon."

To name only a few titles from the House of Knopf is to overlook the numerous authors under his imprint who have received the Nobel Prize in Literature.

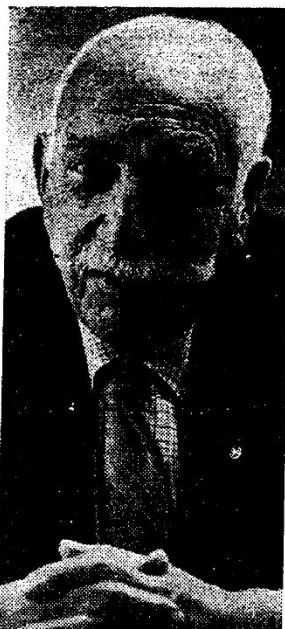
In a tour d'horizon the other day, Mr. Knopf, who serves more as a presence than a publisher now, talked about some of the things that interested him—politics, the environment, music, Brazil, and even books.

"I have nothing to do with the day-by-day running of the firm," he said. "I don't attend editorial meetings. I do come into the office about twice a week, but I'm more like a retired partner in a successful law firm who is consulted once in a while. My colleagues do very well running the firm."

The Role He Plays

One of his colleagues observed, "Alfred does play a role, more than he realizes. He's here to remind us who we are."

He founded the company in 1915, before the razzle-dazzle of today's publishing scene, where books are often made, not born, and the



Tom Hollyman

Alfred A. Knopf

"I've had the best of it."

demands of the marketplace sometimes overpower taste and originality. The House of Knopf is a subsidiary of Random House, which is a subsidiary of the RCA Corporation.

"This firm was a one-time happening," Mr. Knopf said. "I don't think a publisher could start now with \$5,000. Atheneum began with a million in 1959. Where would you find printers who would turn out two special copies of a book for you—one for your father, the other for your fiancée? Or a binder who gave you six months to pay—if you had it? Over the years, Blanche and I did what we pleased and published the books we cared about."

Telegram From 'Mencken'

The late Blanche Knopf was a major factor in the company's success and standards, helping to bring in many European and South American authors. Their son, Alfred Knopf Jr., is chairman of the board of Atheneum Publishers. Mr. Knopf is now married to the former Helen Norcross Hedrick, who is giving a private birthday party for friends at the Cosmopolitan Club this evening.

On the occasion of Mr. Knopf's 80th birthday, Alistair Cooke, a longtime friend and Knopf author, invented a telegram to him from the late H.L. Mencken, a longtime friend and Knopf author. It read,

he recalled: "Don't hurry—it's not so good up here."

Mr. Knopf, who spends some of his time firing off letters to editors and politicians and other inhabitants of the nether regions, is not enamoured of best-seller lists—to mention one of his favorite targets.

"I think that best-seller lists ought to be abolished by law," he declared. "They're just another example of running with the crowd."

He paused for thought and effect and raised an elegant eyebrow above his guardsman's mustache, blue shirt and green tie. On a chair next to his desk was a Malaccalike cane and a Panama hat with a ribbon of red.

"But the hell with publishing—let's talk about the state of the world," he said. "I think that Americans have a habit of electing the wrong people." He picked up a copy of the Common Cause bulletin. "Look at this list of Senators who voted against their own bill on the public financing of Senatorial campaigns."

No 'Two Sides' To It

Of the state of the nation, he said, "There is no question of my admiring Jimmy Carter. If he goes, the whole system goes down with him. But his stand on abortion is shocking. I'm so mad about it that I would vote in protest for any woman on the ballot. The right of a woman not to become pregnant is her own affair. As Mencken used to say, There are some questions on which there are not two sides."

One of Mr. Knopf's disappointments is that some of his Brazilian authors have not broken through to North American readers in a bigger way. In particular, he cites Jorge Amado, author of "Home Is the Sailor," "Doña Flor and Her Two Husbands" and other novels.

Mr. Knopf's authors were treated as friends across his active publishing years. One reason was that the Borzoi colophon on a Knopf book meant that special care would be taken with its design and physical appearance. "A Note on the Type" still appears on the final page of every Knopf book.

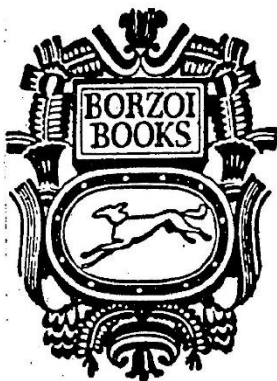
Willa Cather, one of America's finest novelists, said of her publisher:

"He has of course published books he thought very second-rate, and he has successfully done business with people who were not congenial to him. But in his own mind he kept the two sets of values apart, clear and distinct."

On the eve of his birthday, Mr. Knopf observed: "I've had the best of it. I was born at the right time, and I will die at the right time."

A Note on the Type

The text of this article was set in 8½ point Imperial on 13 picas indented. Typography composed and printed at The New York Times.



The New York Times

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ANEXO L

Brazilian Author Reflects Nation's African Heritage

By DAVID VIDAL
Special to The New York Times

SALVADOR, Brazil—For three hours several hundred admirers of Jorge Amado stood in line holding copies of his new, 590-page novel, "Tieta do Agreste," to have it autographed by the author.

To each one, Mr. Amado, Brazil's most popular writer and a native of Bahia, the state that includes Salvador, gave a firm handshake and a smile.

Sometimes the gentle white-haired man, who just turned 65, would lean over the table at which he was seated to enable an admirer to whisper into his ear. Women kissed him and he kissed them back, while out-of-towners took pictures, as they would of the baroque churches and colonial monuments of historic Salvador.

The people, of all races and backgrounds, formed a social portrait much like that painted in the works of Mr. Amado. To many people, Brazil means Jorge Amado and his picaresque, combative, earthy, mixed race, and down-but-never-out characters. And to Mr. Amado, who says that the uniqueness of Brazil is that it is a truly mestizo nation, Brazil means Bahia, the northeastern state that is the cradle of national and Afro-Brazilian culture and the birthplace or inspiration of many of the country's top musicians, writers and artists.

'Where All Brazil Was Born'

"We are a nation," he said of Bahia in an interview. "This is where all Brazil was born, where the great battle for a national culture took place, where our cultural roots are affirmed. This is where the mixture that makes us a mestizo nation began and grew deeper. We are neither black nor white, but our navel is Africa."

Perhaps because they see themselves in his work, or aspire to the same dogged persistence of the socially defeated but in the end heroic Amado characters, Brazilians have been repeating scenes such as the one at the recent book signing in Salvador wherever the author has launched his latest novel.

The novel, Mr. Amado's first in five years, has headed the best-seller list for many weeks now. "Tieta do Agreste," which is about a town's reaction to the threat of pollution, is his 22d novel in a career that began at age 18 and has spanned 47 years.

The first printing set a record in Brazil for a first edition, 120,000 copies, and a second edition of 50,000 has already been ordered. This is a major accomplishment in a nation of 110 million inhabitants where illiteracy is 30 percent and where publishers consider a printing of 30,000 copies to be big.

Books Available in 20 Languages

No other living Brazilian writer, and few other Latin Americans, are as well known abroad as Jorge Amado. His works have been translated into more than 20 languages and often become best sellers in these too.

"What is the root of my success?" he asked. "I write about Brazilian problems from the side of the people and I'm antielitist. I use popular language, I am no James Joyce. And in my works the people always win. I am very proud of that. My message is one of hope instead of despair."

Mr. Amado once wrote that Bahia was a land fertilized with the blood spilled in the clashes that he witnessed as a child over the control of valuable

cacao-growing lands. His father was wounded in those land struggles.

Today, he describes Brazil as fundamentally a semi-feudal state where there is immense misery, hunger and disease. The denunciation of these conditions dominated his earlier works and threatened to cut short his writing career.

He became deeply involved with the Communist Party, was elected a deputy from São Paulo in the postwar period and spent five years in exile in Europe when the party was banned in Brazil. Dedication to the party cause produced his longest nonproductive period as a writer, from 1946 to 1954.

Art of Paramount Importance

"Then I realized that it was much more important, that I was of better use to the people, with the things that I could write instead of with party activity," he said. "So I left all party activity in 1955 because if I continued I would have been finished as a writer."

Mr. Amado now describes himself as a Social Democrat and says his hopes of seeing a socialist state, where the individual is not exploited and where his rights are respected, dwindle with every passing day. "I say that I am a materialist but that materialism does not limit me," he said. "I am a friend of the rich and the poor."

Under the right-wing military Government that has governed Brazil since 1964, many persons with political backgrounds like that of Mr. Amado and artists with leanings considered socialist have lost their political rights for periods of up to 10 years or had works confiscated or banned.

Since his 1933 book "Cacao," which told of the fight for the cacao lands from the viewpoint of the workers, was confiscated for a brief period, no such fate has befallen the works of Mr. Amado. There are people who feel that this is because his popularity is so great.

Leftists View Him As Defector

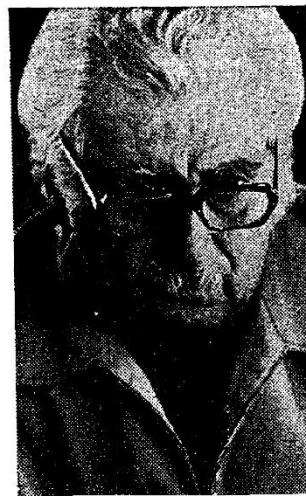
Still, he has critics. The left has considered him a defector, not only because he was unanimously voted into the conservative Brazilian Academy of Letters in 1961 but also because his tone of outrage has seemed to change to one of realism and humor. He is viewed by others as a romanticizer of poverty. Mr. Amado terms some of his critics foolish for what he says is their failure to accept the reality depicted in his novels, an attitude that at bottom "is elitist and reflects a colonial attitude."

The heroine of "Tieta do Agreste" is of the type that has led others to charge Mr. Amado with sexism.

Tieta is a young mulatto woman in Sant'anna do Agreste, an imaginary city in Bahia, who allows herself to be seduced and is forced to leave home. Eventually, she lands in industrial São Paulo and becomes a prostitute. Years later she returns like a prodigal daughter and becomes involved in a dispute over a highly polluting titanium dioxide factory in her town. Such a factory exists in a town in Bahia.

This is the first time Mr. Amado has addressed the theme of pollution, which he sees as the new enemy of the people.

"Who fights for the people but the people themselves?" he asked. "It is because women are the most fragile beings that I sought to put banners



The New York Times
Jorge Amado

in their hands, but they are women, they like men."

Mr. Amado's inability to record a major chapter of Brazilian history, the slave rebellions that preceded abolition, is one of his frustrations.

In their zeal Brazilian abolitionists destroyed nearly all slave records on which a novel and characters could be based. However, Mr. Amado is enmeshed in the cultural heritage of the slaves. He holds the title of "oba," which is bestowed in Bahia on the top 12 lay leaders in candomblé, a religion of African origin with elements of Catholicism that has millions of adherents in Brazil.

His home is decorated with folkloric art and the symbols of such candomblé gods as Oxossi and Xango. He maintains that foreigners frequently fail to understand that Brazil's African heritage has not resulted in the type of racism found in the United States.

"The philosophy of living of the people in the United States is racist, the philosophy of living of the people in Brazil is antiracist. That does not mean racism does not exist. But the society is not characterized by it."

The will to fight that Mr. Amado extols in his work, "the ability to prevail under the worst possible circumstance, slavery," is to Mr. Amado a gift of African slaves to Brazil.

"That is the great debt we owe the black man," he said. "He brought us a colossal love of life. That strength is the capital we have to be able to build a free country."

Jorge Amado often talks of the "povo" or people for people in Portuguese. He says it is his complete devotion to the povo of Brazil that is the reason for his success.

"Who has given me more than I asked for or deserve," he said.

ANEXO LI

Paperbacks: New and Noteworthy

ROOTS, by Alex Haley. (Dell, \$2.75). This phenomenal best seller in hardcover, the basis of a record-breaking television mini-series, will go on sale in paperback this week. In often moving prose it tells of its author's attempt to trace his ancestry back to a small West African village, then carries his forebears' story through seven generations of slavery and freedom in America.

PORTRAIT OF NATURE, by Alan Cottrell. (Scribner's, \$4.95.) Sir Alan, sometime Chief Scientific Adviser to Her Majesty's Government, describes "the world as seen by modern sciences" for laymen in a style that is crisp and elegant. Included are discussions of modern physics, geology, genetics, the origin of life, the development of the mind, man's place in nature.

THE SIEGE OF WONDER, by Mark S. Geston. (DAW, \$1.50.) A quirky, truly mysterious novel about a battle to the finish between the forces of reason and the forces of magic (unbridled imagination). To Mark Geston's characters, the war is of paramount importance, and the reader ends up caring as deeply about the outcome as the author obviously does.

HENRY WIGGEN'S BOOKS, by Mark Harris. (Avon, \$2.95.) Life in and out of the dugout of the New York Mammoths, as seen by a young pitcher named Henry W. Wiggen. When first published these three volumes—"The Southpaw" (1953), "Bang the Drum Slowly" (1956) and "Ticket for a Seamstitch" (1957)—were hailed for provoking "the sort of laughter grown men needn't be ashamed of." Now reprinted in a single volume, a new generation can join in the fun.

LOVEY, by Mary MacCracken. (NAL/Signet, \$1.95). Eight-year-old Hannah Rosnic was so withdrawn that even her mother considered her a hopeless case. Miss MacCracken, a teacher of disturbed children, describes how she changed a frightened small animal into a lively, happy little girl. Miss MacCracken, it must be added, is a better teacher than a literary stylist.

PARDON ME, YOU'RE STEPPING ON MY EYEBALL! by Paul Zindel. (Bantam, \$1.75.) A boy and a girl, children of problem parents, manage to make friends with each other through a school therapy program conducted by a bizarre school psychologist. This story for teen-agers, written by a Pulitzer Prize-winning playwright, was given high marks by Alix Nelson in this Book Review.

THE PEOPLE'S PHARMACY, by Joe Graedon. (Avon, \$3.95.) A pharmacologist itemizes the latest findings on prescription drugs, over-the-counter medications and home remedies. "In a zealous attempt to steer people away from expensive placebos," our reviewer observed, "Graedon is too sanguine about granny's home remedies"; yet for its well-documented information, the book merits at least a look.

MASTER OF MIDDLE-EARTH, by Paul H. Kocher. (Ballantine/Del Rey, \$1.95.) An analysis of "The Hobbit" and "The Lord of the Rings" trilogy in the light of J. R. R. Tolkien's other, lesser-known works. The author, a humanities professor at Stanford, sees Aragon as Middle-earth's true hero and emphasizes Tolkien's ideas of morality and social order.



THE LITERARY CAT, edited by Jean-Claude Suarès and Seymour Chwast. (Berkley/Windhover, \$6.95.) The cat with a regal aspect whom Brad Holland portrays above was inspired by "The King of the Cats," Stephen Vincent Benét's story about Monsieur Thibault, a feline maestro who visited New York some years ago to conduct the New Symphony Orchestra with his long silky tail. It is one of nearly 100 stories, poems and anecdotes dealing with the cat's fascinating and bewildering ways that make this book the perfect answer to the prayers of every ailurophile who is also a bibliophile. The writers represented range from Aesop to John Keats to Adlai Stevenson to J. R. R. Tolkien, the artists whose work sets them off from Michelangelo to Delacroix to Chagall to—well, J. C. Suarès and Seymour Chwast.

THE RUNAWAY BUNNY, by Margaret Wise Brown. (Harper/Trophy, \$1.50.) No matter how ingeniously little bunny plots his escape, mother bunny manages, affectionately and even more ingeniously, to find him. This story for 3-to-5-year-olds is told in deceptively simple dialogue supplemented by soft, oftentimes charmingly imaginative illustrations by Clement Hurd.

HEARTBREAK HOTEL, by Anne Rivers Siddons. (Popular, \$1.95.) Elvis Presley's song was all the rage in 1956 when Maggie DeLoach, Alabama belle, has to choose between a Delta plantation beau and an activist reporter. Anne Rivers Siddons dissects the period with a precision that's anything but nostalgic, yet makes her novel a good-natured rather than an angry look backward.

TERESA BATISTA: Home From the Wars, by Jorge Amado. (Avon/Bard, \$2.95). Brazil's leading novelist is here portraying one of the stock figures of fiction—the prostitute with a heart of gold—but he seasons his account of her progress against all odds in the port city of Bahia with enough local color and narrative drive to fascinate North American readers.

THE NAVIGATOR, by Morris West. (Pocket, \$2.50.) A Hawaiian university professor, son of a Polynesian mother and a European father, captains a Noah's Ark filled with assorted humanity in quest of a fabled vanished island and is rewarded with enough assorted sociological and romantic adventures to fill a large volume. A best seller in hardcover.

The New York Times

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ANEXO LII

Lisbon Adapts To Hard Times, But Laughs Too

By JAMES M. MARSHAM

LISBON—A middle-aged man wearing a suit and a tie, with a copy of the respectable *Diário de Notícias* under his arm, recently stopped another man on a Lisbon street. "I am sorry, I have never done this in my life, but could you please give me a few seconds?" he asked politely. "I am out of work and I do not have enough money for the bus."

Like this embarrassed beggar, Lisbon is striving to keep up appearances, and faltering, as Portugal's economy slides toward third-world status. Lines form at 7 A.M. for shrinking supplies of milk; housewives take along small children to arouse sympathy in dairy stores, which are supposed to ration customers to one quart.

Import restrictions have just about eliminated the national dish, codfish, from stores, where what little there is sells for \$1.58 a pound, 3 1/2 as if Americans could suddenly not buy hamburger meat or pot roast.

There are also tales of wine diluted with molasses, olive oil cut with crankcase oil and African swine disease in the pork.

High Schools Open Late

A third of the city's high schools have been late in opening this year, and 420 students from the Faculty of Medical Science went on a hunger strike because they had not been taught in a year. "We're tired of being well-fed young men," they said in a manifesto.

Their teachers said they could not teach because there was "not a minimum of dignity" in the school.

One of the few bright spots on the otherwise bleak economic horizon is tourism. Some 2.4 million tourists—44 percent more than last year—have spilled into the country to cash in on the sharply devalued escudo. At Lisbon's airport, a big sign of welcome was put up for the Association of British Travel Agents, which held its annual convention here. Behind the sign were camped scores of newly arrived refugees from Mozambique, angry and penniless.

Meenlighting has become a way of life for thousands of people, particularly skilled laborers employed in nationalized industries that are barely functioning. Petty corruption has crept into the bureaucracy.

A telephone cannot be installed for a long time, but for a consideration of 5,000 escudos, or \$125, it can be installed quickly. Blame for this sort of thing tends to rub off on the 17-month-old Socialist Government of Mario Soares, which exudes a mood of fatigue.

"We Just Keep Quiet and Cry"

"Above all, there is a feeling of frustration," a Lisbon journalist said. "People are insecure about their future." But the Portuguese, who brought off one of Europe's most peaceful revolutions three years ago, have not yet channeled their frustrations into violence. A middle-class housewife expressed a certain disgust at this passivity: "We are cowards. We do not like the sight of blood. We just keep quiet and cry."

Even so, for all its belt-tightening and weariness, Lisbon, an undulating city built on seven hills beside the Tagus river, retains the liveliness of a sprightly dowager. In the busy Rossio, a shop sells neatly aligned plaster busts of Marx, Che Guevara, Lenin, Bach, Chopin and Jesus.

A juvenile sidewalk merchant on the wide Avenida da Liberdade does a brisk trade in key chains bearing the likeness of António Salazar, the late dictator.

Perhaps to escape from the melancholy reality of daily life, the Portuguese have lately become addicted to two television programs.

One is an import from Brazil, "Gabriela," a seemingly endless series based on a novel by the Brazilian writer Jorge Amado, a tale of a free-spirited woman living in impoverished northeast Brazil in the 1920's. Its nightly episodes are soberly dissected in the next day's press.

Everything Steps for 'Gabriela'

Alvaro Cunha, the Communist leader, is a "Gabriela" addict, and once the National Assembly adjourned a debate on agrarian reform early in order to catch that evening's program.

When either "Gabriela" or the other television hit, "Cornelia," comes on the air, lifts slows perceptibly in Lisbon: traffic thins and cafes, except for those with television sets, empty. "Gabriela" has already brought expressions from the litting, sensual Portuguese of Brazil into local parlance, but "Cornelia," a critique-like-dance show, has brought out a hidden streak of inventiveness in ordinary Portuguese. "There are a lot more Portuguese with a sense of humor than we thought," said Fernando Lopes, a film maker.

Competing couples on the show must put on their own skits and answer questions on Portuguese culture and such. A five-member jury judges the performers but, since everything in Lisbon gets politicized sooner or later, the lay line split between three leftists and two rightists. Thus, contestants tilt their political messages slightly to the left and even Cornelia, a yellowish cow with purple hair, makes left-of-center cracks on the political situation from time to time.

"Cornelia" is in keeping with a bitter-sweet mood of nostalgia that hangs in the air. Its mixer of ceremonies, Paul Salinas, started a successful talk show called "Zip-Zip" in 1968 after Salazar died and people expected a political "spring" that was delayed until April 25, 1974. Now, too, the political mood is one of expectancy, roused with suspicions that nothing really is going to change.

Appropriately, the best-selling novel since the 1974 military coup is a blurred, film-like reminiscence placed in the Salazar years entitled "What Molero Said" by Dina Machado, who edits a children's comic strip. The book is now in its sixth edition, and one flatteringly reviewer said of it: "A plunge, or better: a flight into the world of imagination and infancy."

ANEXO LIII

Paperbacks: New and Noteworthy

HOW IT WAS, by Mary Welsh Hemingway. (Ballantine, \$2.50.) Playing, working, fighting, loving—that's how it was with Ernest Hemingway and his fourth wife, from their meeting as journalists during World War II to his death in Idaho 17 years later. This memoir, based on Mary Hemingway's diaries, is detailed and tough, a section on East African experiences quite moving.

THE LOST WORLD OF KALAHARI, by Laurens van der Post. (HBJ/Harvest, \$3.95.) A fascinating account of a 1957 expedition into the Kalahari Desert of southwestern Africa to study the few surviving communities of a diminutive people, the Bushmen. A pity the encounter lasted only a few weeks and occurred so long ago.

DONA FLOR AND HER TWO HUSBANDS, by Jorge Amado. (Avon, \$2.50.) Her first husband was a gambler and a roué, but even after he died and she married a respectable pharmacist, Dona Flor couldn't forget him. In this 1966 work, Brazil's leading novelist continued his colorful, satiric chronicle of life in the port city of Bahia.

THE GOLDEN AGE OF TELEVISION, by Max Wilk. (Dell/Delta, \$5.95.) Television's salad days—the mid-40's and 50's—when workers in the medium were animated by a do-and-die spirit—is recalled entertainingly, informatively by a man who was in the midst of it all.

CALDO LARGO, by Earl Thompson. (NAL/Signet, \$1.25.) Johnny Hand, who knows his way around the brothels of Matamoros as well as through the shrimp waters of the Gulf of Mexico, finds himself ferrying a boatload of revolutionaries to pre-Castro Cuba. The drama, sights, sounds and smells make it a rewarding



AMPHIGOREY TOO, by Edward Gorey. (Berkley/Windhover, \$5.95.) For nearly 25 years, to the delight of aficionados of the macabre, Edward Gorey has been crosshatching pictures like the one reproduced above. Some illustrate books by other writers, some embellish his own exquisitely sinister Gothic tales. This month, as Broadway is seeing his work for the first time—he designed the sets and costumes for the production of "Dracula" now at the Martin Beck—"Amphigorey Too," a collection of 20 ineffable stories in verse he wrote during the 50's and 60's, is out in paperback. As Edmund Wilson once put it, "poisonous and poetic."

ANEXO LIV

PAPERBACK TALK

Continued from Page 37

thousand copies annually. The British-made series currently being aired on PBS sold 100,000 copies in three weeks last month.

Editors. The taste of the backlist buyer isn't as fickle as that of the fancier of mass-market hype, but to survive in a changing world a paperback line needs a knowing hand at the helm.

Two lines that pioneered in bringing great literature into paper covers a quarter of a century ago have long-experienced editors as their custodians. At Penguin, Richard Seaver, veteran of service with Grove Press and Viking, is proceeding methodically with his program to give the imprint a less British, more American look. At Vintage, Anne Freedgood, who acquired some of her know-how at Anchor Books and the Modern Library, is looking for an occasion to introduce Willa Cather to a generation she believes is ready for her. Meanwhile, at NAL, young John Thornton is working hard to refurbish a once-great line that was allowed to collect cobwebs.

The backlists of two other houses are benefit-

ting from the personal taste and hair of two mule-sung editors. At Avon Books, Robert Wyatt is making available again hard-to-come-by fiction by Christopher Isherwood, Patrick White, Mark Harris, Margaret Atwood, Jorge Amado and Gabriel García Márquez. At Popular Library, Patrick O'Connor has returned to print novels by Margaret Drabble, Anne Tyler, Peter DeVries, Anthony Powell, Sylvia Townsend Warner and Doris Lessing.

But a strong editorial director is not, it seems, absolutely essential to keep a backlist in fine fettle. Bantam Books maintains the largest staff of sales representatives in the business, men and women who regularly report back to New York what they learn in the bookstores they visit. Recently they've been telling headquarters that there's a great interest developing among backlist buyers for the works of Philip Roth and Jerzy Kosinski. Later this year newly "repackaged" editions of both novelists' works will be on their way to the bookstores of the land. ■

ANEXO LV

Arts and Leisure Guide

Edited by ANN BARRY

Of Special Interest

French Films

The Museum of Modern Art opens its fourth annual "Perspectives on French Cinema" on Thursday. The series includes

Blakley Is Back

Ronee Blakley, best remembered for her performance as folksinger Barbara Jean in Robert Altman's film "Nashville," made her New York City nightclub debut

DONA FLOR AND HER TWO HUSBANDS—A comedy about a young widow who marries a pharmacist but is haunted by the memory of her first husband. Adapted from a novel by Jorge Amado, directed by Bruno Barreto. (No rating) Paris, 4 W. 58th St. (688-2013) Opens today.

SEBASTIANE—Derek Jarman's interpretation of the martyrdom of St. Sebastian. In Latin. (No rating) Quad, 34 W. 13th St. (255-8800) Opens Wed.

Recent Openings

CEDDO—A film by Senegalese writer-director Ousmane Sembene about what happens to life in a small rural village after the king becomes a convert to Islam. "Reserved, cool, almost stately." (Canby) (No rating) New Yorker, Bway at 89th St. (TR 4-9189)

COMING HOME—Hal Ashby's film about two Vietnam veterans and the woman who loves them both. Jane Fonda, Bruce Dern and Jon Voight star. "Coming Home" is soggy with sound, just as, eventually, it becomes soggy with good if unrealized intentions." (Canby) (R) Cinema I, Third Ave. at 60th St. (PL 3-6022)

Special Series

ANTHOLOGY FILM ARCHIVES—Films from the collection. 80 Wooster St. (226-

ANEXO LVI

Dupes of Authority

CAPTAIN PANTOJA AND THE SPECIAL SERVICE

By Mario Vargas Llosa.

Translated by Gregory Kolovakos and Ronald Christ. 244 pp. New York: Harper & Row. \$10.95.

SERGEANT GETULIO

By João Ubaldo Ribeiro.

Translated by the author.

With an Introduction by Jorge Amado.

146 pp. Boston: Houghton Mifflin Company. \$7.95.

By BARBARA PROBST SOLOMON

THE enormously talented Peruvian novelist Mario Vargas Llosa has the ability to work on many different levels. On the one hand, he can produce a complicated study of Flaubert — "The Perpetual Orgy," published in 1975; on the other hand, he can write an uproariously slapstick novel that reads like a Peruvian "Catch-22" or "M*A*S*H." What Mr. Vargas Llosa borrows from Flaubert is his stylistic technique; in this case, the use of several third-person narrators and the device of making a place his central character: Flaubert's Paris becomes Mr. Vargas Llosa's Peru. Like Flaubert, he is fascinated by the shady role of the intermediary in society, the person who carries out commands and never questions why they are given.

In the sportiest and funniest of Mr. Vargas Llosa's novels to date, Capt. Pantaleón Pantoja — the intermediary — has been ordered by the top Peruvian military brass to recruit a group of sexy whores for the pleasure of servicemen billeted in jungle barracks along the Amazon. Pantoja's Special Service for Garrisons, Frontier and Related Installations (the whores' unit) is a great hit with the army until Pantoja becomes embroiled with one of his own recruits, nicknamed Brazil, and the project is snafued. Brazil's murder — she is seized by a group of religious fanatics and crucified — gives Mr. Vargas Llosa a good chance to satirize the social clichés of modern Peru.

The author parodies the sob-sister press by mimicking the maudlin accounts of Brazil's funeral, and there is further mockery when a sleazy radio commentator — The Voice of Sinshi — tries to blackmail the army by publicly questioning its sexual mores. Clearly, Mr. Vargas Llosa is laughing at his native Peru. His wacky novel is well aided by the sleight-of-hand vernacular style of the translators, Gregory Kolovakos and Ronald Christ.

In his earlier, more somber works, "The Green House" and "Conversations in the Cathedral," Mr. Vargas Llosa was also obsessed by a cast of characters that included pimps, whores, shady journalists, scandal and a corrupt military. But neither in those novels nor in the present one are his whores tough Brechtian heroines waiting for the black ship to take revenge against the overstuffed bourgeoisie, nor is Captain Pantoja a rebel "outsider" like Joseph Heller's Yossarian. Essentially, Pantoja remains the patsy for the top brass; he grovels before the army and meekly colludes with them in their plan to assign

Barbara Probst Solomon is a freelance reviewer who is currently at work on a book about modern Spain.

him, with his wife, his child and his mother, to a small outpost in a Peruvian Siberia.

For North American readers to understand Mr. Vargas Llosa's preoccupation with whores and with intermediaries like Pantoja, they will need to be reminded of certain traumas that Latin American history has left behind. The psychic scar borne by Mexico and by certain parts of Latin America is the strong consciousness of being partially peopled by the illegitimate offspring of Indian mothers who were raped, shamed and converted into whores by the Spanish conquistadors. (Volumes have been written about what in Mexico is referred to as the Malinche complex.) In the early 1950's, the Spanish anthropologist Francisco Benet observed that many of the dramas in Mexico and Latin America, though frequently named after women, are not really tales about women or about female sensibility; rather, they are stories that attempt to define what men themselves feel to be their own authentic history, how they became illegitimate and how they became passive. Pantoja, one notes, has no father — only a nutty mother, his whore brigade and his betrayed wife.

"Sergeant Getúlio" — which has been beautifully translated by the Brazilian author himself — is an epic novel about another sort of intermediary. The secret narrator is the Brazilian backlands. Nature is as much a force for Ubaldo Ribeiro as low town life is for Mr. Vargas Llosa.

The narrative takes place entirely in the crazed, childlike and savagely moral mind of Getúlio, who is a gunman for hire. On orders from his boss, Getúlio is transporting a political enemy from Paulo Alfonso to Barra dos Conqueiros. Like Pantoja, Getúlio is eventually betrayed by his boss, who sends federal troops to kill both the young intermediary and his girl, Lucinete, who dies defending him. Innocent before the complicated trickery of the modern world, and blindly obeying authority, Getúlio nonetheless grows emotionally through his love. After Lucinete's death, he la-

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microfilm.

Ralph Cava

ANEXO LVII

News of the Theater

3 Disco Musicals
Planned for Spring

By CAROL LAWSON

THREE disco musicals are hustling for spring openings. Because record tie-ins with huge profit potentials are involved, the producers sound ready to resort to just about anything, even an old-fashioned rain dance, to speed things up and open ahead of the competition.

Stephen Leber and David Krebs, who brought "Beatlemania" to Broadway, plan to produce a \$1.5 million show called "Discothèque." Mr. Leber sounded confident: "We're in a race, but our cast is stronger." So far, though, the only announced name is Tom Eyan, who wrote the script. The producers hope to sign Tommy Tune to direct.

The story of the show concerns two competing New York discos on New Year's Eve. The price of a ticket will include not only an evening in the theater, Mr. Leber said, but also an after-theater bonus: "We'll have dancing on stage after the show."

Another show in the works is "Gotta Go Disco," which is being produced by Jerry Brandt, the rock promoter, with backing from Spring Records. The budget is expected to be \$1.8 million, and Mr. Brandt said he was hoping for an April opening.

According to first reports on this musical, George Faison was doing the choreography, Steve Gaines was writing the book and Peter Larkin was designing the sets. Now, Mr. Brandt reports, all three are out; Monica Johnson is the new writer, and Lester Wilson will direct and choreograph.

A third disco musical in the running is "Holy Moses and the Top Ten," which is being put together by Hal Grossman and Robert Fournier. It's expected to cost \$1.25 million and will have book, music and lyrics by Hal Grego, making his Broadway debut in these assignments.

Mr. Grossman describes the musical as a "discoopera" because "there is no dialogue: It is all sung." The plot has a shred of a biblical theme: "It's based on the life of Moses and set in a disco. The disk jockey is the supreme being and delivers the truth from the booth."

As Good as Gould

No contract has been signed, the star has been on vacation and unavailable for comment, and his agent won't say anything because, according to his secretary, "He is very busy: He is talking on two phones."

Nevertheless, Jule Styne, the composer of such hits as "Gypsy" and "Funny Girl," sounded confident: His new musical, "One Night Stand," will open next fall, "starring Elliott Gould."

The first time that Mr. Styne hired

Mr. Gould it was for bottom billing, not top, he noted: "I gave Elliott his first job in show business. He was just out of acting school. I hired him as a chorus boy in 'Say, Darling.' We are very great friends — buddy friends."

"One Night Stand" has a book and lyrics by Herb Gardner and will be produced by Herbert Kipnis. "It's too original an idea to say what it's about," Mr. Styne insisted, and then proceeded to say what the show is about: "It deals with life in the performing arts. It shows how people become involved with themselves to a narcissistic state and can see nothing else. Becoming a star becomes the most important thing in the world."

Which is not to say, he added, that there is something inherently wrong with a life in show business: "None of this means that the world doesn't need a song."

"One Night Stand" will be what Mr. Styne called "a big musical," with a cast of 18, and is expected to cost \$1 million. The second leading role is the part of Elliott Gould's father and, according to Mr. Styne, "Jack Albertson has expressed a desire to do it."

As Glossy as Playboy

Hugh Hefner is expanding the dimensions of his bunny empire. He has given the go-ahead for a musical revue called "Playboy on Broadway," to open next fall.

"It will be hip, funny, sophisticated and raunchy, reflecting the Playboy philosophy," said Michael Harvey, who is producing the show with Peter A. Bogley.

Several writers have already been signed — Bruce Greenburg, John Guare, Syrah McFadden, John Weidman, Jonathan Reynolds and Christopher Durang. Contracts are being negotiated with composers.

The idea for the show was conceived by Burt Shevelove, who will direct, but Mr. Harvey noted that other people had been trying to get Playboy's permission for this kind of musical "for 20 years. It's such an obvious idea, with great commercial possibilities."

Why did Mr. Hefner say yes this year? "We came to him at a time when Playboy is seeking greater visibility," Mr. Harvey replied. "This show coincides with the restructuring of their business and their 25th anniversary. Playboy is having a re-emergence. In the past, they may have been too rich and cocky to go along with this."

The conversation turned to the topic that made Playboy famous: "Yes, there will be nudity," Mr. Harvey said, "but it will be subtle, not exploitative."

And the centerfold? "It will be done as a big production number. The whole idea of the show is to be very big, very



Elliott Gould

glossy and overtly entertaining. But not kinky."

Impossible Dream?

A lot of writers and composers who brought new musicals to New York this season looked like basket cases in the final days before opening night. But Mitch Leigh and N. Richard Nash looked relaxed and refreshed at brunch the other morning.

Not that they had reason to look so well. They had just arrived from Boston, where their new musical, "Sarava," cut short its tryout run. The reviews weren't terrific and neither was business, so it was decided to move into New York a week ahead of schedule and start previews tomorrow night. The Jan. 30 opening at the Mark Hellinger is still on schedule.

"Sarava," with book and lyrics by Mr. Nash and music by Mr. Leigh, is an adaptation of Jorge Amado's novel "Doña Flor and Her Two Husbands." The project started six years ago, when Mr. Nash wrote a libretto. Mr. Leigh entered the scene two years later and financed half the \$1.25 million budget himself.

The play is set in Bahia. Tovah Feldshuh stars in the title role as the widow of a man who, according to Mr. Nash, "was a master of lovemaking. She marries again. Her second husband is no champion in bed, and she longs for the old days."

The title was suggested by Jorge Amado himself. "Sarava" is a Bahian greeting roughly equivalent to "shalom" in Hebrew or "ciao" in Italian.

Now that the show is in New York, Mr. Leigh, who used to work in advertising, is starting a \$125,000 television blitz for the next three weeks. He wants to develop word-of-mouth interest in the show before it opens. "We're working on both the product and the ads at the same time," he said.

The fact that "Sarava" opened in Boston to what Mr. Leigh called "poor notices" didn't surprise him. "Man of La Mancha," which he also wrote, wasn't loved by the New York critics when it first opened, either. Noting that "Man of La Mancha" has gone on to make a profit of close to \$15 million, Mr. Leigh observed, "If you want the action, you have to go into the lion's den."

Screen: 'Tent of Miracles'

"Tent of Miracles" was shown at the 1977 Film Festival at Lincoln Center. The following review was written by Janet Maslin and was published in *The Times* on Sept. 24, 1977. The film opens today at the Shakespeare Public Theater, 425 Lafayette Street.

"TENT OF MIRACLES" is to be commended on a couple of scores: It condemns racism and it was made in Brazil, a country whose films don't receive much representation in this country. It's also the story of a very saintly man, and certainly such stories are rare these days. That said, "Tent of Miracles" is also too messy and jumbled to have many other selling points.

The subject of the film is Pedro Archanjo, a black Bahian sociologist who is also supposed to have been a brilliant philosopher, his principal theory being that miscegenation is necessary and healthy for Brazilian society. Unfortunately, his story is told and discussed by a bunch of hip young film makers, supposedly at work on a biographical movie, who aren't properly equipped to explain his genius. Their story, which takes up almost as much time as the movie-within-a-movie about Archanjo, is uninteresting and at times almost unintelligible.

Archanjo turns out to have been a man who enthusiastically practiced what he preached. In the film's best sequences, he appears as a young man, involved with women of all shades and

A Saintly Man as Hero

TENT OF MIRACLES (Tenda dos Milagres), directed by Nelson Pereira dos Santos; screenplay (with English subtitles) by Mr. Pereira dos Santos and Jorge Amado, from the novel by Jorge Amado; photography, Helió Silva; editor, Raimundo Hipino and Severino Dada; music, Gilberto Gil and Jards Macale; executive producer, Ney Sant'Anna; production manager, Albertino N. da Fonseca. At the Shakespeare Public Theater, 425 Lafayette Street.

Fausto Rena	Hugo Carvana
Ana Mercedes	Sonia Dias
Prof. Edelweis	Anecy Rocha
Dr. Zezinho	Wilson Jorge Mello
Gastao Simas	Geraldo Freire
James D. Livingston	Laurence R. Wilson
Dada	Severino Dada
Pedro Archanjo	Jards Macale
Pedro Archanjo	Juarez Paraíso

persuasions and merrily outraging the supposedly white upper classes. One of Archanjo's theories is that everyone in Bahia is of mixed blood anyway, and one of his most daring acts is to publish a booklet naming black ancestors of all the fanciest white families.

Nelson Pereira dos Santos is a well-established Brazilian director, but the film is surprisingly clumsy, almost amateurish at times: for instance, it is at first difficult to tell whether the footage of Archanjo's story is meant to be a series of flashbacks or excerpts from the film being made. A white American scientist, who yells things such as "May I have my money?" at the top of his lungs, is supposed to be a Nobel Laureate but looks more like a freshman quarterback. Sonia Dias is a great beauty, but her ubiquitousness in the film goes entirely unexplained.

The New York Times

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ANEXO LVIX

Brazilian Soap Opera

TIETA

By Jorge Amado.
Translated from the Portuguese
by Barbara Shelby Merello.
672 pp. New York: Alfred A. Knopf, \$12.95.

By JOHN STURROCK

IN Jorge Amado's picturesquely rundown stretch of Brazil it is the local goats that set the tone. The ostentatious venery of these lusty ruminants is set before us as something we might all profitably learn from. The more sympathetic inhabitants of rut-tish Sant'Ana do Agreste have grown up doing as the goats do and coupling to their loins' content, while the pathetic minority, whom we can but scorn, turns a blind eye to nature and stays chaste, prisoner of its absurd repressions. Mr. Amado is Brazil's most illustrious and venerable novelist, and a veteran rhapsodist of its native assets. He has also taken a radical line politically, and spoken up emotively for the poor and disfavored. In "Tieta" he has gone soft, celebrating

John Sturrock is the author of "Paper Tigers: The Ideal Fiction of Jorge Luis Borges" and "The French New Novel."

the goodness and vitality of his home province of Bahia, more from memory than conviction, and at crushing length. This is a slow, explicit, sentimental novel with a theme that might have made a short, sharp fable.

The heroine of the piece, Tieta — "spirited, sexy, adorable," the blurb thoughtfully warns us — is encountered in a symbolical preface, spiritedly, sexily and adorably surrendering her maidenhead on the sand dunes to a randy peddler. The one-time goat-girl has begun as she means to go on, and quickly fornicates her way to the heights. She becomes the cherished mistress of a summarily rich, generally accomplished tycoon in São Paulo, and the madam of that city's ritziest bordello, where sooner or later most of the nation's truly significant political and economic decisions seem likely to be taken.

Tieta does not, however, in her innate generosity, forget the folks back home, and to her sisters in Sant'Ana, prim Perpétua and envious Elisa, she regularly mails her surplus cash and her Christian Dior cast-offs. Then, in her mid-40's, with her superb lover dead and a manageress looking after the business, Tieta comes bolsterously back to her hometown in the still-ripe flesh, her bags stuffed with cruzeiros whose source she keeps decently secret from the curious Sant'Anans. Her descent on Sant'Ana is the cue for much strenuous comedy, as she stirs the neighborhood up sexually, economically and politically. Her city ways spread havoc in the sticks.

Sant'Ana do Agreste is a forgotten small town in the Brazilian northeast, prosperous 60 years ago but now in neglect. It has a blessed climate and a lovely, undefiled beach, the Mangue Seco. But this desirable backwater is under threat: it may be chosen as the site for a titanium dioxide factory, about to be foisted on

Brazil by malevolent foreign capitalists. Nothing, apparently, pollutes like titanium dioxide pollutes. So will Sant'Ana be yanked cruelly forward into the age of ferro-concrete and poisoned air? Will God's own sand dunes, which have already seen the deflowering of our pubescent heroine and which echo nightly to the amorous moans of the town's restless lovers, echo henceforth to whatever disgustingly inhuman clanking it is that comes from a titanium dioxide works?

No, naturally, they won't, for Mr. Amado will look after his own. Sant'Ana may be pretty much a dump, and culturally vacuous, but he would have us think well of it, for there at least instinct is still alive. The landscape and the people are one, and both are to be preserved from the crass development by which they are menaced.

Nevertheless the sluggish life of the community is hugely agitated by the presence of Tieta. She is, as they say, a catalyst, an agent of change who herself knows of only one way to behave, warmly and openly; she is the original golden-hearted whore. Her goings-on would be more entertaining if they didn't go on so. Mr. Amado spells everything out and tells us again and again what sort of people his very simple characters are, as if there were some danger of our forgetting. In short chapters of commentary he interrupts the story to make ironical or dismissive remarks about it, calling it "a threepenny novel" and a "soap opera," and complaining about its length. Well, "Tieta" is too long, and it does have a lot of the blandness and cheap contrasts in character of the soap opera. It is as if Mr. Amado had one eye on the film or television rights and another on his more sophisticated readers, who need to be reassured that he knows just what sort of book he is writing. (One might add at

Continued on Page 25

The New York Times

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Brazilian

Continued from Page 11

this point that the English translation reads splendidly.)

Corruption and industrialization are presumably urgent matters in Brazil, but they are less than urgent matters in "Tieta." Mr. Amado's businessmen are absurd, inadequate even as caricatures, graduates from the fantasies of Harold Robbins, never the Harvard Business School, and more likely to titillate (with their immoralities) than to appall. Indeed, the satire as a whole, when it comes, is stale and discounted by the oppressive benignity of the rest of the novel. The people whom Mr. Amado would protect, in Sant'Ana do Agreste, may seem worth protecting to their creator, but few of them will seem so to his readers. His Rousseauesque trust in the survival and benevolence of human instinct strikes one as horribly insufficient to cope with the genuine moral and economic dilemmas raised here in fun. ■

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ANEXO LX

New Books

GENERAL

- Beating Inflation with Real Estate*, by Kenneth R. Harney (Random House, \$10). How to keep ahead of inflation.
- Blessings*, by Mary Craig (Morrow, \$6.95). Courage and compassion amid human tragedies.
- Enterprise*, by Jerry Grey (Morrow, \$10.95). The space shuttle.
- Incredible Coincidence*, by Alan Vaughn (Lippincott, \$10). Strange powers examined.
- Karl Kautsky and the Socialist Revolution 1839-1933*, by Massimo Salvadori (Schocken, \$19.95).
- About Time*, by Penelope Mortimer (Doubleday, \$8.95). Autobiography of English novelist.
- Dr. Creff's 1-2-3 Sports Diet*, by Albert Creff and Robert Wermick with a foreword by Jean-Claude Killy (Coward, McCann & Geohagan, \$8.95).
- Dreams of Adventure, Deeds of Empire*, by Martin Green (Basic, \$15). Decline and fall of imperialism in the Western mind.
- Flashback*, by Nora Johnson (Doubleday, \$11.95). Portrait of Nunnally Johnson, the Hollywood screenwriter, by his daughter.
- Israeli Women Speak Out*, by Geraldine Stern (Lippincott, \$8.95). Ten women discuss their roles.
- Stalin, Man of History*, by Ian Grey (Doubleday, \$14.95).
- The Forest*, by Roger Caras, illustrations by Norman Ariott (Holt, Rinehart & Winston, \$8.95). Wildlife in America.
- The Psychological World of the Juvenile Delinquent*, by Daniel Offer, Richard C. Marohn and Eric Ostrov (Basic, \$15).
- Tragedy Is My Parish*, by Peter V. Rogers, O.M.I. (Macmillan, \$7.95). Experiences of chaplain of New Orleans Police and Fire Departments.
- Love in the Lead: The Fifty-Year Miracle of the Saeing-Eye Dog*, by Peter Brock Putnam (Dutton, \$10.95).
- Money Rush*, by Andrew Duncan (Doubleday, \$10.95). How the oil dollar has rocked the Middle East.
- One Man, One Voice*, by Charles Morgan Jr. (Holt Rinehart Winston, \$12.95). Southern lawyer recounts court struggles in defense of Muhammad Ali and Dr. Howard Levy.
- Six Years With God*, by Jeannie Mills (A. & W., \$12.95). Life inside the Rev. Jim Jones's People's Temple.

FICTION

- Earth Ship and Star Song*, by Ethan I. Shedley (Viking, \$9.95). Man decides to leave Earth for another planet after ecological disasters.
- Limited Engagements*, by Karen Stabiner (Seaview, \$9.95). Relationship of two persons in film industry in Hollywood.
- Marriage of Convenience*, by Tim Jeal (Simon & Schuster, \$11.95). Two brothers in love with the same girl in Victorian England.
- Stealing Heaven*, by Marion Meade (Morrow, \$10.95). Love story in 12th-century France.
- The Awakening*, by Richard C. Meredith (St. Martin's, \$10.95). Ghost tale based on Civil War.
- The Brave and the Free*, by Leslie Waller (Delacorte, \$10.95). Episodic tale of various lives from small Ohio town during the 60's and 70's.
- After Hours*, by Edwin Torres (Dial, \$9.95). Roguish hero facing midlife crisis in New York's all-night world.
- Children of the Dark*, by Charles Voley (Doubleday, \$10). Children become killers in New England village.
- Confessions of Summer*, by Phillip Lopate (Doubleday, \$9.95). Love, friendship and betrayal as friends fall in love with the same woman.
- Echoes From the Past*, by Marjorie McEvoy (Doubleday, \$7.95). Romantic suspense and a sailing race from England to Australia in the 1860's.
- The Dead Butler Caper*, by Frank Norman (St. Martin's, \$7.95). British private eye on murder investigation.
- The Drowning Season*, by Alice Hoffman (Dutton, \$8.95). Love and self-awareness of two generations of women.
- The Fen Tiger*, by Catherine Cookson (Morrow, \$8.95). Romance and sinister suspense in English countryside.
- The Killer Breath*, by John Wylie (Doubleday, \$7.95). African adventure into disappearance of young woman.
- Tieta*, by Jorge Amado (Knopf, \$12.95). Escapades of rich Brazilian widow by the author of "Doña Flor and Her Two Husbands."

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Paperbacks: New and Noteworthy

IN SEARCH OF HISTORY, by Theodore H. White. (Warner, \$5.95.) The author of "The Making of the President" series looks back on his career — growing up in the Boston ghetto, as a journalist in China before and during World War II, reporting on the dawning of a new day in Europe, writing about America in the age of Eisenhower, Kennedy and Johnson. Our reviewer Richard Rovere praised the book's pace, energy, insight, humor, sharp judgments and, particularly, the chapters on China.

HIDDEN TERRORS, by A. J. Languth. (Pantheon, \$3.95.) An account of the United States program of the 60's, whereby police officers were sent to Latin America as "advisers" to local authorities. Special attention is paid to the case of Dan Mittrione of Richmond, Ind., kidnapped and killed by Uruguayan guerrillas. Richard R. Fagen regretted some of the consequences of the book's "journalistic style," but said its "ugly story" holds many lessons yet to be learned.

TO CATCH A SPY, by Chris Scott. (Penguin, \$1.95.) In this jigsaw puzzle of a book, Carlos Peat, a John le Carré-style British master spy, contends with a swarm of efficient, ruthless, somewhat likable Russian agents. "Plot construction aside," our Newgate Callendar commented, "Chris Scott is a skillful writer who manages to get a good deal of mood and seeming authenticity into his characters and background."

TOM'S MIDNIGHT GARDEN, by Philippa Pearce. (Dell/Yearling, \$1.50.) Tom Long, quarantined in his uncle's London flat, investigates the strange midnight behavior of a grandfather's clock — and finds himself back in the 1800's, sharing experiences with a lonely little girl that make him wiser about time and the affinity of far-apart generations. "Right all the way," our reviewer called this fantasy for 9- to 12-year-olds.

THE BAPTISTS IN AMERICA, by O. K. Armstrong and Marjorie Armstrong. (Doubleday/Galilee, \$6.95.) This readable, uncritical history of the largest Protestant sect in the country concentrates on personalities and dramatic events. Published in 1967 as "The Indomitable Baptists," it is now revised and updated to include the present occupants of the White House.

DANCER FROM THE DANCE, by Andrew Holleran. (Bantam, \$2.95.) **FAGGOTS**, by Larry Kramer. (Warner, \$2.75.) These two first novels cover much the same terrain — the bars, baths, discos, the Fire Island of New York's gay world. But there is, according to our reviewer John Lahr, a great difference between them. Andrew Holleran treats his hero Malone in "Dancer From the Dance" as a paradigm of the romantic ideal, "a mercurial, debated legend" and honors "the sadness as well as the sensations of the homosexual life." Larry Kramer's chronicle of the cruise of middle-aging Fred Lemish in "Faggots" is "jocular, baroque . . . an embarrassing fiasco."

FIRE AND BLOOD, by T. R. Fehrenbach. (Collier, \$7.95.) A history of Mexico, from the coming of man 30,000 years ago to its present, belated emergence as a nation. This sweeping, highly readable account, catches the drama, color and most of the significance of developments south of the Rio Grande, making it a fine introduction for North American readers.



CALDER. (Harry N. Abrams, \$14.95.) This attractive album is, in essence, a French tribute to the work of Alexander Calder (1898-1976), the American-born artist who divided his most productive years between France and his native land. It contains revealing extracts of conversations Maurice Bruzeau had with him at his place in the French countryside a few years before his death. More important is its documentation of Calder's artistic career through 252 photographs, many in color, by Jacques Masson. These show the artist at work, his studio and, through a rather representative sampling, the range of his work. Above is the cut metal sheet "Female Dancer" (1930).

SAND DOLLARS, by Robert Terrall. (Dell, \$2.25.) A Westport-commuting tax accountant rejects an offer from the Mafia he can't refuse and, to survive to the bottom line, is compelled, among other things, to rob all the banks in the Cayman Islands in one grand heist. Don Goddard called it "a thriller well suited for hammocks and summer afternoons."

THE SEASONS OF A MAN'S LIFE, by Daniel J. Levinson. (Ballantine, \$5.95.) This is the study from which Gail Sheehy's "Passages" (Bantam, \$2.75) was derived. It theorizes that there are five overlapping periods in a life cycle and studies 40 men, aged 35 to 45, passing from "early adulthood" to "late adulthood." Alex Comfort found it "instructive," but limited by its orientation and the techniques employed.

HOME IS THE SAILOR, by Jorge Amado. (Avon/Bard, \$2.75.) A newcomer named Captain Vasco makes himself the hero of a Brazilian seacoast town with his tales of derring-do and romance around the globe, to the indignation of an old inhabitant, who brands him a fraud. Then a ship puts in with her captain dead and . . . Humorous, inventive, wise and bawdy, this 1961 novel is one of the reasons for Amado's high reputation in English-speaking lands. ■

ANEXO LXII

Random House Blends The Elite and the Popular

By **HERBERT MITGANG**

In American and international publishing, and among authors, Random House and its divisions are considered both prestigious and commercial. The combined publishing lists of its components include some of the world's leading writers as well as children's and paperback titles that compete in the mass marketplace.

Random House is the flagship company. It publishes general fiction, non-fiction, plays, reference books, juveniles, Modern Library reprints, Vintage Books, and college, high school and elementary school textbooks. Among its major undertakings in the last few years have been the Random House Dictionary of the English Language and Random House Encyclopedia. Last year, Random brought out 578 titles.

Random House was founded in 1925 by the late Bennett Cerf and Donald S. Klopfer, now chairman emeritus of the board. Its foundation stone was the Modern Library, which the two bought on Mr. Cerf's 27th birthday. The series of hundreds of reprinted classics eventually sold more than 50 million copies.

Centerpiece of a Luxury Hotel

When the Modern Library's success allowed the establishment of a subsidiary that originally published limited editions of titles chosen at random, it was given the name of Random House. Until 1969, the publishing house had its headquarters in a real house, the Villard Mansions on Madison Avenue, now being turned into the centerpiece of a luxury hotel.

Random House's current chairman and chief executive officer is Robert L. Bernstein, who has been in the news in recent days because Soviet officials rescinded his visa to attend the Moscow International Book Fair. Mr. Bernstein has been an outspoken advocate of freedom to publish.

Mr. Cerf, who headed Random House until his death in 1971, was a shrewd publisher as well as national celebrity because of his humor books and his par-

ticipation as a panelist on the "What's My Line?" television program. One of his editors, Jason Epstein, said, "Bennett runs Random House as a conservative branch of show business." And indeed he had strong ties to Hollywood and other subsidiary rights outlets for his books.

Battles Against Censorship

Mr. Cerf frequently waged battles in the courts and on public platforms against censorship. His authors included Sinclair Lewis, John O'Hara, Robert Penn Warren, William Faulkner, W.H. Auden, and scores of other writers of quality and commerce.

Alfred A. Knopf Inc. is Random House's most respected subsidiary. It specializes in fiction and nonfiction, poetry, juveniles and college textbooks. A number of its authors — Thomas Mann, John Hersey, Willa Cather, H.L. Mencken, Jorge Amado and Toni Morrison, to name one handful — have received major awards. Last year Knopf published 131 titles.

Knopf was founded in 1915 by Alfred A. Knopf, founding chairman emeritus. Chairman emeritus is William A. Koshland, and president and editor in chief is Robert Gottlieb, one of the most respected editors in publishing.

Specializes in Nonfiction

Pantheon Books, another Random House division, specializes in nonfiction, with books about history, behavioral and social sciences and juveniles. Founded in 1942, it published 47 titles last year. Andre Schiffrin is its managing director.

Ballantine Books, the paperback house, is another Random House subsidiary. It was founded in 1952 and its current president is Richard A. Krinsley. Last year Ballantine brought out 400 books.

Among current best sellers from Random House are "Sophie's Choice" by William Styron; "Chesapeake" by James Michener; "Broca's Brain" by Carl Sagan, and "The Complete Book of Running" by James Fixx. The Knopf best seller is "The Powers That Be" by David Halberstam.

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ANEXO LXIII

Paperbacks: New and Noteworthy

THE CULTURE OF NARCISSISM, by Christopher Lasch. (Warner, \$2.95.) A leading social historian surveys, with somber force and occasionally dark wit, the way Americans live now, particularly their attitudes toward work, the family, sexual mores, sports — and concludes that they are woefully absorbed in themselves. A best seller in hardcover.

TENDER MERCIES, by Rosellen Brown. (Ballantine, \$2.25.) The emotional conflict that rages between an attractive, strong-willed young woman and her braggadocio-styled husband as she slowly recovers from a brutal accident caused by his carelessness is hauntingly, unsentimentally recounted by a novelist of rare talent.

MERMAN, by Ethel Merman with George Eells. (Berkley, \$2.50.) A chatty, rambling memoir by a girl from Brooklyn whose brassy voice and stage personality quickly carried her to the top on Broadway and kept her there for half a century. In the telling, Ethel Merman does not forget her numerous marriages, her family life and her less-than-glorious ventures in Hollywood.

HARRY AND THE TERRIBLE WHATZIT, by Dick Gackenbach. (Scholastic, \$1.50.) Harry thinks that a double-headed, three-clawed, six-toed, long-horned thing, hiding in the cellar, has made off with his mother and bravely goes down to give it 40 whacks. Dick Gackenbach tells the heroic tale in few words and many pictures for the amusement of the 4 to 8-year old set.

ON HUMAN NATURE, by Edward O. Wilson. (Bantam, \$3.95.) Writing for the layman, a Harvard entomologist, a leading partisan in the currently raging debate over the relative roles of heredity and environment, spiritedly urges the role of the gene in the evolution of human nature. Our reviewer, Colin Beer, commented that this volume, which won the 1979 Pulitzer Prize for general nonfiction, was "likely to roil the waters."

PIERCING THE REICH, by Joseph E. Persico. (Ballantine, \$2.50.) An account of how American agents, working for the Office of Strategic Services, infiltrated Germany and sent back reports during World War II. Much of it is based on interviews with survivors and on recently declassified "Secret" and "Top Secret" files. A collection of exciting adventure stories rather than a balanced history of the whole intelligence effort.

STRING TOO SHORT TO BE SAVED, by Donald Hall. (Nonpareil Books, Boston, \$6.95.) In these reminiscences of boyhood summers spent on a family farm in New Hampshire, a poet-teacher displays a sharp eye for detail that is always tempered by a foreboding sense of his grandfather's presence as the representative of a dying nobility and splendor. This attractive new edition of a highly regarded 1960 work is enhanced by a chapter of Donald Hall's latterday reflections on his experiences and a selection of family photographs.

ECONOMICS IN PLAIN ENGLISH, by Leonard Silk. (Simon & Schuster / Touchstone, \$3.95.) The New York Times columnist throws light on "the dismal sci-

ence," explaining wittily, concisely and in words that laymen can understand, why economics is inevitable in today's world, why economists differ and what the jargon of the profession means.

MATTHEW ARNOLD. THE OPPOSING SELF. BEYOND CULTURE. By Lionel Trilling. (HBJ/Harvest. 3 vols., \$6.95, \$3.95 and \$4.95 respectively.) Three cardinal volumes by the distinguished literary critic Lionel Trilling (1905-75), available in a uniform paperback edition for the first time. In this edition of "Matthew Arnold" (1939), a biography of the 19th-century British liberal humanist, Trilling's 1954 essay on Arnold as poet has been included. "The Opposing Self" (1955) is a collection of essays on nine writers as diverse as Jane Austen and George Orwell. "Beyond Culture" (1965) brings together eight essays on education, literature and psychoanalysis.



SILHOUETTES, edited by Carol Belanger Grafton. (Dover, \$4.) As early as the Tang dynasty (618-907 A.D.), the Chinese amused themselves and their friends by cutting designs out of paper, but it was not until the 18th century that the art form acquired a name from a prominent practitioner, Etienne de Silhouette, comptroller-general of France. This volume is an archive of silhouettes of people, places and things, ranging in style from 18th-century rococo elegance to 20th-century art nouveau. Reproduced above is one of the 600 silhouettes in the album, a helping hand for artists and handicraft workers who wish to put them to such modern purposes as the design of stationery and needlework.

THE VIOLENT LAND, by Jorge Amado. (Avon/Bard, \$2.75.) In this 1943 novel, Brazil's foremost man of letters displays his early concern for social justice, telling of a bloody feud between two landowning families over a tract of land in the rich cocoa-growing district of Bahia. The characters are not sharply drawn, but the action is tempestuous and the style lyrical.

ROBERT LOWELL, Life and Art, by Steven Gould Axelrod. (Princeton University Press, \$5.95.) An attempt to perceive the relationship of the poetry of Robert Lowell (1917-77) to his tormented, troubled life, an exercise that emphasizes his relations with Allen Tate, William Carlos Williams and Wallace Stevens. Our reviewer, Denis Donoghue, called it "a strong, magnanimous book." ■

The New York Times

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ANEXO LXIV

***William Grossman,
Professor at N.Y.U.
And a Translator, 74***

William L. Grossman, a professor of transportation and public utilities at New York University for more than 30 years and the first United States citizen to be admitted to the Brazilian Academy of Letters, died of a heart attack on Monday in Brookline, Mass. He was 74 years old and lived in Brookline.

There were two aspects to Dr. Grossman's career. A lawyer by profession, he worked in Washington during the 1930's as an expert on ocean shipping and air transportation for the Franklin D. Roosevelt Administration. He taught the economics of public utilities at N.Y.U., and in 1938, he drafted a state law that enabled savings banks to issue limited amounts of life insurance.

His experience in transportation led him to serve as a consultant to the Brazilian Government and he helped create a university in the state of São Paulo, taught there and served as head of the department of economics.

In Brazil, Dr. Grossman developed the other major aspect of his career: translating. In 1952, his was the first translation from Portuguese to English of "Epitaph of a Small Winner," originally, "The Posthumous Memoirs of Braz Cubas," by Machado de Assis. He also translated "Gabriela, Clove and Cinnamon," by Jorge Amado. He reviewed a number of books related to Brazil for The New York Times Book Review and the Saturday Review of Literature.

Dr. Grossman wrote three books on transportation and, with Jack W. Farrell, "The Heart of Jazz," an account of the development of American music referred to as traditional jazz.

He is survived by his wife, Mignon, and two daughters, Ruth Hadlock of Berkeley, Calif., and Elizabeth Hammond of Tioga, Pa.

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ANEXO LXV

Brazilian Author, Cosmopolitan in Land of Tradition

By WARREN HOGUE
Special to The New York Times

RECIFE, Brazil — The white-haired squire of the graceful pink colonial mansion pointed out the doorway where Aldous Huxley appeared unannounced one dawn, the rosewood chair on which Robert Kennedy sat, the tile floor where a recent Brazilian President knelt in supplication during a conversation, the walls of portraits picturing the people who figured in the stories he was telling.

Gilberto Freyre, the most widely known chronicler of Brazil's development, was reminiscing, and it was apt that his home, the centerpiece of an 18th-century sugar plantation, should serve as his principal prop.

Though Mr. Freyre has published more than 60 books, it was his first, "Casa Grande e Senzala" — published in English with the title "The Masters and the Slaves" — that secured his fame nearly 50 years ago and still dominates commentaries on his work as he celebrates his 80th birthday.

He has been feted as a national hero in ceremonies around the country by Brazilians who confer special recognition on those who penetrate what they perceive as the outside world's ignorance of this vast nation of 120 million people.

Book Deals With Social Customs

"Casa Grande e Senzala," which has been published in French, Italian, German, Spanish, Polish and English in addition to Portuguese, is a historical study that deals with social customs like dress, speech, food, gardening, furniture and architecture. Its colorful writing has gained a large audience that would not have shown a similar interest in a more academic rendering of the subjects. "Before it," said Jorge Amado, the novelist, "books about Brazil meant books that were dull, badly written, rhetorical, pretentious and unreadable."

The colorful writing, however, has led sociologists to complain that the book is intellectually wanting and based on unscientific research. Social critics have also attacked Mr. Freyre for the book's sentimental treatment of colonial customs, particularly slavery, and for its thesis that Portuguese settlers dealt more justly with indigenous inhabitants than other Europeans.

"I knew some of the children of slaves," Mr. Freyre said, recalling that slavery was not abolished in Brazil until 1888, 11 years before his birth. "That probably affected my view of it. I am accused of romanticizing slavery, but I had good reason to think that not all slaves were victims of cruel treatment. My main theme was that the typical slave in agrarian, patriarchal Brazil was happier in lots of ways than the working men in the first period of the industrial society in Europe and in Brazil."

He said the Portuguese followed the

Arab rather than the European concept of slavery, treating the slave as "part of the family of the owner."

'Brazil Grew Through Polygamy'

"The Portuguese were greatly influenced by the Arabs; they even practiced polygamy," he said. "Sixteenth-century Brazil grew through polygamy. Polygamy benefited the idea of the patriarchal family. Many wills of the old planters recognized the children they had had with slaves."

He said the Portuguese had "a Catholic society practicing Mohammedan ethics, something paradoxical, but then, much of history is paradoxical."

Mr. Freyre has also been accused of extending his tolerant theories to the conduct of Dr. Antônio de Oliveira Salazar, the late Portuguese dictator, in the colonies that his regime maintained in Africa and Asia, but Mr. Freyre disputed the charge.

"I personally criticized it in conversations with Salazar, but this is forgotten now by critics who say I was enthusiastic about it," he said. "I told Salazar he should visit those places to see what was being done. But he was a monastic Portu-

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microfilm.

The New York Times / Warren Hogue

Gilberto Freyre, the sociologist and writer, at his home in Recife, Brazil

guese. He never left Portugal, though it is said he once went to Spain, not to Madrid, but just to the other side of the border."

Mr. Freyre, by contrast, knew Paris before he set foot in Rio de Janeiro. He studied at Baylor University in Texas and Columbia University in New York City, then went to Europe. He became enchanted with Oxford, England, and most likely would have stayed if he had not caught pneumonia and decided that the tropical environment of his home city of Recife would be better for his health.

When he returned here in 1923 after five years out of the country, he brought a cosmopolitan manner to the intense regionalism of Brazil's poorest and most traditional area.

In 1930 he was imprisoned and exiled from Brazil for being, according to an entry in the political police dossier on Mr. Freyre, "a leftist agitator." He went to Portugal and then to Stanford University in Palo Alto, Calif., where he was asked to teach a course in the development of Brazilian society. "Casa Grande e Senzala," published in 1933, was to grow out of that effort.

Back in Brazil, he settled into the home that he has since filled with glass cases holding 25,000 books, medals from universities where he has lectured, ribbons and decorations including the sash he received on being knighted by Queen Elizabeth, artifacts from the Brazilian interior and apothecary jars holding the flower and fruit liqueurs that he uses to blend a special 10-year-old cognac that he delights in offering visitors. He writes in longhand, seated in a old leather easy chair, paper balanced on one of his legs. During his morning working hours, he sees no visitors, accepts no telephone calls.

In the afternoon he strolls down the hill from his home and keeps appointments in his offices in the research center that he

established in a palace of Carrera marble and Portuguese tiles that a sugar baron built in 1877.

Among those who sought him out here and on his travels were Jimmy Carter, who was then Governor of Georgia, Sen. Robert F. Kennedy, Sen. Edward M. Kennedy and Henry A. Kissinger, who was a professor at the time.

"I thought Carter was sincere in his idealistic view of human rights but entirely innocent of things different from what he knew in the United States," Mr. Freyre said. "Robert Kennedy I found similar to Carter, an American with no international vision. Edward Kennedy made the least favorable impression. I felt he was so primary in his views on international subjects, that he was trying always to simplify things that are very complicated. The modern American public figure who most impressed me with his notion of the American position in the world was Kissinger."

The New York Times

Published: June 2, 1980

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Publishing: Bidding for Readers

By HERBERT MITGANG

In a time of recession that affects the book marketplace as much as any other field involving creativity and choice, publishers are making stronger efforts to reach more readers in traditional and relatively new ways. Most of the hard-cover houses issue their books in trade paperback editions a year or so after initial publication. Sometimes, there are combinations of hard-cover, trade-paperback and mass-market paperback books living under the same publishing roof.

Now some of the major mass-market publishers are putting out originals in hard cover. At the end of next month, Bantam Books is publishing its first hard-cover title, "Still Life With Woodpecker," by Tom Robbins, author of "Another Roadside Attraction" and "Even Cowgirls Get the Blues." His new hard-cover novel (\$12.95) will be issued at the same time as a Bantam trade paperback (\$6.95).

What's "Still Life With Woodpecker" about? Just about what you'd guess, if you thought like an artist or woodpecker. As the author avers: "It's a love story that takes place inside a pack of Camel cigarettes. It reveals the purpose of the moon, explains the difference between outlaws and criminals, and paints a portrait of contemporary life that includes powerful Arabs, exiled royalty and pregnant cheerleaders." Rights have not been sold either to Saudi Arabia or the Soviet Union, and may not be.

Avon Books, one of the most responsible literary publishers through its Bard editions, has accelerated its series of distinguished Latin-American fiction reprints. They include such authors as Gabriel Garcia Marquez, Manuel Puig, Jorge Amado, Mario Vargas Llosa, Julio Cortázar, Alejo Carpentier and Marcio Souza, whose "The Emperor of the Amazon" is due next month.

Robert Wyatt, editorial head of Avon, says that because some of the hard-cover houses are abandoning their translation programs, the supply of available reprints has diminished. Avon is commissioning its own original translations.

New American Library is between hard-covers with Erica Jong's flamboyant "Fanny, Being the True History of the Adventures of Fanny Hackabout-Jones" (a horse declines bestiality in one scene) and Irving Wallace's forthcoming what-if novel, "The Second Lady." Also on the N.A.L. agenda is "Herblock on All Fronts," by the dean of political cartoonists.

Dell Publishing pioneered in moving from paperback into hard-cover books. Its two hard-cover lines, Delacorte Press and Dial Press, have their own individuality. In fact, two of the most respected individual publisher-editor imprints, Seymour and Merloyd Lawrence Books and Eleanor Friede Books,

are part of Delacorte Press.

From Delacorte, for example, a few fall fiction titles are "Under the Fifth Sun," by Earl Shorris, "The Far Horizons," by Michael Wagman, and "The Ring," by Danielle Steele. The Seymour Lawrence imprint is publishing Richard Brautigan's "The Tokyo-Montana Express," and the Eleanor Friede imprint is putting out Val Schaffner's "Algonquin Cat."

Ballantine Books, a Random House paperback division, has brought out such hard-cover original novels as Anne Costello's "Bittergreen." It is making its mark in hard-cover with a series in the science fiction-fantasy category under the Del Rey Book imprint. Lester Del Rey carries a one-of-a-kind title in publishing: fantasy editor.

"The Wounded Land" by Stephen R. Donaldson is Del Rey's current best seller. It is part of a series called "The Chronicles of Thomas Covenant," and includes battles between the forces of good and evil ("Earthpower was useless against the Sunbane"). Mr. Donaldson dreams these things up at home in Albuquerque, N.M.

Warner Books has moved vigorously into hard-cover and trade-paperback publishing. Most of its fall books are in the diet, health, cookbook and crafts categories, but the list also includes an original novel, "Recovery," by Steven L. Thompson, a political thriller. Warner is publisher of Richard M. Nixon's "The Real War." Its fall trade paperbacks include Robert Jastrow's "Red Giants and White Dwarfs" and "Learning Disabilities" by Betty B. Osman.

Penguin Books has an interesting series of American fiction, with such titles as James Salter's "Solo Faces," "Music and Silence," by Anne Redmon, "Before My Time," by Maureen Howard, and "Nocturnes for the King of Naples," by Edmund White.

Fawcett-Columbine's trade paperbacks include "The Number of the Beast" by Robert A. Heinlein, a science fiction work. Simon & Schuster's Fireside trade paperbacks number a variety of titles, including such hardy perennials as Alex Comfort's "The Joy of Sex."

The figures have just come out on the phenomenal all-time best seller in a trade paperback: William Golding's "Lord of the Flies," the tale of schoolboys stranded on an island, with its tragic view of human nature. Since the novel first appeared in 1954, it has sold more than 7 million copies. It is being reissued with a new jacket designed by Barron Storey (Barbara Koontz, now Barbara Bertoli, Avon Books art director, designed the original) for Perigee Books, the trade-paperback line of G. P. Putnam's Sons.

Berton Roueché's "The Medical Detectives" brings together in one volume a New Yorker category the author developed over a quarter of a century la-

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See full page image or
microfilm.

Lanlie W. LePerre

Tom Robbins's book will be published simultaneously in hard-cover and paperback editions.

beled "Annals of Medicine," a title invented by Harold Ross. About half the 22 stories in the collection, to be published by Times Books next month, have appeared in the magazine.

"I turn Sherlock Holmes inside out," Mr. Roueché said, explaining the steps in one of his pieces. "First, something happens. Then an investigator is brought in. The problem or disease is described. The false leads or mistakes are followed. Finally, the solution is found."

Most of his articles are about rare diseases. The common diseases are usually discovered without detective work. "I deal almost entirely with infectious or contagious diseases. Most of the stories originate from suggestions by doctors. I also pick up hints in medical journals." Will he run out of diseases to write about? He doesn't think so; the modern world always seems to have some to spare. Still: "I never write about the same disease twice."

Quite often these days publishers sign up authors for multibook contracts to provide security and insure that they will stay put. For example, Harlan Ellison, a West Coast writer, has a three-book contract with Houghton Mifflin. "Shatterday," a collection of short stories, is due in November. It will be followed next year by a fantasy novel, "The Prince of Sleep," and later by "Shrikes," which Houghton's editor in chief puts in the category of a "best-selling mainliner." And what are its best-selling ingredients? Well, the story concerns five women who determine, each for different and valid reasons, to kill their husbands. That sounds pretty mainline.

The New York Times

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PAPERBACK TALK

By Ray Walters

¶Avon Books, whose Bard fiction and Discus nonfiction series have been one of the ornaments of the paperback industry for nearly 20 years — it brought such Latin American novelists as Jorge Amado to the attention of North American readers, and its volumes about the lively arts have been particularly notable — is not resting on its laurels. A half-dozen new Bards and Discuses are issued each month.

¶Several other houses say that they're considering comparable programs, but aren't yet ready to talk about them.

But what's particularly newsworthy about publishing of this sort? Hasn't there long been a dependable market for serious literary books on the campuses? Alas, not in recent years. Since the 70's, when ambitious young men and women began concentrating on courses that would lead to an M.B.A. or other professional degree, enrollments in the humanities have been way off and so has the demand for books designed for them. The situation has been aggravated by the reluctance of many literature departments to "teach" authors of works published more recently than 1950.

However, according to John F. Thornton, Washington Square Press's executive editor, a new market for such books has emerged — "people who read good books not because they have to, but because they want to." To reach them, his and other paperback houses are now directing their merchandising efforts toward

Continued on Page 36

ANEXO LXVIII

PAPERBACK TALK*Continued from Page 35*

¶The proliferation of women's studies courses is leading many young people to read the fiction of Joan Didion, Margaret Drabble, Mary Gordon, Doris Lessing, Toni Morrison, Tillie Olsen and Eudora Welty.

¶Little that is being written in Europe these days is causing any excitement on the campuses. However, the belated discovery, in the 70's, of Gabriel Garcia Marquez's "One Hundred Years of Solitude" has incited interest in translations of the works of Luis Borges, Jorge Amado and other Latin American authors.

¶The withering of black studies programs has left James Baldwin, Ralph Ellison and Toni Morrison the only black writers receiving much academic attention.

¶The fascination that science fiction and fantasy continues to hold for many young people is reflected in courses that feature the work of such writers as Ray Bradbury, Frank Herbert and, especially, Ursula Le Guin.

¶Many writers who were toasts of the cam-

puses during the 60's and 70's continue to find readers there. A number of these are remembered for single novels — J. D. Salinger ("The Catcher in the Rye"), Ken Kesey ("One Flew Over the Cuckoo's Nest"), John Knowles ("Separate Peace"), Alan Sillitoe ("The Loneliness of the Long-Distance Runner"). Of late there has been renewed interest in John Fowles ("The Collector," "The French Lieutenant's Woman"). The works of Thomas Pynchon, Richard Brautigan and Donald Barthelme are still read as examples of "experimental fiction."

¶John Irving and Walker Percy recently joined Kurt Vonnegut, Joseph Heller, E. L. Doctorow, William Styron and Bernard Malamud as still very active writers with a large body of work that must be taken into account. But except for their early writing, Graham Greene, Norman Mailer, Saul Bellow and Isaac B. Singer are now little mentioned in the classrooms.

All of this is, of course, quite subject to change. "In academe," one observer told me, "writers' reputations go up and down like her lines on Seventh Avenue." ■

ANEXO LXIX

PAPERBACK TALK

Continued from Page 35

who wrote the book with Ronald Reagan? We tracked down the veteran freelancer at his home in southern California, not too far from the Reagan ranch. He had learned only two days before that "Where's the Rest of Me?" is being paperbacked and had not yet seen a copy.

He recalled that the idea for the book had been sparked by a group of "California native sons" who were urging Mr. Reagan to run for office. D.S. & P. had brought it to him because he had published a number of books with them, some of them collaborations with celebrities. He accepted the assignment on a 50-50 royalty sharing basis.

For two months in late 1964 he put in long days at the Reagan ranch taking notes in longhand. "Reagan's very fluent," he told us. "I didn't have to do much prompting or ask many questions. When I finished the manuscript, he went over it with a fine tooth comb, cutting out parts he had second thoughts about."

Mr. Hubler added that he hasn't talked with Mr. Reagan in 10 years. Nor has he reread the book. With 30 books to his credit, he doesn't dare

look back. Now he's at work on his 14th novel.

Award. Many paperback houses have what they call a "quality imprint," a series of books of literary distinction whose sales seldom exceed 100,000 copies, sold for the most part to colleges and libraries and in well-stocked bookstores. Avon has its Bard, Bantam its Windstone, New American Library its Mentor, Pocket its Washington Square Press, Random House its Vintage, Penguin its American Library and English Library, Harper its Perennial and Touchstone.

Last month, Avon's Bard achieved an honor rarely accorded a paperback house — the Carey-Thomas Publishing Award for 1980 for a project that "demonstrates creative book publishing at its best." The Bard imprint, established back in 1955, now includes 100 works of "distinguished contemporary literature," with two or three new titles added monthly. The authors are as diverse as Thornton Wilder, Mary McCarthy and Ishmael Reed, but it's probably best known for having made the works of Jorge Amado and other Latin American writers readily available to North American readers. ■

ANEXO LXX

Dark Forces, Tainted Blood and a Grim Family Fate

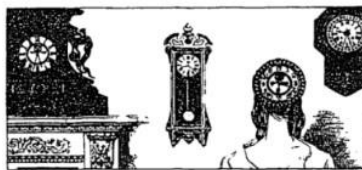
THE VOICES OF THE DEAD

By *Autran Dourado*.
Translated by *John M. Parker*.
248 pp., New York:
Tatlinger Publishing Co. \$10.95.

By **KATHA POLLITT**

ON the central square of Duas Pontes, a hot, dusty village in the Brazilian interior, sits the dilapidated mansion of the Honório Cota family. Within lives the family's last representative, the beautiful recluse Dona Rosalina, still carrying on a feud that her father, one of those politician-landowners known historically as *colonéis* in Brazil, had with the town over an election years ago. Surrounded by family portraits and stopped timepieces, her only human contact her mute old servant, Quiquina, Rosalina spends her days making cloth flowers and watching the town from her window. At night, she drinks. Rosalina is haunted by family ghosts — her father, the proud, honorable, finally embittered businessman-politician, and her grandfather, a landowner whose lusts and brutalities are local legend.

Into this house of dead men and silent women comes the mulatto Joey Bird, a wandering one-eyed jack-of-all-trades from distant parts, who becomes Rosalina's handyman and eventually her lover. Instead of freeing her from the family past, however, Rosalina's nocturnal orgies with Joey bind her more closely to it. Haughty and cold to him by day, as befits her father's daughter, by night she proves herself her grandfather's true descendant. No good can come of this, thinks Quiquina, and she is right. Rosalina becomes pregnant and mad, in that order.



Drawings by Michael Witte

Let readers whose familiarity with Brazilian fiction is limited to the novels of Jorge Amado ("Gabriela, Clove and Cinnamon," "Dona Flor and her Two Husbands") be advised: Dourado's obsessive, doom-ridden vision is as far from Amado's humane, playful sensuality as Duas Pontes is from downtown Bahia. And there is no resemblance between Amado's limpid prose and Dourado's heavy, slow, rich poetic language, with its insistent working of a small cluster of symbols — cloth flowers and real ones, guns, blindness, stopped clocks, craters, graves, dead children. The writer Dourado most resembles is William Faulkner. He shares Faulkner's thematic concerns — the grip of the past on the present, regional history as fate and myth, inescapable family destinies — as well as some stylistic ones, including the use of a collective village voice, like that of a Greek chorus, as a narrative device. Dourado's plot in this book, with its orgiastic and secret liaison between bastard mulatto laborer and proud white virgin recluse, is reminiscent of a similar episode in "Light in August."

"The Voices of the Dead" is the sort of novel that is often described as "powerful" and "intense" and "Aeschylean," to suggest that the charac-

ter that the characters really are fated — no easy task in the 20th century ("Voices," written in 1967, seems to be set some decades earlier). Sometimes I believed Dourado. There is real pathos, for example, in Rosalina, alone in her drawing room, fashioning a huge white organdy rose and daydreaming about wearing it to a party with her husband; the happiness that is impossible for her, we realize, is no lofty and otherworldly ecstasy, but the ordinary, domestic kind — music, friends, an evening out. But much of the time my disbelief refused to suspend itself — when, for example, my attention was drawn, for the 20th time, to the "dark forces" propelling the lovers, and the family portraits, and the stopped clocks, and the mansion's architecture, which, we are constantly reminded, embodies a fusion of the savage grandfather (who built the first floor) and the repressed father (who built the second). So insistent is Dourado on these symbols, and so resolutely does he confine Rosalina's interior monologues to them, that I found myself wondering if the real reason the poor woman can't go outside is simply that Dourado won't let her.

The belabored symbolism, the concoctedness, of Rosalina's story explains, perhaps, the book's muted emotional appeal. The prose alone, while hardy crisp or swift, has its pleasures, like swimming in honey: "But she couldn't handle the watches, she must never handle those watches. The watches worked a spell, though stopped they carried on ticking just like that lost soul in the house at night, with the windows open, the silent starry night outside, the wind whistling in the corners of the square, stirring the curtains, the doors banging, there was always a door banging in the depths of the night, when she was sleeping, immersed in sleep."

ANEXO LXXI

PAPERBACK TALK

By Ray Walters

Belles-lettres. "Our most endangered species." Such is the anxious way in which many bookpeople now refer to serious fiction. With production and distribution costs making it necessary to charge from \$13 to \$15 for a "blockbuster" hardcover novel, it has become very difficult to make ends meet when publishing a quiet, stylish work.

Happily, many residents of Publishers Row aren't giving up in despair. Several weeks ago we reported the efforts that a number of long-established houses are making to keep in print the backlist titles of which they're particularly proud by reissuing them in fine softcover format. Equally significant is a covey of paperback houses that regularly issue outstanding examples of contemporary fiction — some of them previously unpublished novels, some of them short-story collections — at less than \$4.

- Avon Books' Bard series, established a dozen years ago, is the most recent recipient of the prestigious Carey-Thomas Award for "creative publishing." Its list includes works by writers as diverse as Mary McCarthy, Christopher Isherwood, Walker Percy, Reynolds Price, Vladimir Nabokov and Heinrich Böll. Particularly notable has been Bard's role in bringing such distinguished Latin American writers as Gabriel García Márquez, Machado De Assis, Alejo Carpentier and Jorge Amado to the attention of North American readers. This week it is issuing for the first time in English "The Celebration" (\$2.95), Ivan Angelo's fictional exposé of violence, censorship and governmental corruption, which created a huge scandal in Brazil when it was published in 1976.

- Penguin Books has been publishing fine fiction in paperback in the United States since 1939, but only in the past several years have its British awards series

ANEXO LXXII

Washington books got way out of hand, while this one sort of came to us," said Roger Straus, president of the company.

The book "came" to Farrar, Straus for what is said to be a six-figure advance, and only after Mr. Straus's cousin, R. Peter Straus, former head of the United States Information Agency, introduced him to Mr. Brzezinski at a dinner. A week later Mr. Straus flew to Washington and read a rough draft of about one-third of the book. "I liked it so much I immediately made an offer," Mr. Straus said. "Mr. Brzezinski made a counter offer, and I accepted."

•

Among foreign book publishers who come regularly to New York, few are better known than Alfredo C. Machado, the one-time Rio de Janeiro journalist who founded *Distribuidora Record*, a leading Brazilian publisher. With his command of English and ready wit, Mr. Machado is something of a legend among his American publishing counterparts.

During his most recent visit, Mr. Machado was his usual peripatetic self, meeting with literary agents and publishers, looking for books to sell to United States publishers and looking to buy United States books for Brazilian readers. The company's biggest selling author is Jorge Amado, who is Brazil's most popular writer, and its biggest selling foreign author, year in, year out, is Morris West. *Distribuidora* also publishes D. H. Lawrence, Harold Robbins, Doris Lessing, Alex Haley, Albert Camus and Irving Wallace.

confused it with an agricultural book. *Distribuidora Record* publishes 25 to 30 titles each month, the majority of them novels. "With that many titles, we're assured of getting press time and paper when we need it," he said.

Among the many stories American publishers tell involving Mr. Machado is one related by Lawrence Hughes, president of William Morrow & Company. Mr. Hughes was speaking with the Brazilian publisher at the Frankfurt Book Fair several years ago when a British authors' agent rushed up and thrust a book contract under Mr. Machado's nose. Barely skipping a beat, the Brazilian signed with a flourish. When a surprised Mr. Hughes asked if he always signed like that, Mr. Machado smiled, spreading his bristly white mustache, and replied: "I often sign like that, but I pay like this" — whereupon he reached into his pocket and withdrew a money clip in the design of a snail.

As for his fluency in English, Mr. Machado explained that one who speaks only Portuguese suffers some of the same linguistic difficulties illustrated by the story of the mouse, the cat and the dog who lived in the same house. The mouse and the cat were mortal enemies, but the mouse and the dog were friends. So when the mouse heard barking outside his hole in the wall, he emerged to greet his canine friend — and was promptly seized by the cat. "So you learned to bark," the frightened mouse cried. After the cat stopped licking his chops, he replied, "To get along in this life, it is necessary to know more than one language."

ANEXO LXXIII

U.S. Is Discovering Latin America's Literature

By EDWIN McDOWELL

AMERICANS will do anything for Latin America except read about it, the journalist James Reston once observed. But a growing number of book publishers in the United States, hopeful that this is no longer the case, are translating more books by more Latin writers than ever before.

This literary good neighbor policy includes books by Jorge Luis Borges, Gabriel Garcia Marquez and Pablo Neruda, but it also embraces previously unknown novelists and poets. While United States authors still often depict Latin America as the home for subconfronted Nazis or fictional lost worlds, American publishers increasingly view it as a vast, untapped literary resource.

Avon Books has published 32 titles by Latin American writers since 1979, and, according to its editorial director, Bob Wyatt, "We have lots more signed up." Fifteen months ago Avon published its first original Latin translation, "The Emperor of the Amazon," a critically acclaimed novel by a Brazilian writer, Marcio Souza. It has two more Souza books in the works. "Now we are Souza's publisher with world rights for every country except Brazil," said Mr. Wyatt.

"The Emperor of the Amazon" was translated by Thomas Cochran, the literary agent for Mr. Souza and 30 other Latin American authors. "I used to translate all the books I represent," he said, "but recently there have been so many I've been turning them out to others."

Enthusiastic Reviews Most of the recent Latin books have been well received by reviewers. "It's a very fruitful period for writers in Latin America," said Mr. Cochran, who formerly taught literature at Brooklyn College. "Part of my own interest in Latin American literature has been a feeling of dissatisfaction about our own literature. I'm personally a little tired reading about the problems of life in suburban Connecticut."

The problems of suburbia are about as remote as anything could be from the themes developed by Latin American writers in recent and forthcoming books, most of which invoke illusion, mystery, fantasy and metaphor. "Seven Sempres and Seven Mooses" (Avon), by Demetrio Aguilera Marina of Ecuador, is a novel larded with myth, hallucination and fantasy. "Just Julia and the Scripwriter" (Farrar, Straus & Giroux), a forthcoming novel by Mario Vargas Llosa of Peru, is a story about the narrator's standstill relationship with his aunt and with his fellow scripwriter.

In "Honoré Curie on the Murder of These Pages" (Random House), by Marcelo Pujol Argentean, an aged Argentine exile confined to a wheelchair from a young American to push him around Greenwich Village, "Basilisk's Nest" (New Directions), by Léo Ivo

Problems of Suburbia Are Remote From Themes by Latin American Authors



Ivan Angelo



Mario Vargas Llosa



"Snake's Nest" A Fable Rudely Told



Léo Ivo



Marcio Souza

of Brazil, is a political allegory that explores the nature of good and evil. "The Celebration" (Avon), by Ivan Angelo, a novel based on historical fact, got past Brazilian censors only because the author couched those facts with satire. "The Monkey Grammarian" (Doubleday), by Mexico's Octavio Paz, abounds with symbols, analogies and metaphor. "The Victim of the Dead" (Farringer), by Austrian Dora-do, a Brazilian novelist, switches tense and time, and interweaves dialogue, narrative and stream of consciousness.

Even poetry is represented in the Latin literary boomlet. Black Swan of Rocking Ridge, Conn., recently published "The Mosaic Sign," a collection of poetry by Carlos Drummond de Andrade, a noted contemporary Brazilian

Talks on Latin Novels Will Begin March 17

A series of lectures and discussions on contemporary Latin American literature will be given on six consecutive Wednesdays beginning March 17. The free series will be at the Center for Inter-American Relations, 680 Park Avenue, from 8 to 9 P.M.

Conducted by scholars, the series will examine novels by Luis Rafael Sánchez, Luisa Valenzuela, Marcio Souza, Gabriel Garcia Marquez, José María Arguedas and "H. Inuaré Danon," a joint pseudonym for Jorge Luis Borges and A. Brey Caires.

The novels, in English translation, will be available for sale at a discount. For information, call Lori Carlson, 243-8995, ext. 467.

author. New Directions has brought out "The Selected Poetry of Vicente Huidobro," the first major collection of the work of the late Chilean poet. In another departure from the beaten literary path, Linea Roja Press of Salisbury, Conn., will soon publish "A Woman of Genius," the intellectual autobiography of Sor Juana Inés de la Cruz, the 17th-century Mexican nun whose biography is now a shrine and whose portrait is depicted on Mexico's 100-peso note.

The publication of Latin American writers in the United States owes a large debt to the New York-based Center for Inter-American Relations, which since 1968 has helped arrange financing for translations of nearly 70 books by Latin writers. Its Review, a journal published three times a year, has helped considerably to popularize contemporary Latin American prose and poetry.

And the popularity of Latin writers also owes a large debt to Alfred A. Knopf, which for almost 40 years has published in hard-cover Jorge Amado, Brazil's most popular novelist, and Gilberto Freyre, a Brazilian Renaissance man of letters. Ironically, Knopf has no books by Latin authors on its winner or spring list, although it plans to publish a novel in the fall by José Donoso of Chile and several books by Julia Cortázar of Argentina in the fall of 1983.

Several hard-cover publishers have temporarily taken up the Knopf flag, including Harper & Row and E. P. Dutton (which has published 10 books by Mr. Borges in the last 13 years). Now the hard-cover leader is Farrar, Straus & Giroux. In addition to the forthcoming Vargas Llosa novel, it recently published "Isla Negra," an autobiographical poem by the late Pablo Neruda of Chile, who won the Nobel Prize in 1971. It will soon publish

"Distant Relations," a novel by Mexico's Carlos Fuentes. Later this year it will release "New Islands," a collection of short stories by Maria Luisa Bondini of Chile, as well as a novel by Luisa Valenzuela of Argentina.

But perhaps the most titles by Latin authors in recent years have appeared in paperback under Avon's Bard imprint, which reads like a Who's Who of Latin literature. Next month Avon will publish "Machu Camacho's Bear," a novel by Luis Rafael Sánchez from Puerto Rico, and in June it will release "Mulan," by Miguel Angel Asturias, the late Guatemalan novelist, poet and diplomat who won the 1967 Nobel Prize for Literature. It even intends to publish a new translation by Mr. Cochran of a novel that was translated into English some years ago, "The Devil to Pay in the Backrooms," by José Guzmán Rivas of Brazil.

Avon's list includes some titles by Jorge Amado and three by Machado

de Assis, the 19th-century Brazilian novelist considered by some the equal of Flaubert or Henry James. His "Epitaph for a Small Winner" served as a model for novels by Amado and Marcio Souza, and his "From Catamará" has been hailed as one of the finest works of fiction in any language.

Penguin Books recently signed an original work by Roberto Drummond, a Brazilian novelist, and a novel by Rinaldo Arenas, a Cuban, while Clarkson N. Potter has contracted for a novel by Jaime Manrique of Colombia. Ultimately, however, the future of Latin publishing will depend on how well the books sell.

Jorge Amado's retelling "Gabriela, Clara and Cimarrón" reportedly sold 20,000 copies in hardback, while "One Hundred Years of Solitude" by Mr. Marquez has sold almost 800,000 in paperback, but so far they are exceptions. Even the sale of books by Mr.

Borges, widely considered one of the finest writers in the world, has rarely reached 30,000.

There are signs that all that may be changing. In contrast to only a few years ago, most comparative-literature programs today include selections or books by Latin American writers, according to Mr. Cochran, and many books by Latin writers are widely available in inexpensive paperback editions, which help expand the market for a writer's subsequent books. And the overall quality is said to be better than ever.

"In recent years there has been a renaissance in Central and South American literature," said Roger W. Straus, president of Farrar, Straus & Giroux. "Back in the 1960's, Italy was a fertile area for writers, then France. Now there is a flurry of first-rate Latin writers who are publishing some of the most intriguing writing coming into the United States."

Concert: 2 Theater Pieces by Noel Da Costa

By EDWARD ROTHSTEIN

IT IS easy to forget that music's original home was not in the concert hall but in celebrations of daily life. The origins of opera lie in the folk tradition; music was connected to myth and story, to community sharing of sensation and sense.

The Brooklyn Philharmonic Community Concert Series, heard Saturday afternoon at the Brooklyn Academy of Music, had something of this aura when presenting two music theater pieces by Noel Da Costa. Given in association with the Harlem School of

the Arts, where the dramas were also performed Saturday morning, these were self-consciously "community" presentations. The work—conducted by Ronald Isaac and Tania Leon—were meant to stirle resonant chords in the children who attended, affirming a heritage that included traditions of Africa and Haiti.

"Baba's Jey" actually did this with such concentration that it was a reminder of what is missing in our mainstream concert life. It was based on an "original tale" by George Houser Bass. African drum rhythms announced the appearance of Charles Douglass as the storyteller; his dancing recitations narrated the story of a mute child scorned and mocked by his

fellow villagers. But in the forest the child is taught the art of speaking by the animals; he cures the villagers' illnesses and himself learns to speak.

The story's power was derived from many traditional myths about the origin of medicines and language. It was made more poignant by Chuck Davis's energetic choreography and Mr. Da Costa's spare scoring—ostinato drum pattern, plaintive harmonies and woodwind colors. Brenda Feliciano was the Mother, Max Bertrand the Father.

"The Singing Tortoise," also had its charm, with Charles Okener in the title role, but Victor Cook's tribulation as Baba had the sort of mythic impact that music once had, when it first learned to speak.

ANEXO LXXIV

Two Dell Co-publishers Are Dropped

By EDWIN McDOWELL

Doubleday & Company has notified Seymour Lawrence and Eleanor Friede, both of whom have longtime co-publishing contracts with the company's Dell subsidiary, that it will not renew their agreements when they expire April 30.

And the consulting contract between Doubleday and Helen Honig Meyer, former chairman of Dell, will not be renewed when it expires at the end of this month.

"It was a mutually agreeable decision," Mrs. Meyer said. She went to work for Dell as a clerk in 1923 and became president in 1957. Dell was purchased by Doubleday in 1976. James R. McLaughlin, vice president of Doubleday & Company and president of Dell, said, "We've been extremely pleased to have her, but all things end some time."

'It Was a Blow'

The decision involving the co-publishers was not mutually agreeable, however.

"It was a blow," Mr. Lawrence said, "because it came out of nowhere, and because we have a serious and profitable list." He with his wife, Merloyd, has co-published more than 200 books since 1965 with Delacorte,

Dell's hardcover division. Their authors include Thomas Berger, Kurt Vonnegut Jr., J. P. Donleavy, Robert Parker and Tim O'Brien, as well as the late Katherine Anne Porter.

Mrs. Friede has had her imprint at Delacorte for eight years, since she was lured away from Macmillan, where she had persuaded Richard Bach to rework several magazine articles into "Jonathan Livingston Seagull." The book, published in 1972, has sold an extraordinary three million copies in hardcover and another six million in paperback. A recent Friede book is James Clavell's "The Children's Story," and she recently acquired a fable by Jorge Amado, the Brazilian novelist.

Contractual Relationship

Co-publishing arrangements differ from publisher to publisher, but most involve a contractual relationship whereby co-publishers sign up writers and edit their books in return for a percentage of the book's income. The publishing company, in turn, is responsible for printing, promotion, sales and administrative details.

Seymour Lawrence Inc. is an independent corporation, jointly owned by Mr. and Mrs. Lawrence and incorporated in Massachusetts. The Lawrences work out of Boston. Fiction appears under the Seymour Lawrence

name, nonfiction under Merloyd Lawrence.

Her titles include two books in the Radcliff College biography series, "Women of Crisis" by Robert and Jane Coles and "Helen and Teacher," the story of Helen Keller and Anne Sullivan Macy, by Joseph P. Lash.

Mr. Lawrence and Mrs. Friede were told of the decision by Mr. McLaughlin at separate meetings last Wednesday.

"Merloyd and I went into the meeting," Mr. Lawrence said, "supposedly to discuss renewal of our contract, which earlier in the year we had been told was going to be renewed. Instead, the other news was sprung on us."

The Lawrences' six-year contract with Dell expired at the end of last year but was extended through April — "while new terms were agreed upon," according to Mr. Lawrence.

Mrs. Friede said that Mr. McLaughlin said only that "the company decided to divest itself of all imprints."

Mr. McLaughlin acknowledged yesterday that the arrangements were being terminated, saying, "I'm not commenting on the reason." He added that Dell "for the foreseeable future won't be publishing with imprint publishers." However, he said that books already signed up "will be published very aggressively." The Lawrences have 55 unpublished titles signed up.

ANEXO LXXV

Publishing: Amado Pays Knopf a Nostalgic Visit

By EDWIN McDOWELL

AFTER attending a recent meeting of Latin American writers in Puerto Rico, Jorge Amado stopped in New York to visit his American publishers and, with his wife, Zelia, to pay a call on Alfred A. Knopf. It was a nostalgic reunion, because Mr. Knopf, the 89-year-old founder of the publishing house that bears his name, first brought the Brazilian writer to the attention of readers in the United States in 1945 by publishing "The Violent Land," a sparse, stark novel about the bloody struggle over Brazil's cocoa lands. Knopf later published many other Amado novels, including the ruckus-filled "Gabriela, Clóve and Cinnamon," "Dona Flor and Her Two Husbands" (the basis for a Brazilian movie and of "Saravá," the 1979 Broadway musical) and "Shepherds of the Night."

A onetime political firebrand, Mr. Amado wrote several of his works while in exile. "The Violent Land," for example, was written while he was in Uruguay. A novel that translates as "Captains of the Sand" was written in exile in 1937 aboard a ship to Mexico, and when the book finally appeared in Brazil it was banned in the public square in Bahia by officials of the dictatorship of Getulio Vargas. Two years after Mr. Amado was elected to Brazil's Congress in 1945 as a Communist deputy, the Communist Party was suppressed and he went into exile again, this time in Paris. In 1951, he went to Moscow to receive the Stalin Peace Prize, but eventually he became another in the long list of Western intellectuals and writers who grew disillusioned with Communism, although he remains very much a man of the political left.

Mr. Amado was "discovered" for Americans by Blanche Wolfe Knopf, the late wife of the publisher, during a literary scouting expedition to South America in 1943. By then he was well known in South America and Europe,

America in 1943. By then he was well known in South America and Europe, for he had been writing novels on the average of every two to three years since his first at the age of 18. His books never achieved the popularity in the United States that they did in the rest of the world, where he is still perhaps the best known South American writer. But now, just short of his 90th anniversary as a writer and with 28 books to his credit, the 89-year-old Amado is on the verge of being rediscovered in the United States.

His story "The Miracle of the Birds" appears in the April Harper's. Lina Wertmüller is making a movie of Amado's novel "Fiesta" and his 1935 novel, "Jubiaba," was recently bought by an Italian film producer. David Merrick, the Broadway producer, visited the author in his native state of Bahia recently to explore the possibility of making a musical of "Gabriela." Meanwhile, Avon Books has bought English-language rights to "Jubiaba," "Captains of the Sand" and one other novel that he wrote in the mid-1930's, as well as the novel he published last year in Brazil. Eleanor Friede, who has her own imprint, has bought his "The Swallow and the Tomcat," a fable about discrimination.

Largely because of the universal appeal of the humor in Amado's novels, beginning with "Gabriela," his books have been translated into some 35 languages. Asked which translations he liked best, the stocky white-haired author replied with a grin, "The best translations are always the ones in the language the author can't read."

Although Americans and Britons speak the same language, after a fashion, they do not necessarily respond the same way to the same books.

jointly with 13 Canadian parents. "The covers on Canadian books tend not to be visually stimulating," said Thomas Wolf, Beaufort's publisher, "so when we co-publish we have a strong input into jacket design. American jackets tend to be more varied in type and in color than either Canadian or British jackets. In fact, the British tend to undisplay everything."

The differences extend not only to jacket designs but also to titles. "Souls and Bodies" by David Lodge, a humorous novel about sexuality recently published by William Morrow & Company, was titled "How Far Can You Go?" in Britain. And "Heads You Lose" by Francis Greig, a collection of apocryphal tales that Harmony published this week, was published in Britain under the title "The Bits and Other Tales."

A good way to lose money is to publish your own book, but the jazz drummer Arthur Taylor has managed to beat the odds. While living in Europe for more than a decade, he taped many interviews with such visiting black jazz musicians as Dizzy Gillespie, Miles Davis, Ornette Coleman and Carmen McRae. When he couldn't interest a book publisher in the collection of 27 interviews, he published the book himself in Belgium in 1977, naming it "Notes and Tones" and pricing it at \$10. A friend brought it to the attention of Sam Miznik, the publisher of Perigee Books, the trade paperback imprint of the Putnam Publishing Group. Perigee recently published "Notes and Tones" in a \$7.95 edition and a sister company, Coward, McCann & Geoghegan brought out a hard-cover edition for \$16.95. And Mr. Taylor, who now lives in New York, is working on another collection, endit

ANEXO LXXVI

THE NEW YORK TIMES, SUNDAY, JUNE 20, 1982



Marcello Mastroianni and Sônia Braga during filming of 'Gabriela'; director Bruno Barreto on location (above).

Black Star/Claudia Meyer

Brazilian Films Find Big Bucks in Social Comment

By WARREN HOGE

RIO DE JANEIRO — If Brazilian film makers were not convinced after a recent spate of international awards and box office successes here and abroad that their art was having an impact, the Government has confirmed it for them. Censors banned a new movie called "Pra Frente Brasil" ("Forward Brazil") and ordered it withdrawn from a special showing last month in connection

particularly, television. The same subjects considered taboo in "Pra Frente Brasil" — political repression, terrorism, kidnapping and torture — have been discussed at length and detail with no resultant blue penciling by the authorities in a series of books written in the past two years by former anti-Government militants who have returned from exile. The reading public in Brazil is small.

Brazilian films regularly outdraw American films here and have been

Brazil," Tisuka Yamasaki's "Gaijin," Arnaldo Jabor's "I Love You" and Hector Babenco's "Pixote," whose female lead, Marília Pêra, won the National Society of Film Critics award in New York for best actress of 1981.

It is the hope of the film makers that "Pra Frente Brasil" was singled out for censorship because of the military's particular sensitivity over reference to violent means they once used to suppress political dissidence. The censorship law is very broad — it prohibits anything that is "capable of provoking incitement against the present regime, public order, the authorities and their agents" — and it is exercised subjectively. The story is about a man who is mistakenly arrested, tortured and eventually killed while the country at large is staging a veritable national carnival over its soccer triumph in the World Cup of 1970 in Mexico. "Pra Frente Brasil" was the name of a song cheering on the Brazilian team and was promptly taken over by the Government of that period as a slogan to lend the dictatorship an upbeat image.

"There had been sort of a gentlemen's agreement not to touch that nerve," said Mr. Barreto. "I'm more interested in consolidating our conquest. I can tell you there is no sense of anxiety on the part of film makers to recuperate lost time or to say what they feel they couldn't say."

"Brazilian society can't be observed just politically. Sociology and anthropology are just as important. Put your camera on any street or out there," he said, motioning towards the terrace of his penthouse apartment overlooking the white-washed Governor's Palace and beyond it to one of Rio's squalid hillside slums. "The social contrasts are everywhere. This is a nation of 30 million haves massacring 90 million have nots, and you don't have to make statements about it. The politics just flowers wherever you look."

ANEXO LXXVII

ABOUT BOOKS AND AUTHORS

By Edwin McDowell

A New Means of Expression

I could write, sing, dance," Lina Wertmuller said in an interview five years ago. "But these are all means of expression; the main thing is to communicate. I do it by making pictures." Indeed, Miss Wertmuller, the renowned Italian film director, recently demonstrated her ability to communicate in more than one medium. Her first novel, "The Head of Alvise," a tale of the intertwined fortunes of two boys who meet in Venice in 1939, was published two days ago by William Morrow & Company.

"I love it like a son," Miss Wertmuller said of her novel during a recent visit to New York. She did not write it in order to back up her earlier claim, but rather because she was asked to do so by Rizzoli Editore, which published it in Italy some months ago. She remembered that she had not thought it would be that much different from what she had been doing. "My home is full of my novels, because I always write my films first like a novel," she explained. "I write about 600 pages of narrative, and then from that story I do the script for the movie."

Miss Wertmuller has written puppet and cabaret shows and almost a dozen plays and musical comedies. She wrote as well as directed such successful films as "Love and Anarchy," "The Seduction of Mimi" and "Seven Beauties." And she recently adapted "Tieta," a novel by Jorge Amado (author of "Donna Flor and Her Two Husbands"), for a film that will star Sophia Loren. Though the story takes place in northeast Brazil, Miss Wertmuller will set the film version in the Amazon basin, where she and her camera crew will spend several weeks toward the end of October.

The most difficult part of writing "Alvise," she said, was working up the courage to tell the story from the viewpoint of the New York-born Sammy Silverman. Although Miss Wertmuller has visited New York often, it took her several years to feel that she could capture "the vital spirit of this city I love."

"Writing a novel and writing and directing a movie are different forms but essentially the same work," she said. "For me the most important thing is to find the easiest way to talk about problems. In either case, I try always to choose a great

ANEXO LXXVIII

García Márquez of Colombia Wins Nobel Literature Prize

By JOHN VINOCUR

Special to The New York Times

STOCKHOLM, Oct. 21 — Gabriel García Márquez, the author of "One Hundred Years of Solitude," was awarded the 1982 Nobel Prize in Literature today.

Comparing him to Balzac and Faulkner, the selection committee of the Swedish Academy described Mr. García Márquez, a 54-year-old Colombian who lives in Mexico and is a politically active leftist, as a great novelist of overwhelming narrative talent, breadth and epic richness.

More unusual was the academy's defense of its choice with an elliptical reference to laureates of past years whom some people have found inaccessible, esoteric or even unread.

Pointing to the sales in the millions of copies of Mr. García Márquez's best-known novel, the academy asserted it could not be said this time to have given the award to "an unknown writer."

"His international successes have continued," since the publication of "One Hundred Years of Solitude," the academy's statement went on. "Each new work of his is received by expectant critics and readers as an event of world importance, is translated into many languages and published as quickly as possible in large editions. Nor can it be said that an unknown literary continent or province is being brought to light with the prize."

In the past two years, the award, now worth \$157,000, went to writers with rather small audiences. The 1981 lau-



© Sophie Baker

Gabriel García Márquez

reate was Elias Canetti, a German-language writer of the Central European tradition, now living in London. The previous year, the prize was given to Czeslaw Milosz, a Polish poet living in the United States.

The academy, in explaining its choice, also made reference to the poli-

Continued on Page A10, Column 1

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ANEXO LXXIX

Film: 'Kiss Me Goodbye'

By VINCENT CANBY

ROBERT MULLIGAN'S "Kiss Me Goodbye" is like a Nassau cruise ship with eight bars, seven discos, five swimming pools and no compass. It sails out of New York, turns left instead of right at the Ambrose Lightship and heads confidently toward sunny Iceland.

The movie, which opens today at the National, Baronet and Bay Theaters, has the self-assurance of the ignorant. It's a consistently lugubrious comedy about a perky young widow (Sally Field), the ghost (James Caan) of her late husband, who was a successful Broadway dancer and director, and the Egyptologist (Jeff Bridges) the widow plans to marry.

All this sounds familiar because it is. A tiny screen credit says that it has been "suggested by material from Bruno Barreto and Jorge Amado." What the credits don't say is that that material is "Dona Flor and Her Two Husbands," the mildly saucy 1978 Brazilian film directed by Mr. Barreto and adapted by him from the Amado novel. Because the same material has already "suggested" a flop Broadway musical titled "Sarava," it may be time to put it in quarantine. It's a disease and it's contagious.

Much of the humor of the Brazilian film was based on the fact that the widow, played by the beautiful and frequently unclothed Sonia Braga, continued to enjoy an active sex life with the ghost of her husband who, in all respects except love-making, had been a boor.

In Mr. Mulligan's glossy visitation, in which people don't undress very often, the ghost can't — as they say — "do" anything. Visible only to his wife, he just sits around and makes

Without a Compass

KISS ME GOODBYE, directed and produced by Robert Mulligan; screenplay by Charlie Peters; director of photography, Donald Peterman; edited by Sheldon Kahn; music by Ralph Burns; released by Twentieth Century-Fox Film Corporation. At the National, Broadway and 44th Street; Baronet, Third Avenue and 52nd Street; Bay Cinema, Second Avenue and 31st Street. Running time: 101 minutes. This film is rated PG.

Key	Sally Field
Jolly	James Caan
Rupert	Jeff Bridges
Kendall	Paul Dooley
Charlotte	Claire Trevor
Mrs. Reilly	Mildred Natwick
Emily	Dorothy Fielding
Rev. Hellis	William Prince
Mrs. Newman	Maryedith Burrell
Mr. Newman	Alan Huisman
Edgar	Sheehan Elliott
Billy	Michael Ensign
Wallace	Edith Fields
Mr. King	Lee Weaver
Party Guest	Gene Castle
Miss Wells	Lyla Graham

snide remarks as Mr. Bridges attempts to make love to the distracted Miss Field. This is, I think, the film's only joke.

Mr. Mulligan's direction perfectly matches Charlie Peters's screenplay in that both are humorless. The leads aren't great either. Miss Fields is neither Sonia Braga nor Irene Dunne and Mr. Caan, who appears to be imitating Gene Kelly, can't. Mr. Bridges behaves as if he were a family's faithful old dog, the sort of slobbering animal that will sell his soul for a pat on the head.

For the record, I'd like to mention the principal members of the excellent but unused supporting cast — Paul Dooley, Claire Trevor, Mildred Natwick, Dorothy Fielding and William Prince.

"Kiss Me Goodbye," which has been rated PG ("parental guidance suggested"), contains some vulgar language and some not very explicit sexual situations.

ANEXO LXXX

Brazil City, Beloved of Artists, Saves Holy Lagoon

By WARREN HOGGE

Special to The New York Times

SALVADOR, Brazil, Feb. 9 — It seemed like a lot of commotion to make over some sand and water in a nation that, with one of the world's longest coastlines, has an abundance of both.

But the scrubby site of a just-ended public ruckus here is literally sacred to the people of Salvador, and Salvador in turn enjoys a reputation among Brazilians that amounts to reverence. It is at once the city that best reflects Brazil's colonial origins, its large African-descended population and its present-day musical and visual culture.

"This place fascinates all Brazilians," said Jorge Amado, Brazil's best-known writer, who lives here and has contributed to that fascination with his richly detailed chronicles of the life and characters of this area.

Companies Take Out Sand

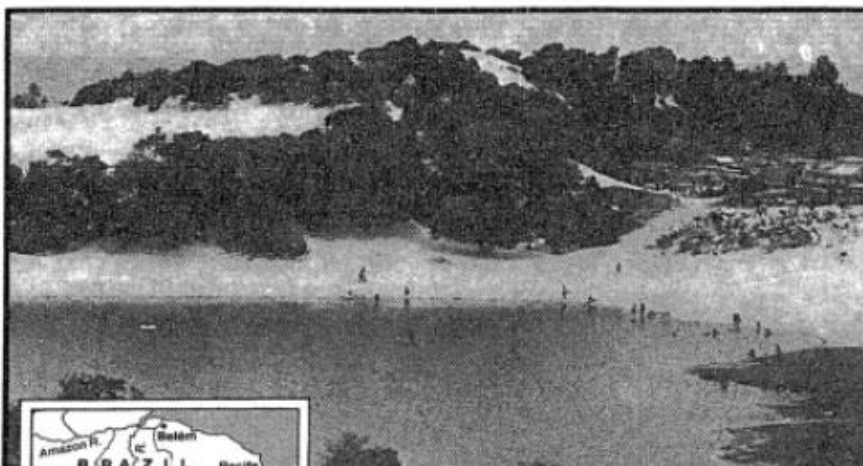
The controversy erupted when cement companies began trucking sand from the high white dunes surrounding a sinuously shaped body of deep black water called the Lagoon of Abaeté.

The action galvanized two major groups that give this area what Mr. Amado described as its "magic" quality — the hundreds of thousands of practitioners of Afro-Brazilian religions and the large number of prominent painters, singers, composers and writers who live here and feel an artistic indebtedness to Salvador's bounty of tropical sights and sounds.

Abaeté is the setting of a legend of the candomblé religion, and its lunar beauty has found its way onto the canvases of almost every major painter in town. It is mentioned in many popular songs and poems and is the subject of one by the Salvador composer Dorival Caymmi known throughout Brazil.

"They were destroying my principal source of inspiration," was the reaction of José Júlio Calasans Neto, an internationally known artist. He pointed excitedly around his backyard studio at a series of oils incorporating the contours and colors of the lagoon.

Others agreed, and they resolved to hold rallies and petition the local authorities to put an end to the destruc-



The Lagoon of Abaeté, in Salvador, Brazil, and Jorge Amado, the country's best known writer, who was part of the movement to save the dunes surrounding the lagoon from destruction.

The New York Times/Warren Hoge



attention to preservation in a country where huge complexes of colonial architecture have been bulldozed into plaster dust. But it also established the power of the artists and musicians and Afro-Brazilian cultists with Salvador's political decision makers and recognized Salvador's special place in Brazilian culture.

Salvador is actually São Salvador da Bahia de Todos os Santos, or St. Savior of the Bay of All Saints, but it is more

European that marks the Brazilian culture was most pronounced. "Bahia is Brazil's cultural home because here the mixture was strongest," Mr. Amado said. "The Portuguese and Indian cultures have their sad sides, they're preoccupied with death. It was the Africans that saved us."

Fully three-quarters of Bahia's population is of African descent, and many of the customs crossed the ocean. Many Bahians carry things o

by the spires of many of the city's 365 churches. Nests of high-rises and office towers are crowding in from one side, and another, more modern part of the city has arisen on the lower shore, reached from the upper city by elevators and a funicular.

In keeping with its reputation in Brazil for tolerance, Salvador this week became the first place in the country to officially register a lobbying group for

ANEXO LXXXI

Brazil Gathers Archive On Its Painter, Portinari

By WARREN HOGGE

Special to The New York Times

RIO DE JANEIRO — The late Cândido Portinari is considered here to be the greatest artist Brazil has ever produced, yet all but a few of his 4,000 paintings are out of public view. They have become dispersed in private collections in so many places that his biographer compared their fate to that of Brazil's 18th-century revolutionary hero Tiradentes, whose body was dismembered and strewn along a 300-mile turnpike.

The inaccessibility of Portinari's work is particularly vexing to his enthusiasts because his own dedication to producing an epic view of Brazil for his countrymen was such that he continued painting even after doctors warned that exposure to paint was killing him. He died of lead poisoning in 1962 at the age of 59.

Now, in a pioneering effort for Latin America, a team of experts in Rio is busy assembling the far-flung pieces of Portinari's obra into an exhaustive computerized archive.

"We are trying to rescue what is authentically ours," said João Cândido Portinari, the painter's 44-year-old son, who is the coordinator of the group of researchers who make their headquarters on the leafy campus of

compiled photographic, technical, historical and bibliographical records on 3,800 of the paintings.

Portinari's personal habits and the scant attention that Brazilian society has traditionally paid to preserving its heritage have added a dash of challenge to the team's work. Portinari himself often didn't sign or date his paintings, he gave many of them away, and he failed to keep records on some of those that he sold. Art dealing was long a haphazard affair in Brazil: the first commercial gallery in Rio de Janeiro opened only in 1960.

His son said it would take two more years before a planned catalogue of the complete works was ready for publication, and before traveling slide exhibitions and a research center were organized. He pointed out that a similar effort in the United States to register the works of Jackson Pollock also took six years, "and the infrastructure is richer there, and things function better."

Researchers have worked from some of the 8,000 pieces of correspondence and scores of photographs they have gathered to ferret out dates, titles and sometimes the existence of previously unknown Portinari paint-



"Coffee" (1935) by Cândido Portinari

ment only when Jorge Amado, Brazil's best-known writer, dined there and wrote them about it.

At least one work known to have disappeared in the United States is "The Raft," which belonged first to Mrs. Walter Hoeschchild of New York and then to the Wellesley College Art Gallery in Massachusetts. Gallery officials wrote the Brazilians that they had no record of the painting.

Perhaps the most frustrating case involves the apparent loss of a major work painted in 1947, called "Dead Child." It was sold to the French Gov-

A project researcher discovered the missing painting in 1980 while appraising the possessions of a Rio collector who had just died. It bore a signature unlike Portinari's common one, and the unknowing owner had put it under a staircase turned to the wall.

After his return to Brazil, Portinari was to fill his canvases with depictions of scenes and themes covering the country's earliest history, its slave trade, small-town life, gold prospectors, farming, construction, religious processions, circuses, jungle wildlife, urban slums, racial mixture and

A Rio Party for 2,000 Honors a Social Chronicler

By WARREN HOGGE

RIO DE JANEIRO, June 9.—"Who invited you? I certainly didn't." Uttered by the Brazilian playboy Baby Figueiredo in 1922, these turned out to be a lifetime's fighting words to the young man being turned away.

"At that moment I swore to myself that never again would anyone ever dare keep me out of a party," said Ibrahim Sued, "and that, to the contrary, people would have to feel honored and delighted with my presence."

The son of a Lebanese immigrant who ran a Rio cigar store, the 33-year-old Mr. Sued has been conducting his personal battle for status ever since, in a nationally syndicated society column. Last Friday night he got his wish. More than 2,000 of Brazil's elite feted him at Rio's Copacabana Palace Hotel at a black-tie banquet and dance celebrating his 30 years as the leading chronicler of the country's social goings-on.

From the Samba Clubs

Among the revellers were the nation's First Lady, Dulce Figueiredo, Cabinet officers, a former President, ambassadors, the heads of business dynasties, theater figures, Italian designers, members of the royal family that once ruled Brazil, the chic hostesses long identified in Mr. Sued's column as society "locustivores," the comely younger women Mr. Sued refers to as "parthenos" and aging, battle-tested survivors of a 1939's group of high-living womanizers and pranksters called the "Boers' Club."

Friday's party featured a full-scale swing band set postilinda and hundreds of members of some of Rio's leading samba clubs in their carnival costumes performing on the beachfront sidewalk. Mr. Sued joined them in their dance and then invited them in to help lighten the grinning board filled with a massive buffet and wines and cheeses flown from France.

Mr. Sued solemnly patrols Rio's after-dark playgrounds with a five-button-deep shirt and décolletage and a collection of gold chains and armlets cascading from his neck, but he dressed for his own evening in a white dinner jacket and beige dress shirt.

The night also marked the official publication date of a richly crafted book of Mr. Sued's memoirs with his name and the words "30 Years of Reporting" in gilt letters on its cover. The 3,000 copies cost \$100 apiece, but their sale appears guaranteed if for no other reason than that Mr. Sued manages to cite 3,400 names in the text.

In the heroic language with which Mr. Sued is accustomed to record his own accomplishments, it traces his ascent from his days as a freelance crime photographer. "I look in the mirror and I see a past full of struggles and work," he writes. "But in those eyes are that same confidence that made me believe from the beginning in the possibility of winning and writing and writing."

"From 'turco' to 'chevalier,' that is the best way to describe the 36 years of my column," he said in an interview. He was using the all-purpose Brazilian designation for Arabs as the emblem of his origins and his designa-

tion in the French Legion d'Honneur, to which he was recently admitted, as the symbol that he had arrived. He points to a table by the Copacabana Palace pool, where he lunches every Saturday, and says it is the same one at which he used to take coffee 35 years ago when he was dying to join the cafe society regulars.

What People Say

He defended his bent for self-advertisement, saying it was necessary because of the attacks against him. "They say I'm stupid, that I'm illiterate, that I don't write my own columns," he said. "They always come after me. I've suffered."

He has managed to turn to his own advantage the gracelessness with language that his eighth-grade education left him with, inventing sayings that are fixtures of the national slang.

His column appears daily and is a collection of items ranging from party notes to political and economic gossip. He appears in many of the photographs that accompany the column.

His policies are of the low-and-order conservative stripe, and among his favorite targets are feminists.

"They're bored, badly loved and ugly women who are single and mad about it," he said in his column. He also criticizes liberal priests and exploded in anger as one who chastised him in a sermon for the opulence of the wedding he gave his daughter in September 1950. "I wrote that he should spend his time persuading the Vatican to sell its relics and solve the problem of hunger in Biafra," Mr. Sued said.

Asked if he worried about the excesses of society in Brazil, a country

with widespread poverty, he replied, "We have to end this sense of shame that people have over being rich." Surveys show that the greater part of his readers are the poor, a statistic he enjoys elaborating on. "Thanks to my column, the poor go to St. Tropez, they know Ursula Andrus, they travel with me and eat with me," he said.

He is anxious about maintaining his sources and keeps Jews of scandals involving people of high station to himself. "That way the Cabinet officer still talks to me when I call," he explained.

One of the few times he has directed a contrary word at an important official was to attack a Mayor of Rio, Israel Klabin. Mr. Klabin irritated the

columnist by always staying home at night.

Mr. Sued said that he could do the job better. "If elected I would change business hours," he explained. "In a beach city, it makes no sense to open at 9 in the morning. I would open things at 11 o'clock or noon and continue until 9 or 10 at night. I would also bring in the best foreign experts to run the tourism office. Another thing I would do is make people respect the police."

Writing for the special section honoring Mr. Sued, Jorge Amado, Brazil's best-known writer, concluded: "Ibrahim sets the style, he summons the sea and calls down the rain. You may like him or you may detest him, but you can't ignore him."



Ibrahim Sued dances at a party held in his honor at Copacabana Palace Hotel.

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ANEXO LXXXIII

'Xica' and African Films

"We are neither black nor white, but our navel is Africa," the Brazilian author Jorge Amado once said of his country. The influence of African culture in Brazil can be seen in New York this weekend, at Film Forum 2's Brazilian-African film festival — 45 films that will be shown through Sept. 13.

The films to be shown include one by Nelson Pereira dos Santos based on Mr. Amado's novel "Tent of Miracles," the popular "Xica da Silva" by the prolific Brazilian director Carlos Diegues and three films from the Senegalese director Ousmane Sembène.

Africa has touched Brazil almost since the arrival of the Portuguese in 1500. Not only did the Portuguese settlers bring along a nearly equal number of Angolan slaves, but many of the Portuguese colonizers themselves were also part Moor.

Carnival's Patron Saint

It is the thesis of the Brazilian sociologist-historian Gilberto Freyre that the native culture of the slaves persisted in the new land and still persists today. Brazil's national dance is the Angolan-originated samba, its national dish is feijoada, an African-style stew, and its music is dominated by African rhythms.

The major Brazilian holiday, the frenzy-filled days of Carnival, also owes much to Africa. Carnival's virtual patron saint, papier-mâché figures of whom are paraded through the streets, is Xica, an African slave who became one of the most powerful women in 18th-century Brazil.

Mr. Diegues's film "Xica da Silva" both tells her story and captures the Carnival mood. The film, which was made in 1976 and had its premiere in this country only last year, leads the festival's program today and tomorrow. It is paired with two films from Senegal by Mr. Sembène, who is widely acknowledged to be the leading force in African cinema.

Mr. Sembène's "Black Girl" was his first feature-length film. Suzanne Fedak, the festival's organizer, describes it as "Xica" turned upside-down. While Xica is a slave who learns to control her masters, the black girl of the African film is a Senegalese governess who moves to France with her employers and becomes, in essence, a slave.

Banned in Senegal

This weekend's other films are also by Mr. Sembène. "Borom Sarret," a 19-minute portrait of a cartman in Dakar, accompanies "Xica da Silva" and "Black Girl."

"Ceddo," to be shown Sunday and

ANEXO LXXXIV

MACUMBA

Brazil's Pervasive Cults

By Warren Hoge

A MAJOR BUSINESS decision was at hand so the São Paulo bank president gathered his associates, flew them to the Amazon and ritually sank blessed bows of white and yellow manioc flour in the river's rolling waters.

Eager to beat out a competitor for a new contract, a Rio de Janeiro entrepreneur well known to the readers of the city's social columns went in a chosen stretch of decaying beach and buried himself and his wife in the sand with only handkerchiefs

over their faces to keep them from suffocating.

In the one house still lit in the early morning darkness of a hillside slum in Salvador, capital of the state of Bahia, Patrício Vieira de Souza stepped dazed from a small airless room full of statues, talismans and dime-store vases. On the floor behind him lay the bodies of sacrificed chickens. Clenched in his teeth was the head of a freshly killed goat.

All of these people were participating in rituals associated with various cults adapted from African religions — from spiritism and voodoo to outright sorcery — that have swept through the whole strata of society in Brazil, the world's largest Catholic nation. Grouped commonly under the word macumba, and for years the targets of police raids, these sects today have more than 30 million adherents and are growing rapidly.

They have reached such a level of acceptance that pictures of the macumba deities, or saints, appear on postage stamps. Their centers of worship are fixtures on the itineraries of campaigning political candidates and a principal mode de sancto, or marcher of a saint, Olga de Alaketa, has been received at the Presidential palace by Brazil's head of state, Gen. João Baptista Figueiredo.

The rites vary greatly, but they are all dedicated to the general belief that man can contact spirits and influence them to act in his behalf. Richly ceremonial, they offer moral counsel, social services, group identity and the mystical promise of personal success to a population increasingly deprived of opportunity, hope and self-definition by the deepening economic crisis that has resulted in a 143 percent inflation rate, more than 20 percent unemployment in major cities and a \$90 billion foreign debt.

Warren Hoge is The New York Times's bureau chief in Rio de Janeiro.

Macumba also institutionalizes a quintessentially Brazilian bent for finding a way around barriers, skirting tradition, getting things done, no matter how. "The Protestant idea of achieving grace through obedience and discipline is foreign here," declares Lúcia Nogueira Neegria, a sociology professor at the University of São Paulo who specializes in the subject.

The cults provide a spontaneous type of therapy, a fulfillment of emotional needs as specific as how to keep from being struck by lightning, how to win at cards and how to make unrepentant guests leave. To guarantee a good harvest, for instance, you toss salt in the air in a crisscross pattern three times, throw an upside down coisander over your head and burn straw at midnight.

Your lover is losing his order? Lace his food with honey. A rival needs compensation? Write his name on a piece of paper, put it in the mouth of a black toad and sew the lips shut.

To bring serious harm to an enemy, one utilizes a practitioner of the darkly secret form of macumba called quimbanda. Aside from the knowledge that its curses are often planned in midnight services conducted in cemeteries, the rituals of this Brazilian black magic go largely unknown but are widely feared.

"They say they don't do quimbanda, but they do," declares Father Beaversburg, auxiliary bishop of the diocese of São Salvador, who is leading the Roman Catholic Church's response to the cult. "I can't tell you how many people I've seen who say they are the victims of quimbanda."

Hard by air-conditioned banks and supermarkets with the latest consumer inducements are macumba shops selling plaster statues of orixás, herbs, cowrie shells, glass bead necklaces, incense, parrot feathers, rat furs, alligator teeth, bats' wings, dogs' jaws and dried cockroaches.

Ceremonies like the mass offerings to the waters that followers of umbanda stage on Copacabana Beach on New Year's Eve attract tens of thousands of onlookers, outshining the Catholic Church's traditional saints' days processions.

An oft-cited indication of Brazil's religious fervor is the presence in Salvador of 306 churches. Today, the city has nearly four times as many centers of the candomblé religion, which has fused tribal gods and Christian saints in its rituals. Avellar Brando, Cardinal Vieira, archbishop of Salvador and Roman Catholic primate of Brazil, warns that this development signals the "Africanization" of the entire country's habits of worship. Haiti's voodoo, which comes from similar African roots, has not in-



The best-selling writer Jorge Amado (left center, with cult leaders) is one of 30 million Brazilians active in African cults. Outside the Casa Branca (opposite page), Brazil's oldest surviving center of the candomblé cult, a mother of a saint is paid homage.

PHOTOGRAPHS BY SERGIUS SALGADO JR.

THE NEW YORK TIMES, FRIDAY, MAY 11, 1964

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Film: 'Gabriela,' Wrestling With Respectability

By JANET MASLEN

HERE is an unguarded, uncharacteristic moment in "Gabriela," in which Sotus Braga actually seems to be pulling down the hem of her very short and flimsy dress. For the most part, though, Miss Braga spends the film doing what she does best, and staying covered up is not one of her specialties.

Miss Braga, who first played the role of Jorge Amado's Gabriela (from his novel "Gabriela, Clove and

Cinnamon") in a soap opera for Brazilian television, is reunited for the film with Bruno Barreto, who directed her in "Doña Flor and Her Two Husbands." Together, they give this film the sunny, seductive gloss that is its only real asset.

Filmed in the beautiful little coastal village of Parati, Brazil, "Gabriela" introduces its heroine as a bedraggled creature caked with blue mud; she and some fellow Bahians have wandered here in search of water during a drought. Gabriela's sweet and acquiescent nature is somehow apparent to Nacib,

the foreign-born bar proprietor who hires her to cook for his establishment. Soon enough, the alluring Gabriela has added certain other services to her work regimen.

As played by Miss Braga, Gabriela is all complaisance and availability; she is such a free and generous spirit that she washes Nacib's laundry wearing a smile, a skimpy outfit and a flower in her hair. But the social pressures of the town make themselves felt when Nacib, realizing how attracted every other man is to Gabriela, decides to marry her. Respectability means Gabriela must

wear real clothes, keep them on and sleep apart from Nacib until the wedding day. Gabriela, unimpaired as she is, breaks the last of these strictures, and the second one, too.

"Gabriela," which opens today at Cinema I, is less successful in capturing the book's numerous minor characters than it is in basking in Miss Braga's inextinguishable glow. With Marcelo Mastroianni as a plump and affectingly timid Nacib, the film makes some attempt to convey a cross-section of the town's political and social life, as represented by

those activities that take place in Nacib's bar. But the minor characters seem incomplete, and Mr. Barreto never manages to weave their stories together. Whenever the film wanders away from Gabriela, it seems to dawdle aimlessly before finding her again.

Since Gabriela's repertory is limited, a certain monotony sets in after a while. Mr. Barreto's touch is becoming more delicate, but his version of Mr. Amado's story has neither the texture nor the urgency that might have made it more than a pretty little daydream. The film seems ready to end long before it does, after an overabundance of songs by Antonio Carlos Jobim about Gabriela and her beauty.

ANEXO LXXXVI

The New York Times
Metropolitan Report

L+ B1

FRIDAY, JULY 4, 1984
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New York, New Jersey, Connecticut

Brazilian Debt Crisis Dampens a Corner of New York



The New York Times/ Jim Wilson
A customer entering Bertabrás Barik, far left, one of six major Brazilian stores remaining on West 46th Street. At left, Jaime Felzen in his store, Brásal Sora, with his wife, Lea, left, and Mary DeCastro. Above, Jota Alves, left, editor of The Brazilian, and Edilberto Mendes with a copy of the community newspaper.

By JAMES BROOKE

Jaime Felzen recalls "the Brazilian miracle" years in New York. His electronics store, Brásal Sora, stayed open until midflight, catering to Brazilians flying in from Rio de Janeiro on shopping sprees.

Standing in his empty showrooms the other day, Mr. Felzen said that in the last three years his sales had fallen 90 percent, his staff had dropped from 18 to 5, and virtually all his stock area had been converted into office space.

The Latin American debt crisis has caught up with the once-freewheeling "Brazil street" in midtown, the two blocks of 46th Street between Fifth and Seventh Avenues.

Burdened with servicing the largest foreign debt in the world, estimated at \$20 billion, Brazil fell into a deep recession three years ago. The recession reached New York, cutting the num-

ber of major Brazilian stores on 46th Street from 15 to 4 since 1980, according to merchants on the street.

"This is one part of New York which depends more on economic decisions made in Brasília than in Washington," said Jota Alves, editor of a community newspaper, *The Brazilian*.

The number of South Americans visiting New York has dropped almost half since the debt crisis began in 1981. According to estimates by the Federal Department of Transportation, 175,000 South Americans visited New York last year, compared with 335,000 in 1981.

The Brazilian merchants said that although people from the upper class were still arriving, the middle class, which had made up the majority of their patrons, was staying home.

Known in Rio and São Paulo as "Rua Brasileira," the 46th Street stores grew during the

Brazilian miracle, an era of double-digit growth rates in the Brazilian economy in the late 1960's and early 70's.

"It was wild," said Fritz Unger, New York correspondent for *Jornal do Brasil*, a Rio newspaper. "People arrived with empty bags and left with filled bags."

Although called "baggage" by the merchants, the shoppers were welcomed Rio-style, with glasses of chilled water and cups of sweet, thick coffee proffered by Portuguese-speaking salesclerks.

The Brazilian shops buy The Reader's Digest in Portuguese, find the familiar green and yellow colors of the Brazilian flag and take the family for a traditional Saturday afternoon festi-

Continued on Page B2

Alfred A. Knopf, 91, Is Dead; Founder of Publishing House

By HERBERT MITGANG

Alfred A. Knopf, one of America's outstanding publishers, whose imprint bore his own name and whose books symbolized quality for more than half a century, died of congestive heart failure yesterday at his home in Purchase, N.Y. He was 91 years old.

Mr. Knopf's list of authors included more Nobel laureates in literature than that of any other American house, as well as scores of illustrious authors in every field of fiction and nonfiction. As an independent publisher from the time he founded his firm in 1915, he maintained close supervision over the editorial content and the commercial fortunes of his books.

The works of Knopf authors bridged the history of modern literature. They ranged from Thomas Mann's "Death in Venice" to Willa Cather's "Death Comes for the Archbishop," from John Hersey's "Hiroshima" to Clarence Day's "Life With Father" and Toni Morrison's "Song of Solomon."

Over the years, his authors and friends evaluated his significance as a publisher:

"He has made a profession out of a business and an art out of a profession," said Clifton Fadiman.

"He has of course published books he thought very second-rate, and he has successfully done business with people who were not congenial to him," Willa Cather wrote. "But in his own mind he kept the two sets of values apart, clear and distinct."

"An artist's lifework could not have a



Anthony Topping

Alfred A. Knopf

better guardian," said Elizabeth Bowen.

And H. L. Mencken said, "He is the perfect publisher."

Mr. Knopf thought no less of himself. Friends recall that on his 90th birthday, in a small celebration at his home in Purchase, he broke out a bottle of chablis and offered a toast: "To our good

Continued on Page 25, Column 1

Knopf Is Eulogized as 'Greatest Publisher' in U.S.

Speaking at a memorial service yesterday for Alfred A. Knopf, the publisher who died last Saturday at the age of 91, John Hersey, who wrote "A Bell for Adano," "Hiroshima" and other Knopf books, said:

"When all scores are settled, it will be written that Alfred Knopf was the greatest publisher this country ever had. A publisher lives by his list. Let us celebrate, as Alfred Knopf's most fitting memorial, this astonishing roster of his authors."

Noting that it was a partial list, Mr. Hersey reeled off dozens of names, including W. H. Hudson, D. H. Lawrence, Thomas Mann, E. M. Forster, Max Beerbohm, Somerset Maugham, Willa Cather, T. S. Eliot, Langston Hughes, Albert Camus, Dashiell Hammett, H. L. Mencken, Jorge Amado, Yasunari Kawabata, James Baldwin, William Maxwell, John Updike and Helen Hedrick (the novelist that Mr. Knopf married in 1967, a year after his first wife, Blanche, died).

A Nonreligious Service

New York literary and publishing figures — including friends and authors, and authors who became friends — arrived at the Campbell Funeral Home at Madison Avenue and 81st Street on a warm summer's day from vacation resorts and as far away as

Idaho to pay tribute to the publisher's memory.

About 250 people attended the simple nonreligious service where they heard Mr. Hersey and Alfred (Pat) Knopf Jr., chairman of Atheneum Publishers, recall his father's gifts, foibles and the thousands of books and authors published under the Knopf imprint.

Mr. Knopf called his father "a man of conviction, loyalty, integrity and principle — a class act." And he read a letter from Willa Cather to his father in 1932, after the death of the late publisher's father, in which Miss Cather paid tribute to both father and son, calling them men of strength and principle.

Among the authors who sat in the rows of hard seats and lined the walls of the small chapel were John Updike, Alfred Kazin, Alistair Cooke, Barbara Tuchman and Alvin Josephy Jr. Editors and publishers present from Random House (of which Knopf is a division) included Robert Bernstein, S. I. Newhouse, Robert Gottlieb, Anthony Schulte, Jason Epstein and Robert Wyatt.

Haydn Quartet Played

A dozen publishers from some of the major houses in New York attended, including Roger Straus Jr., Robert Giroux, Lawrence Hughes, Jeremiah Kaplan, Oscar Dystel, John Sargent,

Arthur Wang, Walter Meade and Thomas Guinzberg. Among friends were Iphigene Ochs Sulzberger, William Koshland and Donald Klopfer.

The service ended with four graduates of the Juilliard School of Music playing the Haydn Quartet, Opus 76, No. 5, which Mr. Knopf, who was always in command of his destiny, specifically requested be played at his memorial service.

THEODORE K. BROIDO

Theodore K. Broido, administrative secretary of the Union of American Hebrew Congregations, the central body of Reform Judaism, died last Sunday at Lenox Hill Hospital. He was 56 years old and lived in Manhattan.

Over the last 25 years, Mr. Broido held a succession of posts with the union, which represents 770 Reform synagogues in the United States and Canada. He was a founder of the Association of Reform Zionists of America, and lectured frequently at adult study courses.

He is survived by his wife, Sally; four children, Andrea, William, Steven and Thomas; three stepchildren, Katherine Pearlman, Emily Chadbourne and Margaret Munves Wong, and a brother, Joseph, of Santa Monica, Calif.

Publishing: New Burroughs Books

By EDWIN McDOWELL

WHEN William Burroughs wrote a novel in 1951 about life in the homosexual underground of the 1940's, it was considered too controversial to publish. However, that novel, "Queer," will appear next fall, one of seven new Burroughs books that Viking Penguin will publish over the next five years.

Mr. Burroughs has had a loyal following, at least since publication of "Naked Lunch" in 1959. He has also written many novels since, including "Cities of the Red Night" in 1981 and "The Place of Dead Roads" early this year. The documentary "Burroughs" was shown as part of last year's New York Film Festival, touching on the author's writings, his travels and his troubled family relationships.

"I think he had a sort of pop star persona over the last decade or so," said Gerald Howard, the Viking Penguin senior editor who signed up the books. "He's much beloved by rock stars, for one thing, and by people on the leading edge of various cultural trends. But my belief is that Burroughs is, in fact, a literary figure on the order of Yeats or Ezra Pound, and that as time goes by he will be seen and accepted by the establishment."

The seven new books cover a wide spectrum. "The Western Lands," scheduled for the fall of 1986, is a novel that Mr. Burroughs is still working on. "Interzone," scheduled for the spring of 1987, was written before "Naked Lunch" and was discovered among Allen Ginsberg's papers at the Columbia University Library. In the fall of 1987, Viking Penguin will publish a collection of Mr. Burroughs's interviews and autobiographical pieces, and in the spring of 1988 it will publish a collection of his film scripts and short novels. In both 1989 and 1990 it will publish a volume of letters.

A collection of Ginsberg-Burroughs letters has already been published, and a volume titled "Yage Letters" described Mr. Burroughs's search for



William Burroughs

Kate Simon

hallucinogens in South America in the 1950's. "Burroughs has been all over the world," Mr. Howard said. "He couldn't afford long-distance phone calls, so he wrote letters, some of which reveal his inner emotional life and others that show the jealousies and egos." He added that parts of those letters ended up in Mr. Burroughs's novels.

All seven books will be published first in Viking hard cover and a year later in a Penguin trade paperback. To coincide with the publication of "Queer," Penguin will reissue two Burroughs novels, "Junky" and "Exterminator!"

A Guide to Finding Antiquarian Bookstores

In case you didn't know it, a bookstore in Upper Nyack, N.Y., specializes in Napoleon, one in Sundance, Wyo., features books about small

farming, another in Boise, Idaho, specializes in the Nez Percé Indians and one in Bloomington, Ind., is at the front of the pack in both fox-hunting and Albert Payson Terhune, who earlier this century wrote hundreds of stories, articles and books about dogs, most often collies.

In fact, it is hard to find in "The Collector's Guide to Antiquarian Bookstores" a topic that some bookstore somewhere does not specialize in. The book, compiled by Modoc Press Inc., includes more than 1,600 dealers in the United States and Canada and will be published by Macmillan on Dec. 3. Stores are arranged alphabetically by state or province, but a 30-page subject index tells, for example, where to find books by Jorge Amado or Georges Simenon, where to find volumes about textiles or terrorism, unicorns or the American inland waterways.

Only one bookstore listed specializes in books about sleep, two in volumes about snakes, and three in books about Gen. George S. Custer. (None, however, feature books about Sitting Bull, whose warriors made Custer a household name.) The biggest categories appear to be cookbooks, Americana, biography, children's books, art, natural history, travel and the occult.

The guide tells how to get to each store, its hours and how many volumes it carries. The guide also provides special additional information where necessary — for example, that the Beachcomber Book Shop in Tucson retained that name when it relocated to Arizona in 1976 from the shores of Birch Bay, Wash.

Company Reissuing Thompson Thrillers

Only one store in the guide mentioned above — Bill Lippincott Paper/Books in Bangor, Maine — specializes in books by Jim Thompson. One reason, perhaps, is that the hardboiled thrillers that Thompson wrote as original paperbacks from the 1940's to the early 70's are not generally available except in France where they were first published. But Cr

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ANEXO XC

How Color Blind Is Brazil? A Challenge by Blacks

By MARLISE SIMONS

Special to The New York Times

SALVADOR, Brazil — First, young men started nailing up posters proclaiming Black Mother's Day. Then a black Father Christmas appeared. When Antônio dos Santos and some 1,000 followers insisted on wearing African robes in the carnival parade, there were quiet visits from the police.

These events were hardly unlawful, but newspapers in this predominantly black city in northeastern Brazil denounced the group as "firebrands" and "racists." Organizing along color lines has long been seen as close to subversion in Brazil, which officially considers itself a "racial democracy."

Today, the black group continues in Cururu, a poor district of frail homes that climb up the hills behind Salvador. Calling themselves Black World, they are young men and women who want to bolster black pride and adapt the symbols of white society to improve the black's way of life.

They meet at the house of Mr. dos Santos, which also serves as a religious center. His mother is a priestess of Candomblé, the region's widely practiced African spiritualist cult. Outside the small temple recently, laundried white ceremonial dresses flapped like cheerful banners in the sun.

Black Movement Is Growing

"We want people to understand the importance instead of the shame of being black," said Mr. dos Santos, who wears his hair in a jagged Afro haircut, rarely seen in Salvador.

buoyed by a more liberal political climate, similar groups have appeared throughout Brazil, the country with the largest black population outside Africa. They are forming the rudiments of a low-profile but growing black movement. No one appears to know its exact size, although the newly formed National Federation of Afro-Brazilians reports it includes 120 groups.

Their inspiration is drawn from the American civil rights and African liberation movements and Brazil's own slave revolts, said Paulo Roberto dos Santos, a university researcher and



The New York Times/Thomas Lambert

On a Rio de Janeiro street, youngsters learn African dance in a class sponsored by a black-awareness group.

status and an educational system that denies them their identity.

Blacks, they note, are virtually absent from high Government and military ranks, the diplomatic corps, opinion makers and news organizations. While some black Brazilians have achieved fame in sports and entertainment, job advertisements often call for a "person of good appearance," meaning light-skinned.

"Take Salvador for example," said Maria Brandão, a professor of sociology here. "It's our center of black culture and it's run by mulattoes and whites."

"Brazilian racism is less nasty than ours," said a black American who lives here, "but people are very color conscious, there are words for every shade and mix and no one wants to be called black."

Many white Brazilians get upset at the suggestion of prejudice. Much of their national identity, including food and music, comes from black culture, they note, and many whites attend African spiritualist sessions for therapeutic reasons. Government officials argue that a black movement is divisive.

race problems because the blacks know their place."

Black leaders say there is much truth to this. "The deference of blacks to lighter skinned people has not changed that much since abolition of slavery in 1888," said Marco Aurelio Luz, who coordinates a modest black studies center in Salvador. A small middle class is growing, he said, "but only a larger black movement can give blacks their self-esteem."

The strategy for change so far does not involve the angry confrontation

ANEXO XCI

Amado and Friends Celebrate Book

By MARLISE SIMONS
Special to The New York Times

SALVADOR, Brazil — Jorge Amado sat in his unkempt tropical garden in a scene he might have found appealing to write about.

He had 158 friends to lunch — notables like the town mayor, the university rector, adepts of African spiritism, a well-known virtuoso of a one-string instrument — all of them scooping into clay pots full of spicy food. They were celebrating their host's latest novel, "Tocha Grande" or "Big Ambush."

That same week, the author had also attended the unveiling of his bust, was made an honorary citizen in his hometown, monopolized magazine covers and signed some 2,000 books.

At the age of 72, Mr. Amado has long been Brazil's best-selling novelist. But now he is also something of an institution, making the publication of his new novel tantamount to a national event. More than any other, this teller of earthy, tropical tales has taken Brazilian literature to the world. His books have been published in 46 languages and sold some 16 million copies.

But it is here, across northeastern Brazil, the setting for his affectionate satire about prostitutes, politicians, scoundrels and street philosophers, that the myth of Jorge Amado is strongest and perpetuated by the



The New York Times/Marlise Simons
Jorge Amado

cult. They came to tell the author that the spirits had chosen him as a patron for an initiation ceremony. It also meant paying for the clothes and the festivities, said Miss Gattai.

A young woman in despair, daughter of a former maid, begged the writer, who knew everybody, to help

of settlers, took four different homes and three years to write.

Friends said that above all, the author wanted to defy critics who have claimed that he has become repetitive in his erotic themes and commercialized his art. "This book was difficult for Jorge," said his publisher and friend Alfredo Machado. "He becomes more anxious every time because he has to outdo himself. He took this book as a challenge to show that after 50 years of writing, at age 72, he is at the top of his form."

No Central Character

The author himself cited several difficulties. "I already did four novels about the cacao region," he said, "so everything had to be seen from a different perspective. And there is no central character but dozens of stories, individual stories which little by little become a collective story and turn into a community. I had a lot of trouble conceptualizing it."

Is it true, the author was asked, that he rarely prepares a plan, an outline for his books? "I'm incapable of making a plan," said Mr. Amado. "I know people who construct books beforehand, but I never know what will happen. My stories are construed by the characters that take me along."

"For me a book is done when the characters walk and live on their own feet," he said. "That's why the beginning of a book is always so hard for

ANEXO XCII

THE NEW YORK TIMES, SUNDAY, MARCH 24, 1985

XX 15

Brazilian City With African Echoes

Perched atop a bluff overlooking the sea, Bahia embodies her country's dramatic past



Credit: Edgar - Rio Verde & Associates

By MARLISE SIMONS

She sits radiant on a bluff by the sea, painted in pastel colors, dressed in white lace, holding fruit, spices and less children. Rudyard Kipling called her "the heart of all that flows energy when Brazil was being born." If Brazil has a mother, Bahia is her name.

Situated on the edge of the New World, her white-washed bay full of history and myths, Bahia is the place where immigrants, traders, dreamers and capital entered Brazil. Gold and diamonds, dyewoods and skins were dispatched from here for Portugal.

The slave fleet that crossed the Atlantic for three centuries — from the mid-16th to the mid-18th — often dropped its crew members here. In the murky days of Brazil's epic settle-

ment of South America, it fit into neither Spanish America nor Anglo America. Though Bahia has Iberia's face and America's body, her soul is African.

On arrival, one immediately loses a sense of place. It is of little help to know one is mid-way along Brazil's mighty coastline that stretches over 4,000 miles. The beaches, the year-round tepid water and lush nature feel familiar enough. A traveler in the New World who needs the reassuring images of old finds them quickly: the crumbling mansions and soaring houses of the planters and traders still dominate the center of town. The Catholic Church, a beneficiary of the planters' earnings, built monasteries, convents and places of worship that rank among the finest of Iberian colonial architecture.

But life all around those walls, the music, the gait, the speech and the manners, the worship and the street vendors, has stayed much

handsome, more quaint or gorgeous. Even the large poor neighborhoods have a sense of style, instead of the drabness of cement that covers so much of the rest of the world. Bahia's modest houses are made of red-colored earth and painted in pastel tones.

But for those of us who come from high-traffic, first-world suburbs, it takes a little longer to enter the Bahian state of mind. If Brazilians have a knack for taking life in stride, Bahians are altogether more fully laid back, the reluctant victims of fate. The mind seems permitted to roam freely, without having to squeeze into extended focus. There is a great calm, that property of people not connected to clocks. Business break appointments without queues. No one explains or apologizes. In lieu of a sense of time, however, a stranger is offered warmth, friendliness and boundless tolerance for one's un-Bahian ways.



Elevators connect the waterfront to the historical section above.

linery and love notes, one felt almost suffocated. Then, unexpectedly, another room offered an exhibition of African, Egyptian and Hindu beadwork titled "Thirty ways to tie the turban." Each style had a name, and so one encountered, all tied in knots, Andanças and Ilustrar, Jovial and Triunfal.

A few hundred yards up a climbing, narrow street is the former medical school, which seemed to have even more opiate and ghosts per square inch than most places in town. Its past ivory-colored grandeur is still tangible, despite missing roofs, decaying porticoes and peeling statues of ancient laureled men. Along its narrow walls, best seats and mounds for the

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ANEXO XCIII

THE NEW YORK TIMES

Strong U.S. Presence At 38th Cannes Festival

By ALJEAN HARMETZ

Special to The New York Times

CANNES, France, May 8 — The 38th Cannes International Film Festival opened tonight with a strong American flavor that will only get more pungent during the next 12 days.

Six of the 20 movies in the official selection are American, and four of those — Alan Parker's "Birdy," Peter Bogdanovich's "Mask," Paul Schrader's "Mishima" and Clint Eastwood's "Pale Rider" — are in competition for awards. Woody Allen's "Purple Rose of Cairo" and Peter Weir's "Witness," the film that opened the festival tonight, are being shown out of competition. Last year "Under the Volcano" and "The Bounty" were the only American films in competition.

Adding to the red, white and blue emphasis, the only star European director represented at this year's festival is Jean-Luc Godard, who has lost something of his luster with his recent films. Typical of the rather mainstream quality this year, Mr. Godard's festival film is not his "Etil Mary," which has been condemned by the Pope as blasphemous, but "Detective," which is about a boxing match and features the French rock star Johnny Hallyday.

Thus, the most hotly awaited celebrities are three American actors: James Stewart, who is being given a major tribute for his 50-year movie career; Harrison Ford, the star of "Witness," and Clint Eastwood, who is following his royal tour through European film circles earlier this year with his first appearance at

astounding 12 of the 20 official films are in English. They include "Kiss of the Spider Woman," a Brazilian film directed by Hector Babenco, starring William Hurt and Raul Julia, and "The Coca-Cola Kid," directed by the Yugoslav Dusan Makavejev, but representing Australia and starring the American actor Eric Roberts.

According to an article by Jean-François Lacan, the arts editor of the French newspaper Le Monde, the huge American presence in this year's festival demonstrates the weakness of European film production, which, in turn, comes from the collapse of moviegoing in Europe during the last few years due to the onslaught of video-cassette recorders. Mr. Lacan cited Italy, where 500 million movie tickets were sold in 1975 and only 150 million last year.

Pierre Viet, the new president of the Cannes festival, wryly explained the American presence with "because last year it was not the case." He meant that the glamour of American movies "means more visitors and more journalists." But he also added, "European production now is not as strong as we would like."

Multination Coproductions

The weakness of the European film industry has meant that more movies have scrambled nationalities. "Scemo di Guerra," a film about a mad Italian officer during World War II, has been directed by an Italian, Dino Risi, but is an Italian-French coproduction. Youssef Chahine's "Adieu Bonaparte," a movie about the effect of Napoleon's occupation on an Egyptian family, is an Egyptian-French coproduction. And "Mishima," by the American writer-director Paul Schrader, was made in



Clint Eastwood

ample is "Paris, Texas" by Wim Wenders, which won the Golden Palm last year but was treated roughly by American critics and avoided by American audiences.

There are no films from India, Africa or the Soviet Union, and only one from Japan. Although there is no American on the 10-member jury, the panel has a somewhat Western flavor. The president is the Czech-born Miroslav Forman, fresh from his Academy Award as best director for "Amadeus." Another European juror, Nestor Almendros, the Spanish-born cinematographer, has also been working in America during the last several years. The other jurors are the British actress Sarah Miles, the Brazilian novelist Jorge Amado, the Austrian film critic Edwin Zbonek, the Italian director Mauro Bolognini, the Canadian film salesman Moe Rothman, the writer-director Francis Veber and two French journalists, Michel Perez and Claude Imbert. Introduced tonight at the

ANEXO XCIV

FICTION

PEN, SWORD, CAMISOLE: A Fable to Kindle a Hope. By Jorge Amado. Translated by Helen R. Lane. (Godine, \$15.95.) The Brazilian poet Antônio Bruno has just died in Paris, after hearing a radio bulletin announcing the fall of the city to the Nazis. In his home country, where martial law has been imposed, the search to fill his seat in the Brazilian Academy of Letters begins. Two candidates emerge, neither of whom shares Bruno's freedom-loving, bohemian spirit: the calculating, brutal Col. Agnaldo Sampaio Pereira, a Nazi sympathizer, and Gen. Waldomiro Moreira, author of polemical tracts, "a windbag and a braggart" who plays both sides of the political fence. Four months of political infighting and plotting — including a hemlock poisoning — ensue, the subject of "Pen, Sword, Camisole." On the last page we learn that Jorge Amado has presented this fiction set in 1940 as a lesson for today. "The moral? Let's see: everywhere, throughout the world, the shadows have descended once again, war against the people, totalitarianism. But, as has been proved in this fable, it is always possible to plant a seed, to kindle a hope." Mr. Amado shows — largely through two leftist octogenarians — that hope can be maintained even in bleak, repressive times. Some likable characters weave their way among the military bureaucrats: the octogenarians; Bruno, charming and passionate, revealed in flashbacks; and his mistresses, young and old. But Mr. Amado has stripped away details and nuances of character. And while there are some surprising turns of events, for the most part political maneuverings are presented in such labored detail that even life-and-death matters seem like brokering at a convention. Helen R. Lane's translation is satisfactory, but Mr. Amado's didactic style is unfortunate, because his intent is an honorable one. — Nancy Ramsey

ANEXO XCV

A Reporter's Notebook: Publishers Forever in Search of the 'Big Book'

By EDWIN McDOWELL

Special to The New York Times

SAN FRANCISCO, May 28 — The annual four-day convention of the American Booksellers Association ended today as it began, amid a chorus of optimism. Large crowds had filled the Moscone Center here for the first three days. "Now comes the hard part," said Patrick O'Connor, a senior editor at Warner Books, referring to the industry's impending return to the everyday world of work before next year's convention in New Orleans.

The question editors and publishers ask one another most often at every convention is, "What is the big book?"

The "big book" of this convention is one that is not only small in size but was written in German and is not even on display. Currently the No. 1 best seller in West Germany, it is a first novel by Patrick Suskind titled "Das Parfum." It was acquired earlier this month by Alfred A. Knopf and is tentatively scheduled for United States publication in the fall of 1986.

The story is about a child born to a washerwoman in Paris in the 1790's who, although he has no bodily odor of his own, has a perfect sense of smell that leads him to commit murder — and, in turn, to be torn apart by a mob. "Any brief description can make it sound ghastly, but it is a brilliant exercise in the themes and ideas in 18th-century thinking," said Carol Janeway, the editor who acquired the book for Knopf.

The novel was published by a Zurich publisher who had brought out the author's one-man stage play, and it has sold more than 200,000 copies in German. Now it has been sold in Great Britain, France, Italy, Norway, Denmark and the Netherlands. At least six American publishers bid for it, with Knopf buying the hardcover and paperback rights. It is now

Warner Books, the memoir by Simon & Schuster.

One of the most heavily attended news conferences at the convention was that of John DeLorean, whose autobiography, "DeLorean," will be published in September. His publisher claims that about 70 percent of the material in the book has never before appeared in print. The author will describe his arrest and acquittal on charges of cocaine trafficking, his dependency on an occult spiritualist and his years with his former wife, Cristina Ferrare.

In other words, the book promises to be pretty much standard fare from a public figure. Yet the book will also describe the author's personal encounter with God in his prison cell, and "DeLorean" is not being published by a New York house, but by Zondervan Publishing House of Grand Rapids, Mich., a major publisher of religious books. A 12-city publicity tour is scheduled.

The publicity tour is such an established part of bookselling that even longtime skeptics and holdouts have hit the promotional road.

When an interviewer asked Elmore Leonard if publicity tours were necessary, the low-keyed Mr. Leonard, who wrote many books before hitting the best-seller list with "Glitz," nodded. "But for the first 30 books," he said, in a tone that suggested remembrances of things past, "I thought all I had to do was just write them."

Joseph Granville, whose advice about stocks and the stock market has sometimes rocked Wall Street, signed hundreds of readers' copies of

his forthcoming book, "The Warning." During a pause from those labors, in the booth of his publisher, Freundlich Books, Mr. Granville said that at one point he had signed almost 430 books in one hour. "Thanks to my golf and piano playing, I'm O.K.," he said, massaging his right wrist and hand.

Mr. Granville published one of his market letters especially for the convention, analyzing the stocks of four publicly traded publishing companies. That analysis was neither excessively gloomy nor upbeat, in contrast to his book, which repeats his warning of 1983 that the nation is headed for a major stock market crash. But that warning was one of the few gloomy notes to be heard at this convention.

Ernst Pawel Honored With Harcourt Award

Ernst Pawel, author of "The Nightmare of Reason: A Life of Franz Kafka," published by Farrar, Straus & Giroux last year, has been named winner of the third annual Alfred Harcourt Award in biography and memoirs. The \$10,000 prize, one of the largest literary awards in the country, honors the late publisher and is administered by Columbia University. The three judges are faculty members of Columbia's humanities and social sciences departments.

Mr. Pawel, who lives in Great Neck, L.I., is also a novelist, literary critic and essayist. His highly praised biography of Kafka followed a number of years of research in Czechoslovakia, Germany and Israel.

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ANEXO XCVI

GOING OUT Guide

PHOTO ALBUM

Dom Pedro II, who was Emperor of Brazil from 1831 to 1889, majored in government but he minored, enthusiastically, in photography. He was such an ardent amateur that he propelled the new art to a position in Brazil more advanced than that in any other country south of our border. This is just one of many background items that emerge from the photographic exhibition "New World Africans: 19th-Century Images of Blacks in South America and the Caribbean," now on view in the ground-floor gallery of the New York Public Library's Schomburg Center for Research in Black Culture, 515 Lenox Avenue, at 135th Street (862-4000).

More than a third of the 76 fascinating old photographs depict Brazilian scenes. Except for several of Rio de Janeiro, all of these are of Bahia, the northern city that is often considered the home of a true Brazilian culture. The scenes of gaily clad women, of coffee plantations, of markets could be illustrations made especially for the novels of Jorge Amado, whose stories are set in this region.

Among the 15 other geographical units represented are Jamaica, Haiti, Colombia, Cuba and Barbados. The photos were made between 1855 and 1920, but most are from 1880 to 1900.

The handsome, modern Schomburg is open, free, through September, from noon to 8 P.M. Mondays and Wednesdays, from 10 A.M. to 6 P.M. Tuesdays, Thursdays and Fridays.

THE FOREIGN FILM

Thirty years ago, Janus Film was one of the companies most active in introducing American audiences to the great postwar films of Fellini and Bergman and, later, of Truffaut, Antonioni and Renoir. It has not slowed its steps and now has 150 films in its collection. The Janus Summer Film Festival has just begun at the Carnegie Hall Cinema, Seventh Avenue and 57th Street (757-2131), 10 weeks during which 98 movies from the collection and from Kino International will be screened as double features.

There are three themes to the festival. The first, through July 6, presents new and classic Japanese cinema, including films by Kurosawa, Mizoguchi and Shinoda; Today at 2:35 and 7:30 P.M., Ozu's 1959 "Floating Weeds"; at 5:25 and 10 P.M., Kon Ichikawa's 1959 "Fires on the Plain."

The second segment, through Aug. 6, presents films by European film makers. Among the titles are "The Importance of Being Earnest," "Stromboli," "Black Orpheus," "La Strada," "Three Penny Opera," "H," "Smiles of a Summer Night" and "Grand Illusion."

The final section, through Aug. 24, is devoted to slapstick, "The Return of Laurel and Hardy," "Gold Rush," "Duck Soup," "Modern Times," "Harold Lloyd's World of Comedy."

Admission: \$5.

POLISH CONNECTION

American writers concerned about the state of freedom in Poland will

Issue and Debate

U.S. Denial of Visas Over Politics of Foreigners: The Battle Is Heating Up

By MARVINE HOWE

Twenty years ago, Pablo Neruda, one of Latin America's greatest poets, a Nobel laureate who calls himself a pacifist, was barred from the United States because he was a member of the Chilean Communist Party. The denial of visas to Mr. Neruda and other writers, poets, novelists and dramatists has become such a rite that the Johnson Administration agreed to issue a "group waiver" of such visa denials for foreigners coming to the United States for a 1966 congress sponsored by International PEN, the writers group. In January, international PEN is to hold its 15th annual congress in New York and of the thousand or more writers and poets expected at least a score are known to be on the exclusion list. Among them are the novelist and Nobel laureate Gabriel Garcia Marquez of Colombia, the novelist Jorge Amado of Brazil, the Mexican novelist Carlos Fuentes, the Argentine novelist Ernesto Sabato and the Japanese novelist Yotaro Komaka and Kobo Abe.

"We will try to get another group waiver because we have a precedent, but we don't know how this Administration will react," said the poet Jose Suydam, head of the PEN Freedom to Write Committee. Japanese and Canadians Other prominent foreigners who have had visa troubles under a 1952 law providing for exclusion of such persons are the novelist and dramatist Ruben Zamora, a Salvadoran writer and leader, Tomas Borges, Nicaragua's interior minister, Gerry Adams, head of Sinn Fein, the political wing of the Irish Republican Army, and the Rev. Iain Paisley, the militant Protestant leader from Northern Ireland.



Gabriel Garcia Marquez United Press International

stricted visas since 1963. Hortensia Buzi de Altamir, widow of President Salvador Allende, Communist Party member, was barred from the United States in 1963, when she was invited to speak before church, university and civic groups and women's organizations in Los Angeles and Boston. The Boston groups are using the State Department for violating their First Amendment rights to hear her speak.

For Exclusion

Charles M. Lichenstein, former deputy delegate to the United Nations and now a senior member of the Heritage Foundation, a conservative institute in Washington, said that "we are being obliged to enter any other country." "Every country excludes people for political reasons," Mr. Lichenstein said, adding that it would be "hazardous and irresponsible" if the United States did not.

He said there was no need to change the political exclusions under the McCarran-Walter Act but acknowledged that there had been "stupid decisions," citing as an example the exclusion last April of Communist Party Officer Mr. M. M. Mowat said he had no past or current associations with "Communists, anarchists or subversives," as immigration officials said he had. Mr. Mowat said he had joked once about shooting down American B-52's "with my trusty little 22." Later the immigration Service said it would grant Mr. Mowat a waiver but he refused.

Mr. Lichenstein called for "supplemental implementation of the law." Maurice C. Linnam Jr., general counsel of the United States Immigra-

gration and Naturalization Service, said that "a government is empowered by law with the right and obligation to determine who enters the country." Mr. Frank's freedom of thought and expression. Mr. Frank's first attempt to change the law last year met with firm opposition from the Administration, and he says he has now "toughened up" the wording on terrorism. He says 25 or 30 other members of Congress are ready to be co-sponsors for the bill.

"We don't have problems with Communists visiting the country and that's why so many visitors get waivers," said Diane Dillard, Public Affairs Officer in the State Department's Bureau of Consular Affairs. Miss Dillard said the McCarran-Walter Act was amended in 1952 but she said legislation was needed that for "foreign policy reasons" some people — such as Libyans and Iranians seeking to specialize in nuclear physics and aircraft operations, Sikhs who advocate the overthrow of the Government of India, or Armenian and Croatian extremists — could be kept out of the country.

Others will be excluded on the basis of "foreign policy reasons" in the case of Nino Pasti, a former Italian general and Senator. Mr. Pasti had come here frequently in the past but was barred once in 1963, when he was invited to speak against the deployment of United States missiles in Europe.

The Outlook

Representative Barney Frank, a Massachusetts Democrat, has introduced new legislation to repeal what he calls "a national embarrassment." Saying that some of the 33 grounds for exclusion under the Im-

migration and Nationality Act are reasonable, Mr. Frank said others are "arbitrary or contrary to this country's basic principles of freedom of thought and expression."

Mr. Frank's first attempt to change the law last year met with firm opposition from the Administration, and he says he has now "toughened up" the wording on terrorism. He says 25 or 30 other members of Congress are ready to be co-sponsors for the bill. The new legislation has not been made to the exclusion of those cases, in every instance the Government's position has been upheld. In the case of the Belgian Marxist scholar Dr. Ernest E. Mandel, the Supreme Court ruled that "plenary government power to make political and ideological distinctions is not to be undervalued over Americans' rights under the First Amendment."

Mr. Papp said that the immigration act was passed at a time of "a lot of hysteria" and that he believed it would not go through Congress today. The current moves to get Congress to revoke the legislation barring foreign visitors on political grounds are not destined to become a reality, people on both sides of the debate. Many say it is unlikely that, with the new confrontational mood on Capitol Hill, many members of Congress would want to welcome even the most distinguished Marxist and other leftist visitors.

Arthur C. Helton, chairman of the Immigration and Naturalization Service of the New York City Bar Association, supports Mr. Frank's move. Echoing sentiments heard from both American officials and human rights advocates on why the law is still on the books, he said: "Congress is still generally afraid to be seen as soft on Communism."

ANEXO XCVIII

The Literati Take to the Boards for Sake of PEN

By EDWIN McDOWELL

SAUL BELLOW and Eudora Welty were each greeted with sellout crowds at their public appearances in New York earlier this year, so it is not surprising that their joint appearance tonight at the Booth Theater has been sold out for weeks. Also sold out are the seven other literary Sunday nights on Broadway this fall, nights in which the 774 subscribers who paid \$1,000 each will be treated to what Norman Mailer described as "16 of the best writers in America."

It is a large claim, but one that would be hard to dispute. For in addition to Mr. Bellow and Miss Welty, these are the literary heavyweights who will appear:

¶Isaac Bashevis Singer and Alice Walker, Oct. 6.

¶William Buckley and John Irving, Oct. 20.

¶Susan Sontag and Kurt Vonnegut, Oct. 27.

¶Joan Didion and Tom Wolfe, Nov. 10.

¶Mr. Mailer and Gore Vidal, Nov. 17.

¶Arthur Miller and William Styron, Dec. 1.

¶Woody Allen and John Updike, Dec. 15.

Fund-Raiser for Gathering

These Broadway appearances are known as PEN Celebrations, and are sponsored by the PEN American Center, the largest of the 83 centers devoted to bringing together poets, playwrights, essayists, novelists, translators and editors in 51 nations. Mr. Mailer is president of the American branch, in which capacity he, Mr. Styron and Mr. Vonnegut put together what may be the most ambitious literary program of any season. And the money they raise will be used to finance a program at least equally ambitious — the weeklong 48th International PEN Congress, next Jan. 12 to 18, which is being billed as the big-

gest gathering of American and foreign writers ever assembled in the United States.

The cost of that Congress in New York is estimated at about \$775,000, some 25 percent less than it cost Japan to play host to last year's Congress in Tokyo, but more than twice the annual budget of the American PEN. For that reason, Mr. Mailer explained at a recent news conference, the organization decided to raise the money through "a series of outstanding readings."

PEN has just about reached its financing goal, thanks to the 774 series subscribers and the generosity of individual sponsors. The Shubert Organization, for example, donated the Booth Theater for the series and Donald Trump donated rooms at the St. Moritz Hotel on Central Park South in which to put up the foreign guests. That gift is said to be worth \$160,000.

Whether the American writers will actually read from their works will

not in most cases be known until they walk on stage, since they have been invited to do whatever they like — including, Mr. Mailer said, inviting a friend on stage or bringing a phone on stage to call a friend. "Above all," he said, "what we want to avoid is some more of the cut and dried." Perhaps with that in mind, he and Mr. Vidal agreed to bury their literary hatchet for the greater literary good — at least until each of them reads for half an hour during their joint Nov. 17 appearance, after which they will debate one another.

The lineup of foreign writers who have accepted reads like a Who's Who of World Literature:

Kobo Abe (Japan), Jorge Amado and his wife, Zelia Gattai (Brazil), Margaret Atwood, Robertson Davies, Mavis Gallant and Alice Munro (Canada), J. M. Coetzee and Nadine Gordimer (South Africa), Umberto Eco (Italy), Carlos Fuentes and Octavio Paz (Mexico), Günter Grass (West Germany), Eugene Ionesco (France), Ernesto Sábato (Argentina), Ryszard Kapuscinski (Poland),

ANEXO XCIX

Symptom of a Boom: 75,000 at Book Fair in Rio

By ALAN RIDING

Special to The New York Times

RIO DE JANEIRO, Sept. 29 — A surge of interest has been apparent for the past two years, but the crowds that flocked to the display area of an elegant shopping mall here this month seemed to dramatize the point: In a country with little reading tradition, books have become Brazil's latest fashion.

Parents took their children, friends agreed to meet there, visitors sought autographs of favorite authors and stocked up on supplies to last them through Christmas. For two weeks, Rio de Janeiro's Book Fair was the center of this city's busy cultural life.

The attendance — some 75,000 people in two weeks — surprised even its organizers. "We had hoped for about 20,000 visitors," Vander Soares of Editora Atica, a leading São Paulo-based publisher, said. "We went to the fair for prestige reasons without thinking of sales. There's a certain euphoria about what happened."

The book fair's success was merely a symptom of a boom that is bringing a 20- to 30-percent annual increase in sales of books of all genres, from serious nonfiction to poetry, from novels to children's literature. "The book

culture is reaching out to the middle classes as well as to younger readers," one publisher said.

Inevitably, to judge by one editor's estimate that 90 percent of Brazilian homes contain no books, reading remains a minority pastime. Yet, with projected sales this year of 40 million nonacademic books, including over 7,000 new titles, a sufficient market already exists to sustain the 116 Brazilian and 14 foreign publishers who rented space at the Rio Fair.

In this, news organizations are playing a crucial role, recognizing and feeding the new interest in books. Newspapers give ample space to reviews of new titles and profiles of their authors, while television stations now dedicate entire programs to interviews with writers, both renowned figures like Jorge Amado and Carlos Drummond de Andrade and such new faces as Márcio Souza and João Ubaldo Ribeiro.

Publishers, most of them still family businesses, have in turn begun adopting more modern marketing techniques to promote their books, not only sponsoring author's tours to usually forgotten provincial capitals, but also looking for new sales outlets in supermarkets and newspaper stands to circumvent the fact that a country of 130 million inhabitants has



The New York Times/Alan Riding

Eduardo Galeano, the Uruguayan novelist, at the Rio de Janeiro Book Fair autographing copies of the Brazilian edition of his book, "Memory of Fire: Genesis," shortly to be published in the United States.

fewer than 600 bookstores.

Paradoxically, the increase in book sales is taking place during an acute economic crisis that has eroded the purchasing power of even the middle classes. But some publishers think this is contributing to the boom. "During moments of crisis, people turn more to books," Alfredo Macha-

something from the Government," he said. "Now they're looking for their own answers in books."

Some publishers have developed highly successful editions of cheap paperbacks — costing the equivalent of \$1 per copy — dealing with diverse subjects of public interest. Editora Brasiliense, for instance, has a

ANEXO C

Yale Co-op Sells More Than the Old School Tie

By JAMES BROOKE

Special to the New York Times

NEW HAVEN, Nov. 14 — Jimmy Dixon, a stalwart of the men's wear department of the Yale Cooperative Store, has schooled generations of Yalies in the fundamentals of the classic Ivy look — soft-shouldered suits, button-down shirts and regimental ties.

This year the Co-op celebrates its 100th anniversary and Mr. Dixon, who has been there for about one-third of those years, is not about to let standards slip. "In the Ivy style, nothing has changed since we came here," said Dominic Maresca, head of the men's wear department, who started at the Co-op in 1945.

Stocking oxford shirts by the 1,000 dozen, hawking Yale trivia from chairs to booties, and offering browsers the largest bookstore between New York and Boston, the Co-op evolved long ago as Yale's commercial alter ego.

Situated on the edge of campus, but independent of the university, the Co-op has "a captive audience" at Yale, said Richard E. Ballard, the Co-op's president. Each year, 97 percent of incoming freshmen buy a four-year membership that costs \$11 and insu-

res them to rebates at the end of the year. The amounts vary according to the total of goods purchased.

As a major enticement, Co-op bills generally go home to parents, and the refund checks go to the student. Many students buy a lifetime membership for \$15, and then loyally return year after year.

"It's a terrific place," said Cyrus R. Vance, an alumnus and chairman of the Yale Corporation.

"I love the Co-op," said the Rev. Paul Moore Jr., bishop of the Episcopal Diocese of New York and also a corporation member. "You can get nice clothes, Christmas presents for kids, and books you can't get elsewhere."

With 60 percent of their shoppers Yale students, faculty and alumni, Co-op merchandisers try to keep their fingers on the pulse of today's Ivy League.

"Ties are going to be big — last year was our best season in memory," said Mr. Maresca. He also predicted a minitrend in paisley ties — staying within bounds of the Ivy look.

A Prayer for Rain

With an eye to alumni in town Saturday for the annual Yale-Harvard football game, Mr. Ballard may be the only man in New Haven who, before the event, prayed for rain.

"I always pray for bad weather," he said with glee. "A nice rainstorm and the wives spend all day in here buying Burberry raincoats."

The first stop for many alumni is the insignia shop, where the store each year sells \$1 million worth of a

wide range of items dyed blue and white. One new rack displays bibs, diapers, booties and baby bottles — all emblazoned with bulldogs.

"The infant thing is big this year," Mr. Ballard said of ambitious young parents who swaddle their babies in bulldogs, apparently hoping that the Ivy League aura will rub off.

While the appetite for Yale T-shirts, sweat shirts, jogging outfits and baseball caps may seem insatiable, there are limits.

"Our sleeveless muscle shirt bombed," Mr. Ballard said. "Trendy West Coast doesn't necessarily sell in New England."

Not all students are so finicky. Mr. Ballard remembers one student from an oil-rich country who until last year was spending \$6,000 a month at the store. "His limos kept circling like hornets," Mr. Ballard said.

For more impecunious students, cans of tuna fish were hot sellers during a strike on campus last year that shut down the dining halls for most of the fall.

"The kids came pouring in," Mr. Ballard said of his \$50,000 increase in food sales. "I think the whole campus lived on tuna fish, Peppertige Farm cookies, and Haagen-Dazs ice cream."

Drawing a bead on the changing tastes of Yalies has been the primary goal of the Co-op since it first opened in 1885. The job was so daunting to its first president, Benjamin Raye Heaton, class of 1885, that he died, reportedly of overwork, after three months.

During his brief tenure, Mr. Heaton opened the Co-op in Yale's Connecticut Hall, thus establishing a landlord-tenant relationship with the university that continues to this day. The Co-op's current home, at 7 Broad-

way, was completed in 1962.

The modern Co-op offers Yalies everything from haircuts to computers, but for many the intellectual heart is in the lower-level bookstore, which contains 65,000 different titles.

The foreign language section, considered one of the best on the East Coast, sells Jorge Amado in Portuguese, Alexander Pushkin in Russian, Mario Vargas Llosa in Spanish and Machiavelli in Italian.

In late fall Cecile Cohen, manager

of the foreign books section, offers a once-a-year sale complete with flowers, mousse and homemade cakes. This personal touch can weld the loyalty of alumni over decades.

Mr. Dixon, in men's wear, recalls handing Vincent Price a recent purchase in a 100th anniversary bag.

The actor, who has been a staple of horror movies for decades, gravely inspected the bag and said: "As a matter of fact, that is the year I started at Yale." ■



Welcome to Christmas
American style

We suggest:

our endearing
blouse of
linen and lace

Economic treasure in our
Country Clothes Shop
the blouse made with floral
lace at shoulders, back
and cuffs, by Lynn Daherty.
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Westchester, Garden City,
Edgewood-Parsons
and Stamford.

ANEXO CI

Bantam to Pay \$250,000 For Amado Translation

By EDWIN McDOWELL

A gamble by a foreign publisher and author, who elected to have a Jorge Amado novel translated into English before selling it in the United States, paid off handsomely when Bantam Books offered \$250,000 for the book. The amount in the negotiation, which was announced yesterday, is believed to be the most any American publisher has paid for the rights to publish a foreign novel in hardcover.

The book is "Tocaia Grande" ("Big Ambush"), which has sold more than 400,000 copies in the author's native Brazil since its publication in November 1964. The novel, set in the northeastern state of Bahia, is also a major best seller in Argentina. It was recently published in France, where it is said to be selling 1,500 copies a day, and will soon be published in Italy, Germany and Spain.

Mr. Amado, the 73-year-old author of "Gabriela, Clove and Cinnamon" and "Doña Flor and Her Two Husbands," wrote his first novel when he was 19, and is one of the most widely translated authors in the world. But Mr. Amado is still relatively unknown in the United States, even though he was first published here in 1945 and even though a number of his 21 other novels have been published in recent years, principally by Avon Books.

"The highest advance I received for any of his other books was \$10,000," said Thomas Colchie, Mr. Amado's literary agent.

Different Marketing Approach

On the advice of Alfredo Machado, his Brazilian publisher, Mr. Amado decided on a different marketing approach for his new novel. "Usually you submit books to foreign publishers in their original language," Mr. Machado said several months ago. "Because very few publishers can read Portuguese they send it out for an opinion to somebody who can read it. If the opinion is favorable, they do



Jorge Amado

Jorge Amado

interest in acquiring the new Amado novel. Mr. Colchie sent each of them the 85 pages that had been translated so far, and set an auction Dec. 16, with a minimum bid of \$100,000 — a sum he had already been offered by at least one publishing house. But before the auction, Stephen Rubin, editorial director of Bantam's adult books, offered \$250,000 for worldwide English language rights, which Mr. Colchie accepted, canceling the auction.

"That's more than Jorge got for all his other books combined in the United States," Mr. Machado said yesterday. He added that the author was very pleased about the recognition.

Publication in Early 1967

Mr. Rubin is also pleased about the

ANEXO CII

Censorship to Be a Topic Of PEN Congress Panel

By EDWIN McDOWELL

The opening session of the 48th International PEN Congress, which convenes in New York next month, will include such major writers as Mario Vargas Llosa of Peru, Günter Grass of West Germany, Nadine Gordimer of South Africa, Kobo Abe of Japan and John Updike and E. L. Doctorow of the United States. In morning and afternoon sessions on Jan. 13 they will discuss "How Does the State Imagine."

That is just one of the many panel discussions scheduled during the weeklong event, which begins Jan. 12 with a welcoming reception at the New York Public Library. On Jan. 14, a session on "Alienation and the State" will bring together Susan Sontag, Toni Morrison and Robert Nozick from the United States, as well as nine foreign writers, including George Konrad from Hungary; the Cuban author Heberto Padilla, who now lives in the United States; Salman Rushdie from England, and Mirvis Gallant from Canada.

The overall theme of the congress, the first International PEN Congress in the United States in 36 years, is "The Writer's Imagination and the Imagination of the State."

"One purpose of our PEN Congress will be to enhance relations rather than smash them," said Norman Mailer, president of the PEN American Center. "We are not going to seek for invidious comparisons of governments. PEN was founded on the attractive notion that writers speak across national boundaries more gracefully and instinctively than governments. So when they get together there is, one may hope, a real possibility that new solutions, even surprisingly creative solutions, can be found."

A Series of Readings

In addition to the major daily panels, the congress will feature panels on translation, criticism, writing in America, Hispanic literature and children's literature. Included also will be a series of prose and poetry readings at the Essex House Hotel, St. Peter's Church and Cooper Union, the only sessions that will be open to the public.

A panel titled "Censorship in the U.S.A." on Jan. 18, will feature the writers Gay Talese, Kurt Vonnegut, Rose Styron and Margaret Atwood, as well as Robert Bernstein, chairman of Random House.

Some observers have questioned the propriety of an international forum discussing censorship in America but not censorship in the Soviet Union, Eastern Europe, Latin America, Africa or Asia.

"It is customary for International PEN to begin its general report on censorship with a report on censorship in the geographical area of the host country," said Karen Kennerly, executive director of PEN. She noted, for example, that when the International PEN Congress was held in Caracas in 1983, the panel discussed censorship in Latin America. When it was held in Tokyo last year, the panel discussed censorship in Asia.

'A Troublesome Problem'

Miss Kennerly also made it clear that "Censorship in the U.S.A." does not refer to Government censorship of writers or publishers. "This is primarily about censorship of books in libraries, which PEN considers a troublesome problem," she said.

Miss Kennerly added that Europeans are very much aware of and concerned about such censorship in the United States. She also said that censorship in Eastern Europe and elsewhere will be addressed at the meeting of the assembly of delegates on Jan. 14 and 15, a meeting traditionally closed to the press. "But America is supposed to be the freest country in the world," she said, "and any erosion in that position is something to be alarmed about."

Mr. Talese also thought the censorship panel worthwhile. "We are a nation that honors the First Amendment," he said. "We also expect others to refrain from censorship and we chastise those that practice it. We have flaws in our own nation and so we're trying to call attention to them in order to correct them."

The two-part panel "Problems of National Identity," on Jan. 15, will include Jorge Amado of Brazil, Ernesto Sabato of Argentina, Peter Schneider of West Germany, Kofi Awoonor of Ghana, Lu Wenfu of China and John Barth and Robert Stone of the United States.

Other panels include "In Opposition," with Mahmud Darwish and Grace Paley of the United States, Adonis Lefebvre, and Sandor Csokri of Hungary; "Utopian Imagination," with Vasko Popa of Yugoslavia, plus the Polish author Czeslaw Milosz, who now lives in the United States, and William Gass and Arthur Cohen of the United States; "Translation," with Octavio Paz of Mexico, Breyten Breytenbach of South Africa and Ryszard Kapuscinski of Poland; and "Problems of the Theater," with Arthur Miller of the United States, Eugène Ionesco of France, Wole Soyinka of Nigeria and Heiner Müller of East Germany.

The major panels will be held in the Essex House Hotel, on Central Park South, but many panels will also be held at the St. Moritz.

ANEXO CIII

PEN Congress to Open Without Soviet Writers

By EDWIN MEDOWELL

Almost 700 authors from more than 40 nations are descending on New York this weekend for the biggest international assembly of writers ever held in the United States. But, to the disappointment of the sponsors, the Russians are not coming.

The Soviet Union passed the word yesterday that eight writers, who had been invited as guests of honor, would not be in attendance at the weeklong 48th International PEN Congress that begins tomorrow.

"I really cannot tell you why, because I'm sitting in New York and the Union of Soviet Writers is in Moscow and I have no communication with them," said Vladimir Simonov, a correspondent for Novosti, a Soviet press-feature syndicate. "But I came to know that nobody is coming from the U.S.S.R."

Officials of the PEN American Center, which is sponsoring the congress, expressed regret. "Norman Mailer and I are both deeply disappointed that the Soviet writers whom we invited will not be here," said Karen Kennerly, the executive director. "It's one of the major countries in the world with one of the major literary traditions."

Mr. Mailer is president of the 2,000-member PEN American Center, the largest of the 82 PEN centers in 62 nations. He had invited the poets Yevgeny Yevtushenko, Andrei Voznesensky and Alexander Kushner, the novelists Valentin Rasputin, Chingis

zation status since the latter's founding. "Traditionally, some representative from Unesco speaks at one point or another during the assembly meeting about the cultural aspects of Unesco," she said. The director general is usually invited but rarely attends, although Mr. M'Bow did address the congress in 1981, when it was held in France.

By the same token, she said it is a PEN Congress tradition that a representative of the host government welcome foreign writers to the congress. That is why Mr. Mailer invited Secretary of State George P. Shultz to welcome the guests tomorrow evening at the New York Public Library.

Galwell Kinnell, the poet and past president of American PEN, wrote a letter to Mr. Mailer protesting Secretary Shultz's appearance, and E. L. Doctorow, a PEN board member, also criticized the invitation, which Mr. Mailer extended without the board's approval. Both writers disapproved on ideological grounds as well as on the ground that the appearance of the Secretary of State would give the nonpolitical organization a semi-governmental tone.

Alexandre Blok, the secretary of International PEN, which has its headquarters in London, defended the invitation to Mr. M'Bow.

"We are not welcoming the man who is responsible for everything

Unesco is doing, just the director general," he said. "We're greatly flattered that in view of the importance of the New York congress that he happened to be in Canada and is stopping over here. We are very much interested in what the director of the world cultural organization has to say about how he reconciles the state of relations between the state and writers."

Comment on Nicaraguan

Although preparations for the congress appear to be going relatively smoothly, there has been some evidence of dissatisfaction. Omar Cabezas, the Nicaraguan Deputy Minister of the Interior, has been invited as a guest of honor, but sources in literary circles say that Nicaraguan officials in Washington have expressed displeasure to PEN that Rosario Murillo—a poet and the wife of Daniel Ortega, the president of Nicaragua—has not been accorded similar status. The New York public relations concern that is handling Miss Murillo's visit said that she will attend some of the PEN sessions.

"When you consider the number and quality of the writers who will be there, it is going to be an unprecedented event," said Mario Vargas Llosa, the Peruvian novelist, who is a former president of International PEN.

In addition to Mr. Vargas Llosa, the 48 foreign guests of honor include

Claude Simone from France, last year's winner of the Nobel Prize for Literature; Jorge Amado from Brazil; George Konrad from Hungary; Robertson Davies and Margaret Atwood from Canada; J. M. Coetzee and Nadine Gordimer from South Africa; Günter Grass from West Germany; Octavio Paz from Mexico; and Kobo Abe from Japan.

Among the 400 American writers who said they will attend are Saul Bellow, John Updike, Czeslaw Milosz, Arthur Miller, William Styron, Gay Talese, Toni Morrison, Tom Wolfe, Mary Lee Settle, Budd Schulberg, Elmore Leonard, Don DeLillo and John Irving.

Most of the events will be held at the St. Moritz, the official hotel of the Congress, and the nearby Essex House. However, the only sessions open to the public are eight poetry and prose readings.

"PEN was founded on the hope that if writers can show how to coexist in a civilized way, the world will follow," Mr. Vargas Llosa said. "That was very naive. But it is important to join together people from different countries, ideologies and religions, because whatever their differences they at least agree on the need to defend literary activities. We don't always make an impact on governments that disagree with that, but it is important for writers to try."

ANEXO CIV



Frédéric Joliot-Curie, the French Nobel laureate in chemistry, left foreground, with the French delegation at the World Congress of Intellectuals held in August 1948 in Wrocław, Poland.

Poles Discover It's Not 1948 Anymore

By MICHAEL T. KAUFMAN
Special to The New York Times

WARSAW, Jan. 11 — The idea was simple: an international convention of artists and scientists who would come to Poland this week to talk about world peace, and in so doing echo a conference of intellectuals held 37 years ago in Wrocław. At the Wrocław gathering Pablo Picasso presented his dove of peace and Albert Einstein sent a letter of greetings.

"Early last year a few of us realized that 1966 would be the U.N. Year of Peace," said Marian Podkowinski, a foreign affairs specialist for Polish newspapers. "We recalled the Wrocław meeting and the impact it made in the world, and from our discussions came the concept of the Congress of Intellectuals for the Peaceful Future of the World."

But one of the big problems that came up was that this time around — as the Polish authorities have been stripping university deans and other scholars of their offices on grounds of ideological untrustworthiness — not too many well-known intellectuals seemed to want to travel to Wrocław, which was called Breslau when it was part of Germany.

Approved by Stalin

The World Congress of Intellectuals

counts Jean-Paul Sartre, who did not attend, endorsed the meeting.

So, in the last few months the organizing committee sent out invitations for the 1966 conference. They went to such figures in the United States as Erskine Caldwell, Paul Newman, I. I. Rabi, Arthur Miller, Yoku Ono, Wladyslaw Lonski, Robert S. McNamara, Isaac Bashevis Singer, Carl Sagan, Woody Allen, Leonard Bernstein, David Rockefeller and Meryl Streep.

None of these people was reported to have accepted.

In Britain, Sir John Gielgud, Iris Murdoch, Peter Brook, Graham Greene, Alan Sillitoe, Peter Ustinov, Sir Harold Wilson and Sir Andrew Lloyd Webber also said they would not come, as did Marcel Marceau and Charles Aznavour in France, Ernst Waldheim in Austria, Ravi Shankar in India, Alberto Moravia and Umberto Eco in Italy, Akira Kurosawa in Japan and Gabriel García Márquez in Colombia.

By contrast, the list of acceptances released by the committee was short on immediately recognizable names. They include Sadruddin Aga Khan, who once campaigned for the post of Secretary General of the United Nations, a member of the Swiss group, and Dorothy C. Hodgkin, a Nobel-winning chemist who was at the 1928 meeting, a member of the British group.

The organizing committee said it ex-

pects to invite intellectuals to come from all over the world," one present semanticist said. "But at the same time the Government is trying to restore party control over the university, stripping elected rectors and deans of administrative duties on political grounds. Who do they think can do under these circumstances?"

The removal of some 76 deans last year was followed by an announcement that a meeting of Polish law societies scheduled for December had been canceled.

Another reason for the difference between the gatherings was cited by some opposition sources. "Do you know," one professor said, "that he is sympathetic, or fellow traveler, an American used to call him, is as distinct species almost everywhere?"

Leaving aside possible comparisons with the 1948 meeting, Mr. Suchob and Mr. Podkowinski were asked if those who turned down invitations, Suchob said some people feel the invitations for personal reasons, adding that Alberto Moravia had been that he feared the Polish writers. Others, he said, were going to meetings at the same time.

He specifically cited the International PEN Congress of writers that is to begin in New York on Jan. 15. Prominent PEN members like Arthur Miller were among those invited

ANEXO CV

GOING OUT Guide

VISITORS FROM BRAZIL

Even the trained spotter of ethnic neighborhoods might have difficulty finding the Brazilian neighborhood in New York, for few Brazilians live there. It is an enclave scattered among Korean, Japanese, Hispanic and other national bailiwicks along West 46th Street, and to a lesser degree, West 45th Street, in the blocks between Fifth and Seventh Avenues. But one who searches carefully will find a score of Brazilian establishments: restaurants, a barber shop, some general stores and a few community, travel and promotion organizations.

Today, at 5 P.M., Jorge Amado, Brazil's leading novelist, and his wife, the writer Zélia Gattai, are scheduled to make Brazil-in-New-York more visible than ever when they visit International Latino Americano, a bright and spacious shop at 142 West 46th Street (302-4323). This store subtitled itself "La Casa de los 2,700 Productos" and stocks books and periodicals — in Spanish and Portuguese — as well as foodstuffs. The Amados, here for the International PEN Congress, were, as of yesterday, still scheduled to autograph copies of their books, although New York's frigid weather has afflicted

the couple from tropical Brazil with respiratory ailments.

The 73-year-old Mr. Amado has delighted readers in many languages with tales set in his native Bahia, including "Gabriela, Clove and Cinnamon" and "Doña Flor and Her Two Husbands." Bantam Books recently offered a quarter of a million dollars for his novel of north-country life, "Tocaia Grande" ("Big Ambush") even before it was translated from Portuguese into English; this is believed to be the largest sum an American publisher has paid for the hard-cover rights to a foreign novel. The store has this book and others by Amado in Portuguese, and also a selection of books by Miss Gattai, whose most recent novel is "Anarquistas Gracias a Deus." Admission is free, but you may have to stand in line to get in.

A BRONX STORY

Strong drama often emerges when playwrights draw on their own experience to fashion plays about the problems that greet newcomers to New York, whether from other places in the United States or from overseas. Tonight, the play "Bodega," dealing with that theme, starts performances by the versatile, bilingual Puerto Rican Traveling Theater, 304 West

ANEXO CVI

Women at PEN Caucus Demand a Greater Role

By EDWIN McDOWELL

Simmering resentment among women attending the International PEN Congress boiled over yesterday when a women's caucus criticized "the underrepresentation of women."

The women drew up a formal protest that they have demanded to present today before the start of the afternoon's plenary session. "And if Norman Mailer or anyone else tries to say there's no room on the agenda or, 'We'll read the statement,'" warned Betty Friedan, who assumed an informal leadership role in the caucus. "we'll make it clear to Mr. Mailer and the others that if they will not give our representatives room on the platform, that we bodily will take that platform."

By the day's end, PEN officials had apparently notified the women that they could read their protest, but delegates at the congress said the demands that animated the protest might not be so quickly resolved.

The petition asks Mr. Mailer, the president of American PEN, to give a public explanation "for the failure of the creative imagination of PEN." It also asks that PEN "take immediate steps" to include American- and International-PEN women in decision-making roles. And it asks that the committee for the next International PEN Congress, in Hamburg, West Germany, in June, "include women in the decision-making roles."

Officials Taken by Surprise

The petition, and the noontime meeting at which it was discussed, apparently took PEN officials by surprise. Word that there would be a meeting of the women from which the press would be excluded was circulated during the morning sessions yesterday.

When the ban was lifted and journalists returned to the Casino on the Park in the Essex House hotel, the session was already far along and

previous days, several women had commented on the absence of women on the panels, but the questions on those occasions soon turned to other matters. Yesterday, however, the resentments quickly surfaced.

"Although nearly half the PEN members attending the congress are women," the protest statement said, "out of the 140 panelists — only 20 women. We are outraged at PEN's failure to invite more women writers from all parts of the world to be panelists, readers, and moderators at this conference discussing imagination and the state. There are many women writers of international status from the U.S. and abroad who could have spoken to the issues which were addressed by the panel."

Members attending the caucus included Cynthia Macdonald, Martha Weinman Lear, Margaret Atwood, Irene Skolnick and Meredith Tax.

Critical but Conciliatory

The meeting, at least that portion open to the press, was spirited but largely cordial. Miss Friedan was sharp in her criticism, yet also conciliatory. "The men are friends of ours," she said, "and they even believe in social justice."

"Yet there really is a failure of their own creative imagination," she continued. "Many don't understand how this looks to us and to the world."

She demanded a public explanation of how it happened and an apology that was "not perfunctory."

Mr. Mailer, who had not known about the protest until the caucus broke up at about 1:40 P.M., acknowledged that there was an imbalance of men to women. But he and other PEN officials noted that they had invited nine notable female writers — including Mavis Gallant, Nathalie Sarraute, Iris Murdoch and Marguerite Yourcenar — as guests of honor, but that they had been unable to attend.

Mr. Mailer cited other factors. "Since the formulation of the panels is reasonably intellectual," he said, "there are not that many women, like

ANEXO CVII

Seoul's Book Pirates Share the Booty

By EDWIN McDOWELL

Is a move hailed as significant by book industry officials, a leading South Korean book publisher recently negotiated contracts with an American literary agency for 10 books by Alvin Toffler. Moreover, several other South Korean publishers have signed contracts in recent weeks to pay royalties for books by Norman Mailer, Leo Buzcaglia, Carl Sagan, Daniel Boorstin, Ken Follet and Senators William S. Cohen and Gary Hart.

The contracts are unusual because South Korea is one of the world's leading havens for "book pirates" — printers who publish unauthorized editions of novels, nonfiction and textbooks, for which they pay neither the author nor the legal publisher.

"South Korean officials have admitted to me that this practice is wrong, so I'm happy to see steps being taken to end it," said Dan Lacy, formerly a senior vice president of McGraw-Hill, who has had a longtime interest in the multibillion-dollar book-piracy industry.

These steps have been taken reluctantly, and then, by all accounts, only because of international pressures. In the last two years, Congress has tried to tie favorable tariff and trade concessions for developing countries to efforts by those nations to combat piracy. Moreover, with South Korea introducing its Excel automobile into the United States, the Government in Seoul is said to be anxious not to antagonize Washington. And with the 1988 Olympic Games scheduled for South Korea, Seoul is also said to want to polish the image of its pirate publishers.

Piracy Not Illegal

But South Korea still has not signed the Universal Copyright Convention or the Berne Convention for the Protection of Literary and Artistic Works — the two major international agreements — and therefore the pirating of books, records or videotapes in the country is not yet illegal. Consequently, the growing number of publishers that have agreed to pay royalties have done so knowing that even their authorized editions may be pirated.

"Two days after Leo Buzcaglia's *Dun 3 to Paradise* was published recently, a pirate edition was on the stands," said Richard Kim, an American author and literary agent. (The book is currently the No. 1 nonfiction best seller in the United States.)

The South Korean-born Mr. Kim is, in fact, the prime mover behind the effort to persuade South Korean publishers to respect foreign intellectual property. Since establishing his Trans-Lit Agency in Ithaca, N.Y., Mass., and Seoul a year ago, Mr. Kim, who is widely known in Seoul



The New York Times/Steve Miller

Richard Kim, an American literary agent who has led efforts to persuade South Korean publishers to honor copyrights.

number of leading American literary agencies and publishers to let him try to obtain contracts from South Korean publishers. He now also represents Editions Gallimard, a leading French publisher. And he recently received permission to represent in South Korea the books by James Clavell, including the forthcoming "Whirlwind," and "Tocaya Grande," the latest novel by Jorge Amado, Brazil's best-selling author.

Mr. Kim assisted Curtis Brown Ltd. in negotiations with the Korean Economic Daily that resulted in the 10-book deal for Mr. Toffler's books — the first multibook contract signed by a South Korean publisher.

Advance for Incomplete Book

"The negotiations also introduced the concept of the escalating royalty percentage, which increases as more copies of a book are sold," said Perry H. Knowlton, president of Curtis Brown. Korean Economic Daily will also pay separate advances for each of Mr. Toffler's 10 books, including a book scheduled for publication in the United States in 1988. This is the first time a South Korean publisher has been asked to pay an advance for a book not yet completed, according to Mr. Knowlton.

Escalating royalty percentages are standard practice in American publishing agreements, but some foreign publishers pay a standard royalty regardless of the number of books sold, while others pay a royalty on only the

on a typical first press run of about 2,000 copies for a book priced at \$3.95 to \$4. Pirated books sell for about the same price, except the pirate publisher pockets what would normally be the author's share.

In his contribution to "American Books Abroad," a recent study by the Helen Dwight Reid Educational Foundation of Washington, Donald E. McNeil listed Singapore, South Korea, and Taiwan as the primary sites of book piracy. He noted that the value of pirated English-language books has been estimated at \$1 billion a year, and 75 percent of that loss is thought to be borne by American copyright holders, their publishers and their legitimate foreign licensees.

"If this estimate is valid," Mr. McNeil wrote, "the annual U.S. loss to pirates exceeds America's total 1984 book exports by almost \$110 million."

A recent estimate by Alexander J. Burke, a McGraw-Hill executive who is chairman of the International Copyright Protection Group of the Association of American Publishers, put the loss to American authors and publishers from piracy in countries at \$400 million.

Whatever the actual amount, however, book piracy is "a growth stock in international black markets," Mr. McNeil noted, because prizes are available at modest cost that allow quick and inexpensive reproduction in small quantities that a decade ago would have been considered uneconomical, and technology has made possible instant satellite transmission of text to distant printing plants.

"The problem in Korea is complicated by the fact that there are about 2,400 registered publishers, and 80 percent of them are one- or two-man fly-by-night operators," Mr. Kim said. "In fact, all but a handful of them have pirated at one time or another, and 12 of them published pirated editions of Iacocca's book. When the Government tries to prevent it, they scream the Government is betraying them."

Still, Mr. Kim has been making progress because, he said, some leading South Korean publishers realize that piracy is wrong while others seek international respectability.

The Pungyang Company, which published "Comet" by Carl Sagan and Ann Druyan, was apparently so proud of its contract for the South Korean publication rights that it has printed a facsimile reproduction of that contract in the back of each copy of the book. And the East West Literature Company was so eager to show good faith in signing up Norman Mailer's "Tough Guys Don't Dance," according to Jonathan Silverman, an agent at the Scott Meredith Literary

ANEXO CVIII

The Screen: 'Bahia,' From Marcel Camus

IN the late 1960's, Marcel Camus, the French film director, hit the jackpot with "Black Orpheus," the legend of Orpheus and Eurydice as retold against the background of Rio de Janeiro's Mardi Gras and backed by a samba beat. Though he tried, Mr. Camus was never able to duplicate the popular success of that film, which went on to win the Oscar as the best foreign film of 1959.

One of those attempts, "Bahia," made in Brazil 10 years ago, has its New York premiere today at the Thalia on a double bill with the Oscar winner.

"Bahia" was adapted by Mr. Camus and Jorge Amado from the three long stories that make up Mr. Amado's "Shepherds of the Night," published here in 1967. Though I haven't read "Shepherds of the Night," "Bahia" has the flavor of Mr. Amado's "Gabriela, Clove and Cinnamon" and "Dona Flor and Her Two Husbands," the film versions of which fatally softened the Amado wit and social comment.

"Bahia" is a nonstop singing, dancing, drinking and loving tragicomedy about Bahia's terribly colorful poor folk. Especially, it's about the ill-fated love affair of Martim, a cocky con artist, and Otalia, a beautiful and pure young prostitute. There are also subplots about the christening of a baby whose godfather is a local deity,

Village Vignettes

BABIA, directed by Marcel Camus; screenplay (Portuguese with English subtitles) by Mr. Camus and Jorge Amado, from the novel by Mr. Amado; photography by Andre Damago; edited by Andree Felix; music by Antonio Carlos Jobim and Walter Quetron; released by Atlantic Releasing Corporation, At the Thalia, 250 West 95th Street. Running time: 90 minutes. This film is not rated.

With: Mira Fontica, Zao Pereira, Maria Viana, Astoria Pisanga, Faco Sanchez, Matsu, Julie Soares and Grande Otelo.

and thus difficult to produce — in the flesh — for the ceremony, and about attempts to dislodge squatters from privately held land.

The performances are good, particularly those of the actors who play Martim and Otalia, though individual performers are not identified in the skimpy notes given me.

The major problem with the film is its relentless picturesqueness and lack of dramatic focus. Most of the time, "Bahia" just dances across the screen like a very long, faceless parade put on for tourists.

Vincent Canby

Colorful
The New York Times Magazine
every Sunday

ANEXO CIX

Series on 13 Takes Look At Brazil

By JOHN CORRY

"BRAZIL, BRAZIL," a four-part series, begins tonight with what seems to be a contradiction: Brazilians are miserable; at the same time, they look awfully happy. Why are they this way? The series' opening episode, "God, Football and Carnival," on Channel 13 at 10 o'clock, says the samba distracts them.

The BBC production is serious about this. It holds the world's fifth-largest nation at arm's length, and seems mildly annoyed by what it sees. "Brazil, Brazil" is something like an anthropological study. The program tonight is fetchingly filmed, not to mention informative. There is, however, a chilliness at the core.

Brazil, the program worries, is not addressing its problems. "The postcard images of Brazil are all true," the narrator says at the beginning, "lovely beaches, sun-tanned bodies and football everywhere, but this is only the tip of the iceberg." The rich get richer and the poor get poorer. The



Participants in Brazil's Rio Grande Parade in "God, Football and Carnival," the first episode of "Brazil, Brazil," tonight at 10 on Channel 13.

in shantytowns; the rich visit "exclusive night spots" and live in "well-guarded enclaves." At carnival time, the poor "exchange their humdrum lives for center stage."

"God, Football and Carnival" — produced by Peter Riding — is at its best in the football sequence. It really can't find an adequate explanation for Brazilian football, or soccer; the sport just is. During a game between two teams from Rio de Janeiro, the

Meanwhile, we get a sense of multi-racialism — black, white and Asian forming a "new species, the Brazilian." The program says there is a richness here in human development, and we tend to believe it. Nonetheless, the Brazilian writer Jorge Amado, who appears several times, seems lugubrious.

"The black man has saved us from sadness and melancholy," Mr. Amado says early in the program. At

ANEXO CX

Gossip With Icing: At Tea With Brazil's Literati

By MARLISE SIMONS
Special to The New York Times

RIO DE JANEIRO, Oct. 2 — The immortals met for tea, as usual, on Thursday at 4 P.M. and, passing courtesies and witticisms as deftly as the platters of coconut cake, they swapped gossip about politics and literature.

They were dressed in everyday clothes. Full regalia — the gold-embroidered jacket, embossed sword and the plumed, two-cornered hat — are for ceremonies only. But even on an ordinary Thursday, their verbal ruffles were no less adorned.

The immortals are the 38 men and two women who are members of Brazil's Academy of Letters, with a mandate to foster literature, language and history. The academy publishes works, promotes literary contests and tries, mostly in vain, to protect Brazilian Portuguese from the siege of Anglicisms and other foreign interlopers.

"We also preserve for posterity the ideas and contributions of the illustrious academicians," said the academy's president, 88-year-old Austrégesilo de Athayde, explaining the epithet immortal.

Nation Is of 2 Minds

In Brazil's immense hinterlands, where age and tradition are still cherished, the academy and its mostly aged members are widely venerated as a pillar of civilization. The body's aura grew last year when one of its members, a provincial poet and politician named José Sarney, became President of Brazil.

But in Rio de Janeiro, the country's cultural capital and a city that worships youth and prizes irreverence, the academy's French-style downtown palace is widely seen as a solemn watering hole, filled with ambition and vanity and short on intellectual activity.

Lately its critics, and even some of its members, have said that the institution should dust itself off and play a vigorous role, more in keeping with the growing importance of Brazil. At the turn of the century, when the academy



Agencia 118

President José Sarney of Brazil, right, at ceremony with members of the Academy of Letters.

Hindi and possibly Arabic are spoken more widely as a native tongue.

Today, Mr. Houaiss estimates, some 170 million people use Portuguese as their first language. It is widely spoken in Angola, Mozambique, Cape Verde, Guinea-Bissau, São Tomé and Príncipe, he said, and to some degree in East Timor and Macao.

As Brazil, already the world's eighth largest economy, grows fast, he and other linguists like to predict a great future for the Brazilian version of what began as a modest Latin dialect. Such odes to Portuguese, as seen through the prism of Brazil, have already led to a linguistic tug-of-war with

That view was shared by Jorge Miranda, a professor of literature from Cape Verde and a guest at a recent academy tea. "Your excellencies, I am here to ask your interest for the literature of Cape Verde," he told the group, "and to remind you that the Brazilian writers contributed the most to our national consciousness."

Mills, Please, Not Tea
There were former diplomats, historians, fiction writers and politicians around the tea table, which was dressed with fine linen and small embroidered napkins.

trade, Brazil's foremost living poet. But with elections approaching to fill a vacancy in the academy, a long list of contenders has begun a discreet but impassioned campaign.

A Man of Winning Ways

For Austrégesilo de Athayde, a man with his own legend in Brazil, elections have never seemed a problem. He has been re-elected as academy president for 28 years.

A journalist who likes to recall covering the Al Capone trial in Chicago in 1931, he became rich because he won the bet.

ANEXO CXI

Publishing: Coloring Book Photos

By EDWIN McDOWELL

The practice of coloring black-and-white motion pictures has its counterpart in the book industry, where black-and-white photographs selected to appear on book jackets are tinted a variety of colors. Sometimes even black-and-white photos within the body of the book are colored, as in the case with a dozen photographs in "Spanning the Gate" by Stephen Casady (Squarebooks Inc.), a history of the building of the Golden Gate Bridge.

"Coloring has been done for a long time," said the associate art director of Harcourt Brace Jovanovich, Vaughn Andrews. "But it's being done a lot more often now."

"Why? Television probably has a lot to do with it," said the art director of Harper & Row, Joseph Montebello, "because now people are used to color." Hand coloring is also done on colored photos, he said, in order to achieve the desired subtlety and pastel colors.

With the new technology, including laser scanners and color-response systems, "you can put an image into a machine and manipulate colors any way you want," said the vice president of production and manufacturing for Houghton Mifflin, Stephen Pelech.

Jim Middleton of New England Book Components, a leading book jacket manufacturer, concurred. "In the past, colors were adjusted and modified by hand," he said. "Now probably 75 percent of color work is done electronically."

Coloring is often used to evoke a particular period. That is true of the jacket for "Orphans" by Eileen Simpson (Weidenfeld & Nicolson), which consists of a subtly colored photograph of the author and her sister as children. Or the jacket for "The 'H' Girls" by Meredith Etherington-Smith and Jeremy Fischer (Harcourt Brace Jovanovich), consisting of hand-colored photos of Eliner Glyn and Lady Duff Gordon.

Most publishers now use an array of colors and designs for their book jackets, as Pantheon Books has done for several years, but artistic concerns are not the only ones. While the jacket was once considered an important sales tool mostly for paperback books, that is no longer the case. As Mr. Pelech said, "The jacket is still the most important single item in it."

ANEXO CXII

Boning Up Before You Go

Beyond the guidebooks. Times correspondents select a library of books current and classic for travelers to all parts of the globe.



A SPICE OF BRAZIL: AMADO'S TALES

By Alan Riding

Chief of the Rio bureau

Brazil is so large, so varied and so unfinished that books about the country, both literary and academic, tend to offer a glimpse of a region or a slice of the past rather than a global vision of the future or an all-illuminating insight into the present. There are innumerable tomes about the Amazon, for example, but they principally mirror the country's chaotic rush to colonize and exploit its hinterlands. There are also treatises about Brazil's long struggle to achieve political stability, but they tell little about the lives of real people.

One important facet of the country, though, has been captured. Brazilians stand out among Latins because of their humor, improvisation, sensuality and optimism as well as because of the somewhat staccato quality of their lives. If a foreign visitor understands this, he is already well on the way to decoding Brazil. And he can do so simply by reading the works of Jorge Amado, the country's best known and most prolific novelist. Most of his books have been translated into English, and two of them — "Dona Flor and Her Two Husbands" and "Gabriela, Clove and Cin-

namon" (both Avon Books) — have been made into successful movies.

Amado's world is Bahia, the tropical coastal region where the country's African roots are most strongly felt. His novels exude magic, superstition, eroticism and absurdity — qualities that people everywhere recognize and celebrate. They may not portray the complexities of daily life in, say, Rio de Janeiro and São Paulo, but they go a long way toward explaining why Brazilians constantly reassure each other that all is well — "tudo bem" — even when reasons for pessimism abound.

MODEST SLICES OF CANADIAN LIFE

By John F. Burns

Chief of the Toronto bureau

Margaret Atwood, one of a group of contemporary writers whose works have made a deserved mark outside Canada as well as at home, offered an explanation some years ago for the enmity with which foreign pub-

lishers have often reacted to Canada's best writers.

"People put down Canadian literature and ask why there isn't a 'Moby-Dick,'" she said. "The reason that there isn't a 'Moby-Dick' is that if a Canadian wrote 'Moby-Dick,' it would be done from the viewpoint of the whale! Nobody but Canadians ever think that way."

A sentiment for the underdog and a wariness toward anything too grand or ambitious are not, of course, exclusive to Canadians. But it may be that no country, at least in the English-speaking world, has produced a literature in which an appreciation of the simple and the modest has occupied so much attention.

This makes for excellent reading for travelers, since much of what is most notable in Canadian writing deals with the texture of daily life, and much of that literature is regional, simplifying choices for visitors who probably have time for no more than a single book, or maybe two.

For the west coast, there is George Bowering. His intriguing stories ("Burning Water," published by New Press in Canada, is one collection) are built around the

(Continued on Page 14)

Boom in U.S. for Latin Writers

By EDWIN McDOWELL

A half-dozen years ago, so many American publishers were issuing fiction by Latin American authors that the term "Latin boom" was coined. The boom is now stronger than ever — not just with more titles, but also with books that are already major critical or commercial successes in Latin America.

The rebirth will be most noticeable on or about Feb. 1, the publication date of Jorge Amado's "Showdown" — a worldwide best seller for which Bantam paid \$250,000 two years ago. The highest price any American publisher has ever paid for a Latin American foreign novel in hard cover.

Mr. Amado's presence will be widely apparent in American bookstores in 1988 for other reasons as well: Avon Books plans to issue 11 of the author's novels in paperback; the paperback edition of "Captains of the Sands," a book written exactly 30 years ago. Every month after that, it intends to release another Amado title in trade paperback.

Another Latin author who will be prominent here in 1988 is Gabriel Garcia Márquez, the winner of the 1982 Nobel Prize in Literature. His new novel, "Love in the Time of Cholera," a worldwide best seller, is to be published by Alfred A. Knopf in April '88 with a first printing of 100,000 copies. It is also a main selection of the Book-of-the-Month Club, it will be excerpted in The New Yorker, and it

has been optioned for a movie. However, unlike Garcia Marquez's "One Hundred Years of Solitude" (1976), which has sold more than a million copies in American paperback editions, "Cholera" is a much more conventional novel. "It is a book that will stand the critics on their heads," said a specialist in Latin American literature at New York University, Alexander Coleman. "But it reads like historic; there is no magic real-ism here."

Magic realism is the term used to describe the Latin literary penchant.

Political themes are selling points for many novels.

For intertwining fact and fantasy, reality and illusion, legend and superstition, the novel "The House of the Spirits" by Isabel Allende will have evidence as it is evident in the fiction of some younger United States authors. Literary sleight of hand is less dominant in the newer Latin novels.

Emphasis on Story Over Style

"What I'm seeing is a trend toward a more traditional narrative line, emphasizing storytelling rather than the stylistic artistry that drew attention to Latin American literature," said the director of the literature program at the American Society, Leti Christensen.

Latin authors are still using the novel to discuss the region's social, economic and political problems, and publishers apparently hope that the

widespread discussion of those problems in the American press will translate into the sale of books by Latin authors. Their hope and their reason for optimism is that the fiction is widely taught in comparative literature courses in the United States as well as in Latin studies programs.

"Not long ago it was hard for Latin writers to break through the barrier of translation," said Octavio Paz of "Solitude" and "Showdown." Speaking of the situation now, he added, "Publishers from big and smaller presses are always asking me: 'Is there anything new? What should we be publishing?'"

While the major commercial presses will be publishing more Latin authors than ever in 1988, Ms. Carlson said some university presses had recently discovered Latin literature — to discover the University of Texas Press and a few others made years ago.

Smaller Presses Join Trend

She also cited an increasing number of publishing distinguished Latin authors, including Carcanet Press in New York, Ediciones del Norte in Houston, N.H., Log Bridge Rhodes in Albuquerque, City Lights books in San Francisco, Unicorn Press in Greensboro, N.C., and Carleton Press in Williamstown, Conn.

New Directions, a distinguished small press in New York, has published the poetry of Octavio Paz of Mexico for more than 40 years. Four Walls Eight Windows, a small New



Jorge Amado



Gabriel Garcia Marquez

Among Latin American authors whose works will be prominent in American bookstores this year are Jorge Amado, left, Gabriel Garcia Márquez, above, and Reinaldo Arenas. The poetry of Octavio Paz, right, has been published by a New York press for more than 40 years.



Octavio Paz

York press will soon publish "Contemporary Fiction of Central America," edited by Rosario Santos, a Bolivian author and editor.

In addition to Jorge Amado, at least two other Latin American authors are represented on the lists of American publishers in 1988. Late this month, Harmony Books is to publish "The Strange Nation of Rafael Mendes" by Moscovy Sillar, a public-health physician in Brazil; another of his novels, "Walls Eight Windows," a small New

York press, will soon publish "Contemporary Fiction of Central America," edited by Rosario Santos, a Bolivian author and editor.

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"The Gods of Raquet" was just published by Italian Books. Avon Books has scheduled two Brazilian novels for next spring: "Mule" by Darcy Ribeiro and "Sempre Viva" by Antonio Callado. Next fall, Harper & Row is to publish "Long Live the Brazilian People," a novel by João Ubaldo Ribeiro.

Several authors from Argentina are also to be represented. In April, Next May, Weidenfeld & Nicolson is

to publish "The Dogs of Paradise," a novel by Abel Posse, who is also an Argentine author.

Next May, Weidenfeld & Nicolson is

Bantam's \$250,000 Gamble on Jorge Amado of Brazil

The publisher hopes to make his new novel an American best-seller.

By EDWIN McDOWELL

THE first novel by Jorge Amado published in the United States in 1945 and more than a dozen others by the Brazilian author have been published here since. While Amado has become a household name for foreign authors elsewhere in the world, his sales in the United States have never begun to match his international reputation.

Three years ago Mr. Amado published another novel that became an instant best-seller in the United States—"Shadows," it is a tale of the violent struggle of the backlands of Brazil's cacao country. Bantam Books bought it last year for \$250,000 and it will be published in hardcover on Feb. 1. A quarter of a million readers may be a quarter of the world of Hugh Finnes, but except for James Clavell, Stephen King, Danielle Steel and only a handful of other authors, it is big money in the world of fiction. It was, in fact, a record amount at that time and it is a record for a single author. Bantam's rivals wondered why it had taken such a gamble with a 75-year-old foreign writer who had a lackluster American publishing history.

far more than the book's 35,000-copy first printing. In fact, it will have to sell many times more hardcover and paperback copies than any of the author's 13 previous books published in the United States. Bantam's gamble move than all these books combined. If Bantam is concerned, officials aren't letting on. "Everybody here feels if Jorge Amado is ever going to have a big seller in the U.S., it's going to happen with this book," says Philip Rubin, Bantam's editor in chief. "Nothing was left to chance."

In its recent climb into publishing's top ranks, Bantam—which is owned by Berlebaum, the large West German publishing conglomerate—has also come Doubleday and Dell Publishing—has sold out left much to chance. But for "Shadows," it has walked more than that proverbial extra mile. From the moment it accepted the book, Bantam's aggressive, six-figure editorial, marketing and promotional strategy that few other houses would dare wage for an author with Mr. Amado's apparent publishing and linguistic handicaps.

AMONG other things, these steps were taken:

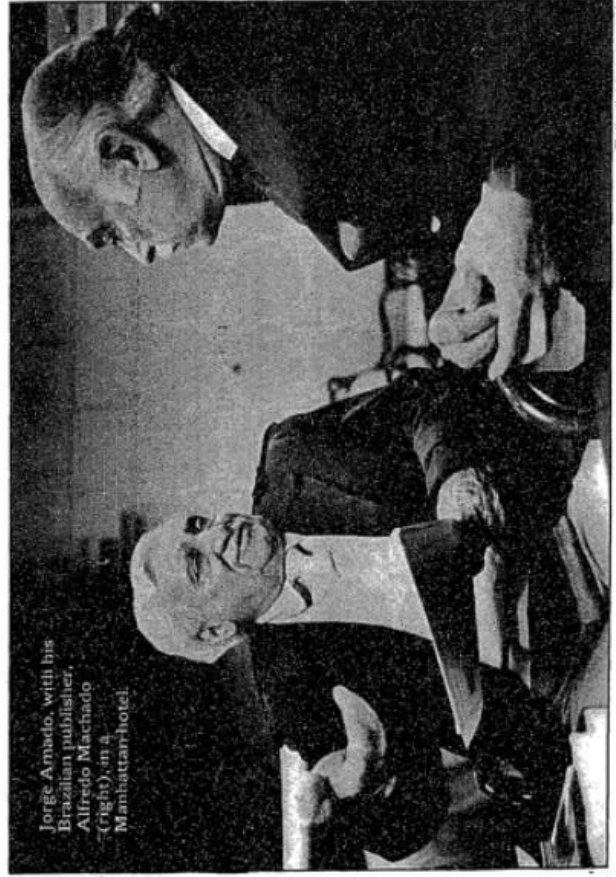
- It flew Mr. Amado and his wife, Zelma to New York for a whirlwind round of interviews with members of the National Book Critics Circle, a nationwide organization of some 400 critics and book reviewers who will meet in town this week.
- It sent bound galleys of the novel last fall to each of Bantam's approximately 100 sales people and to some 200 reviewers in the United States. When finished copies began rolling off the presses almost two months ago, Mr. Rubin—hoping to generate excitement for the book within the in-

tor to show him the painting they had commissioned for the Amado jacket.

At a time of general pessimism about the future of the book business in New York, they would host a reception for Mr. Amado. Because the author is considered a "Brazilian" in his homeland—"the Pele of the written word," one of his countrymen said—the centenary is given the party in New York on Wednesday and Thursday. It has invited several hundred diplomats, reviewers, editors and publishers and

• It arranged a book signing at Endicott Bookellers in Manhattan for Tuesday evening, at which Amado will read selections from his novel in Portuguese, after which Alfredo Machado, his Brazilian publisher, will read selections from passages in English.

• At Mr. Machado's suggestion, Bantam arranged a book signing party on Thursday night at the Waldorf Astoria, 46th Street, a popular Times Square market owned by two Amado admirers.



Jorge Amado, with his Brazilian publisher, Alfredo Machado (right), in a Manhattan hotel.

The New York Times Photo Service

ANEXO CXV

About New York*Brazilian Niche
For an Author
And His Fans*

By GREGORY JAYNES

They had a book-signing party the other night on West 46th Street in a narrow shop brimming with smoked sausages, meat pies, manioc flour, coffee beans, beer, books, cassettes and periodicals, among other items. Nearly everyone spoke Portuguese, a silky language slipping off certain tongues. The author, who is famous round the world but not so hot in this republic yet, is Brazilian.

The shopkeepers, Lidia and Antonio Pires, are old friends of the novelist, Jorge Amado, and the party was an expression of their affection. Bantam Books Inc., Mr. Amado's publisher, is doing everything publishers do when they decide to pump a book on a grand scale, so the gathering in what amounts to a country store just off Times Square was not a make-or-break affair. It was an enormous success, all the same.

Mr. and Mrs. Pires had done this once before, two years ago, for the Portuguese edition of Mr. Amado's book, "Tocaia Grande." Now that it is out in English, under the name "Show-down," it seemed only fitting to do it again. Mr. Pires brought down the old ornate Italian desk he keeps in his Upper West Side apartment — the same desk Mr. Amado sat at the last time he did this — and set it up in the back of the shop. He garnished its glass top with a plaque that could be rotated to say either "Smile, the chief is happy" or "Danger, the chief is irritated" or "Silence, the chief is meditating." Mr. Amado selected the sunny exhortation.

The first guests, and the guest of honor, got there about 6. The shop was festooned with posters that said: "Our candidate. Could the famous Brazilian be the next winner of a Nobel Prize?" At 75, he looks the part. He sports a thick thatch of white hair and a walrus mustache to match. He's a little bent, and bushy around the edges, with a wonderfully expressive face (and he does not speak English, so it is the outer man only we are dealing with here). Mr. Amado sat down, took out a pen and

ANEXO CXVI

And Bear in Mind

(Editors' choices of other recent books of particular interest)

BY SILENCE BETRAYED: Sexual Abuse of Children in America, by John Crewdson. (Little, Brown, \$17.95.) A broad, compelling survey of this widespread and, so far at least, apparently insoluble problem, by a Pulitzer Prize-winning reporter.

SHOWDOWN, by Jorge Amado. (Bantam, \$18.95.) It's always behind time in Tocala Grande, the Brazilian shantytown of the 75-year-old Mr. Amado's big, ribald, festively elegiac epic novel.

THE SHELL SEEKERS, by Rosamunde Pilcher. (St. Martin's, \$19.95.) A long (530 pages), comfy, perfectly paced novel that totally engages the reader in the story of a fairly ordinary Englishwoman, her children, her past and her house.

NEWS THAT MATTERS: Television and American Opinion, by Shanto Iyengar and Donald R. Kinder. (University of Chicago, \$19.95.) Two political scientists present clever experiments that show how TV coverage can shape our approach to political issues.

NO MAN'S LAND: The Place of the Woman Writer in the Twentieth Century. Volume One: The War of the Words, by Sandra M. Gilbert and Susan Gubar. (Yale University, \$22.95.) Only the beginning of an ambitious three-part study, this volume sees modernism as arising from a battle of the sexes at the turn of the century.

IN THE NEW WORLD: Growing Up With America 1960-1984, by Lawrence Wright. (Knopf, \$18.95.) This young (well, 40) Texas journalist's personal account of the period succeeds in capturing the times much better than a lot of other people's prose has done.

CALCULATED RISKS: A Century of Arms Control, Why It Has Failed, and How It Can Be Made to Work, by Bruce D. Berkowitz. (Simon & Schuster, \$18.95.) A trenchant critique by an experienced arms bureaucrat who believes some arms control measures can reduce the likelihood and costs of war.

ANEXO CXVII

New & Noteworthy

LOOK HOMEWARD: A Life of Thomas Wolfe, by David Herbert Donald. (Fawcett Columbine, \$12.95.) Last month, this biography of a man — who the Harvard historian David Herbert Donald says “wrote more bad prose than any other major writer I can think of” — won Mr. Donald his second Pulitzer Prize. “A six-and-a-half-foot, hard-drinking megalomaniac who believes himself to be the Great American Writer would appear to be fiction rather than fact,” our reviewer, Harold Bloom, said last year, “but Mr. Donald’s Wolfe is very real. He is something like a parody of Nietzsche.”

DONA FLOR AND HER TWO HUSBANDS: A Moral and Amorous Tale, by Jorge Amado. Translated by Harriet de Onís. (Avon, \$7.95.) A Brazilian woman is in love with both of her husbands: Teodoro, the polite and civilized local pharmacist, and Vadinho, who appealed to her wilder side. Vadinho, unfortunately, is dead, but through an act of spiritual prestidigitation she has him resurrected — and gets to keep Teodoro, too. In 1969, our



reviewer, David Gallagher, called the novel “remarkable . . . for the coolness with which the author is able to impose his extraordinary characters on us. Like them, we learn to take exoticism and magic in our stride.” During the next year, Avon will be releasing new editions of other Amado novels. In **GABRIELA, CLOVE AND CINNAMON** (\$7.95), translated by James L. Taylor and Wil-

liam Grossman, a beautiful young migrant worker comes to the city and falls in love with a well-to-do restaurateur. In 1962 our reviewer, Juan de Onís, called this story of clashing subcultures “an exciting and enjoyable romp of a book, rich in literary delights.” **THE VIOLENT LAND** (\$7.95), translated by Samuel Putnam, is about the men and women who flock to the forests of Bahia, hoping to make their fortunes in the cacao trade. **CAPTAINS OF THE SANDS**, translated by Gregory Rabassa, and **SHIPS AFIRE**, translated by J. J. Armas Marcelo (both \$7.95), will appear for the first time in English.

ANEXO CXVIII

American Translator Wins Award

By **EDWIN McDOWELL**

Gregory Rabassa, who has translated into English many of Latin America's most notable authors, is to receive the \$10,000 Wheatland Prize, an annual award for a notable contribution to international literary exchange. The award is to be presented today in Lisbon, at the second Wheatland Conference on Literature.

Mr. Rabassa, who was born in New York City, has translated more than 30 Spanish- and Portuguese-language books. His latest translation is "Showdown" by Jorge Amado of Brazil, recently published in the United States by Bantam Books. He also translated "One Hundred Years of Solitude" by Gabriel Garcia Márquez of Colombia, a winner of the Nobel Prize for Literature, and works by Mario Vargas Llosa of Peru, Octavio Paz of Mexico, Carlos Drummond de Andrade and Clarice Lispector of Brazil and Jacobo Timerman of Argentina.

Mr. Rabassa earned a National Book Award in 1967 for his transla-

ANEXO CXIX

Alternative Movie Houses and Screening Rooms

Here are some of the many places where movies can be seen in New York City other than in movie theaters.

THE AMERICAN MUSEUM OF THE MOVING IMAGE, 34-12 36th Street, Astoria, Queens (718-754-6520). Screenings have been suspended until its new quarters open in September. When the museum's two small, new theaters open, it will present a film series called "Glorious Technicolor" and a video series, "The Media and the Vietnam War."

THE AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West and 79th Street (718-659-5959). Showings of "Grand Canyons — The Hidden Secrets" and "Chiroco" in its large-screen Nanarexmas Theater, daily at 10:30 and 11:30 A.M., 12:30, 1:30, 2:30, 3:30 and 4:30 P.M. Tickets: \$3.50; \$1.75 for the elderly and \$1.75 for children. Double features Fridays and Saturdays at 6 and 7:30 P.M. Tickets are \$5.50; \$4.50 for the elderly and \$1 for children.

ANTHOLOGY FILM ARCHIVES, (503-5181). Intends to open a new two-screen theater at 32-34 Second Avenue (near Second Street) in October for daily screenings of avant-garde and classic films.

THE ASIA SOCIETY, 725 Park Avenue, at 70th Street (517-2742). Presents thematic series such as a recent one on Hollywood in Asia, as well as ones devoted to film of Asian countries. (It has even shown Iri Lankan and Vietnamese films.) Afternoon and evening screenings are held once or twice a week in the society's auditorium. The next major series will be in the fall, when Asian-made films from the Hong Kong Film Festival will be screened.

THE BROOKLYN MUSEUM, 200 Eastern Parkway (718-638-5000, ext. 232). Presents about five annual feature and documentary film series in its third-floor lecture hall, as well as monthly Saturday morning children's films from November to May. The two current series are "Films in the Humanities," with screenings Saturdays at 2 P.M. through June 4, and "Architecture on Film," with screenings Sundays at 2 P.M. through May 28. Tomorrow, "Do Not Enter: The Visa War Against Ideas," a 1986 documentary about artists denied visas to enter the United States, will be shown. "Arata Isozaki," a film about the Japanese architect, will be shown Sunday. Films in both series are free with museum admission, which is \$1; \$1.50 for students; \$1 for the elderly; free for members and children.

THE BROOKLYN PUBLIC LIBRARY (718-789-



International Velvet in Andy Warhol's "Chelsea Girls," this weekend at the Whitney Museum.

7900). Presents features and documentaries for adults and children during afternoons, evenings and weekends in most of its 58 branches. "With These Hands," a profile of eight folk artists, will be shown Sunday at 2:30 P.M. at the Greenpoint branch, Norman Avenue at Leonard Street (718-383-6922), and coming attractions this week include "The Golden 20's" at the Borough Park branch, 43d Street near 13th Avenue (Tuesday, 2 P.M.; 718-435-3379), and "Lawrence of Arabia" at the Windsor Terrace branch, East Fifth Street at Fort Hamilton Parkway (Thursday at 1:15 P.M.; 718-853-7265). Monthly calendars are available at each branch.

CASA DE ESPANA, 214 East 10th Street (688-4332). Free screenings of Spanish films, with

subtitles, from October through April on Saturdays and Tuesdays.

THE CATHEDRAL OF ST. JOHN THE DIVINE, 1047 Amsterdam Avenue, at 112th Street (662-2133). Silent films will be shown during the summer, with accompaniment by Len Erwin, an organist. The Lon Chaney version of "Phantom of the Opera" is scheduled June 8 through 10 at 8 P.M. Tickets \$5. From July 14 to Aug. 23, more organ-accompanied silent classics — including D. W. Griffith's "Broken Blossoms" and "Intolerance," Fritz Lang's "Metropolis" and "Thief of Bagdad" with Douglas Fairbanks Sr. — will be shown every Thursday night at 8. Tickets are \$5.

CIARAS TEATRO LA TERRAZA, 366 East 10th Street (982-0927). An organization called Films Charras has screened independent, Spanish-language, third-world and political films here since 1981. While raising money to build a 125-seat theater, Charras continues to show films Tuesday nights at 8. Tickets are \$3; \$1.50 for members. This Tuesday's program is "An Evening of Latino Film," and on May 21, Michael Gray's "Murder of Fred Hampton" will be shown.

COLUMBIA UNIVERSITY, Broadway and 116th Street (289-3574). Frequent series at various locations on campus, including international films at Casa Italiana, Maison Française and Deutsches Haus. Columbia's summer-session series of movie classics runs May 31 through Aug. 11, with free outdoor screenings Thursday nights at 9 on Lewisohn Lawn (near the northwest corner of campus), and Tuesday evening shows in Earl Hall at 7 and 9:30. (Tickets are \$3; free for Columbia students.)

THE COLLECTIVE FOR LIVING CINEMA, 41 White Street (925-2111). Shows a mixture of rarely screened foreign movies, old Hollywood films, and new works by avant-garde film makers. The 126-seat theater has daily screenings, with tickets generally \$5 for non-members. Children's programs, Saturdays at 11 A.M., are \$1; \$2 for adults. This weekend: Kembra Pfahler will present two new films tonight at 8; and two programs of third-world works by British film makers associated with the group Saatchi and the Black Audio Film Collective are scheduled tomorrow and Sunday at 8 P.M.

THE FRENCH INSTITUTE/ALLIANCE FRANÇAISE, 22 East 90th Street (259-4109). Shows French films with English subtitles on Tuesdays and Wednesdays, generally at 12:30, 2:15, 6 and 8:45 P.M., in its Tanker Auditorium. Next week's feature is André Techiné's "Rendez-vous." This Cine Club series, which runs every month except September, moves into the institute's new 400-

seat Florence Gould Hall, at 55 East 90th Street, on June 8, after which screenings will be only on Wednesdays. The institute's summer series runs from June 8 through Aug. 31, opening with Marcel Carné's "Portes de la Nuit" (1946), and featuring a Marcel Pagnol retrospective in July and August. Tickets are \$3.50; \$1.50 for students and the elderly, and free to members.

THE GOETHE HOUSE NEW YORK, 1014 Fifth Avenue, near 83d Street (744-8318). Shows German films in connection with exhibitions or lectures. Screenings are free, with tickets distributed an hour in advance. Several short films relating to the exhibition, "Resistance, 1933-45," about German opposition to Nazism, will be shown tomorrow at 1 P.M.

THE JAPAN SOCIETY, 333 East 47th Street (752-6824 or 752-3013). Presents about five yearly series devoted to particular themes or individual Japanese directors. Japanese Comedy, the current series, continues through June 17 with Friday screenings at 6:30 and 8:30 P.M. "Tora-san Goes North," the 20th work in Yoji Yumoto's series of comedies about a wandering street vendor named Tora-san, is scheduled tonight. Tickets are \$5; \$4.50 for members.

THE JEWISH MUSEUM, 1169 Fifth Avenue, at 92d Street (860-1862). Presents films in conjunction with exhibitions, as well as thematic series having to do with the Jewish experience. Coming films to be shown in connection with "A Century of Ambivalence: The Jews of Russia and the Soviet Union" are: "The Partisans of Vilna" on May 31 at 7 P.M.; "The Fall of the Romanov Dynasty" on June 3 at 4 P.M.; "Krasnodar: The Trial of 1942" on June 7 at 7 P.M., and "The Priest" on June 12 at 4 P.M. Tickets are \$5; \$4 for students and the elderly. A festival of 20 recent American films and videos called "A Contemporary Lens on Jewish Experience" will be presented on seven Tuesdays and Wednesdays at 7 P.M. between June 1 and June 26. Each program will include discussions. Tickets are \$5.

THE KITCHEN, 512 West 19th Street (233-5793). Presents free video shows in its third-floor viewing room, Tuesdays through Saturdays from 1 to 8 P.M. Shows change each month, and visitors can stay as long as they wish. This month, "Video in the Academy: Dead or Alive?" includes 11 works by students and instructors at American universities. In June, political and social documentaries will be shown.

THE METROPOLITAN MUSEUM OF ART (570-2849 or 533-7710). Presents almost daily films and videotapes about particular artists or artworks in its Urin Center Auditorium or Grace Rainey Rogers Auditorium, as well as fre-

ANEXO CXX

MAMA DAY. By Gloria Naylor. (Ticknor & Fields, \$17.95.) "A big, strong, dense, admirable novel" about a "wise, crotchety, comforting" old woman and her family on the "wondrous island" of Willow Springs.

MASTER OF THE RETURN. By Tova Reich. (Helen & Kurt Wolff/Harcourt Brace Jovanovich, \$19.95.) This second novel, set in contemporary Israel, concerns itself with "the Jewish craving for redemption. . . . In the end, Tova Reich's comic vision gives the last word to life."

MONGOOSE R.I.P.: A Blackford Oakes Novel. By William F. Buckley Jr. (Random House, \$17.95.) The eighth book starring the C.I.A. agent Blackford Oakes is "a remarkably complex, compelling and literate thriller."

MOON TIGER. By Penelope Lively. (Grove, \$15.95.) The winner of England's 1987 Booker Prize is the story of one woman's "long and unconventional life. . . .

Adams. (Knopf, \$18.95.) "A touching, subtle, truth-filled book" about four friends and about growing older.

THE SHELL SEEKERS. By Rosamunde Pilcher. (St. Martin's, \$19.95.) A "huge, warm saga" — about a woman, her family and a beloved painting — that "scans a time of huge importance and change in the world."

SHOWDOWN. By Jorge Amado. Translated by Gregory Rabassa. (Bantam, \$18.95.) The 27th novel by the Brazilian writer "might be the story of Brazil itself, seen through a dark glass lovingly, honed into a compact metaphor implying a whole nation's tumultuous vigor."

SNAP. By Abby Frucht. (Ticknor & Fields, \$17.95.) This first novel by the author of the short-story collection "Fruit of the Month" is "very strange . . . but in an enchanting and edifying way. . . . In addition to the book's structural muscle, the writing it-

Book Notes | Edwin McDowell

- An anthropological selection by the Book-of-the-Month Club ■ Getting a first novel published
- A Paraguayan thinks of returning home.

An Unusual Selection

In a major break with tradition, the Book-of-the-Month Club has chosen a little-known book published by a university press for its main selection in July. It is "Man on Earth," by John Reader, published last September by the University of Texas Press.

The author, a British writer and film maker, also shot all 126 photographs printed in the book, which explores the adaptability of human societies in Baï, in the Kalahari Desert in South Africa and in places in between.

"They sold fewer than 1,000 copies," said Brigitte Weeks, the editor in chief of the club, which has 1.5 million members. "We think we can sell at least 75,000." Texas was co-publisher of the book with William Collins Sons, the British concern, importing 3,000 copies but designing its own jacket.

"At least 98.5 percent of the main selections come in with bells and whistles," Ms. Weeks said. "But this book just came in the mail, with a polite little note." Readers for the club passed it on with good reports until it reached the judges who make the 15 main selections a year.

This is the first main selection by the new board of judges. One of the new judges, Gloria Naylor, found the book "absolutely fascinating." Not only does the author not romanticize or patronize his subjects, she wrote. "As he examines the various types of life styles that have evolved from humans adapting to their environment, his objectivity provides us with a layered reality of the societies under question."

The Book-of-the-Month Club has not made a university press book a main

selection since 1971, when it chose "The European Discovery of America" by Samuel Eliot Morison, published by Oxford University Press. In the late 1970's, Texas published "The Book of Merlin" by T. H. White, which became a best seller and was an alternate selection of the Literary Guild.

Zora Moliitor, the manager of rights and permissions for the University of Texas Press, yesterday described the club's decision as "the most exciting news of my life." Paperback rights have not been sold, but yesterday as news started to circulate, Ms. Moliitor was busy fielding phone calls from interested parties.

A First Novel

Last week Doubleday outbid four other houses for "Dying Young," by Marti Leimbach, a first novel by a recent Harvard graduate. Even before the auction the book sold to several foreign publishers.

"Dying Young," about a romantic triangle, was auctioned by Virginia Barber, a literary agent, who took Ms. Leimbach as a client on the recommendation of another of her clients, the novelist MacDonald Harris. Mr. Harris, under his real name, Donald Heiney, is the co-director with Oakley Hall of the Program in Writing at the University of California at Irvine, in which Ms. Leimbach enrolled after graduating from Harvard in 1987. Mr. Harris previously recommended another of his students to Ms. Barber, Michael Chabon, author of the well-received 1988 novel, "The Mysteries of Pittsburgh."

The love story fashioned by Ms. Leimbach has international appeal, Ms. Barber said, and that has cer-

tainly proved to be the case. A visiting Swedish publisher read the manuscript one night and bought it the next day. A Finnish publisher did the same thing. Then the Barber agency auctioned the book in the Netherlands. An auction is under way in West Germany, and there are offers from three publishers in Britain and one in France.

At Doubleday, Nan Talese acquired the book with a six-figure bid for American hard-cover rights.

A Paraguayan Exile

After the longtime dictator of Paraguay, Alfredo Stroessner, was toppled this month, the new Government invited the nation's most prominent living author, Augusto Roa Bastos, to return from exile. Mr. Roa Bastos, who retired in 1985 as a teacher at the University of Toulouse in France, where he now lives, indicated last week that he would accept the invitation.

While Mr. Roa Bastos is well known internationally, he has not achieved the fame in this country of such other Latin writers as Jorge Luis Borges, Gabriel Garcia Márquez, Jorge Amado or Mario Vargas Llosa. But two of his novels are available in the United States. "I, the Supreme," the highly praised story of a 19th-century Paraguayan dictator, was published in hard cover by Alfred A. Knopf in 1986 and in paperback by Vintage in 1987. Two months ago, the Monthly Review Press published simultaneous hard-cover and paperback editions of another Roa Bastos novel, "Son of Man," nine loosely connected episodes about a 20th-century Paraguayan town during 25 years of war and revolution.

Mr. Roa Bastos describes his own exile and that of other Latin writers in his next book, "On Modern Latin American Fiction," edited by John King. It will be published in April by the Noonday Press, the trade paperback imprint of Farrar, Straus & Giroux.

Book Notes | Edwin McDowell

■ Harper & Row buys rights to Len Deighton thrillers ■ Again, Bantam seeks success with a Brazilian ■ New direction for Times Books.

Four by Deighton

Harper & Row bought the hard-cover and paperback rights to four espionage thrillers by Len Deighton yesterday, the first of which is to be published next year. Harper officials would not discuss the price, but industry insiders said the contract was for a whopping \$10 million.

"Deighton is a world-class espionage-thriller writer," said William M. Shinker, the publisher of Harper's trade-book division. "There are few other writers in his class in this genre, and we and he are convinced we can take him to a new level of sales in this country, in both hard cover and paperback."

Harper's new line of mass-market books is scheduled to begin publishing in January.

Although Harper & Row published a Deighton novel in the early 1970's, "Bomber," most of his books have been published by Alfred A. Knopf and Ballantine Books. In March, Knopf published a Deighton trilogy consisting of "Berlin Game," "Mexico Set" and "London Match." In December, Knopf is to publish "Sky Line," Mr. Deighton's new novel.

The books to be published by Harper & Row were acquired from Jonathan Clowes, Mr. Deighton's agent in London, who spoke with several American publishers in what became a heated competition for the package.

The Harper & Row books are to be published under the imprint of Cornelia and Michael Bessie and edited by Mrs. Bessie.

The company is owned by Rupert Murdoch, whose British affiliate, William Collins, publishes Mr. Deighton in mass-market paperback and who

Bantam bought Mr. Amado's "Showdown" two years ago for \$250,000, which was said to be the most any American publisher had paid for the right to publish a foreign novel in hard cover. Before scheduling an auction for "Showdown" in the United States, the agent, the author and his Brazilian publisher had the book translated into English by Gregory Rabassa, who had translated other Amado novels, including "Sea of Death" and "Captains of the Sands." Bantam then pre-empted the auction with its record-breaking bid.

Mr. Rabassa is also to translate "The War of the Saints."

"Showdown" was not a best seller here, as it was in several European countries. But Bantam officials have maintained all along that whether or not the book became a best seller, they expected to recoup their investment from sales of the paperback edition over many years.

Avon Books recently bought the paperback rights to Mr. Amado's "The Golden Harvest," a sequel to "The Violent Land," his highly regarded account of death and violence in the Brazilian northeast. William Collins in England is preparing to reissue more than a dozen Amado books in paperback, beginning with "The Violent Land" next month.

A New Direction

In recent days, Times Books has signed up two books that reflect its new publishing direction, and it has arranged to update a notable book it published in 1982.

The new books are by Hobart Rowen, the chief economics writer of The Washington Post, who is to write about America's recent economic his-

Law and Order Come to Paradise

THE POWERS THAT BE

By Mike Nicol
176 pp. New York:
Atlantic Monthly Press. \$17.95.

By William Finnegan

IN countries with repressive governments, even writers who have little to fear from their rulers are frequently driven to writing in parable. Thus we come by the modern allegories of Franz Kafka, Mikhail Bulgakov, Ryszard Kapuscinski, the magic realists of Latin America and a lengthening list of South Africans, including Nadine Gordimer (in the novella "Something Out There") and J. M. Coetzee (in virtually everything he writes). Mike Nicol, a poet and journalist from Cape Town, joins this roster of distinguished political fabulists with "The Powers That Be," a fiercely lyrical first novel about an isolated, unnamed fishing village on the sparsely settled west coast of South Africa.

Although not a long book, "The Powers That Be" supports, with little apparent strain, a large cast of characters and a profusion of subplots. The main narrative traces the efforts of Capt. Sylvester Nunes, a customs and excise officer, to impose his version of law and order on the village, which unaccountably survived without it before his arrival. Nunes is consumed with hatred and suspicion. "Here," he tells a villager, "here in my gut is the evidence that you are all committing a great crime." Nunes uses familiar South African police methods — interrogation, beating, a curfew, arbitrary detention, even the classification by ancestry of every villager and the introduction of racial segregation — but he finds no relief from his intestinal fires. "He could feel the flames reaching into his chest, scorching the soft fabric of his lungs. In the darkness he could see sparks on his breath."

The resistance of the villagers is, for the most part, passive. They suffer the captain's abuses, and they tell him long, strange stories that drive him wild. In their tales from the whaling era, the Anglo-Boer War and the genocidal campaigns of the German general Lothar von Trotha against the Hereros (in what is today Namibia), the history of South Africa is interweaved with the history of the village. And the true ancestral mix of the place is revealed in accounts of successive settlement by early hunter-gatherers, Portuguese shipwreck survivors, Norwegian whalers and Filipino fishermen.

While the violence of South African history is an ever-present menace — the terrible tides of contemporary repression wash mutilated corpses onto the beaches — the village itself has long been a haven. The most recent immigrant, saw the village prison, fled the war of independence in Namibia, where he served as a South African fighter pilot. When he reached the coast



in his plane, he "parachuted into the settlement while his abandoned craft described a graceful parabola into the distant sea."

Although the villagers like to think of their home as "paradise amidst maybes," it is really a more complex and interesting place than that. It has its share of sunny and unpleasant characters, and the sharp alternation of good times and lean strains the community's fabric. In fact, it is a cycle of unparalleled prosperity, and the consequent arrival of modern consumer goods to the village, that ultimately bring Captain Nunes down on the heads of the inhabitants. From these events Mr. Nicol spins a parable about the perils of commodity fetishism that is at least as compelling as the more pointed allegory about the apartheid state, represented by Captain Nunes. When the village tooth-sayer warns against replacing the local marijuana and sweet melon wine with imported liquor and inveighs against "tinned peas, dark chocolate, sherbet, jams, tea that is not made of hard leaves," the literary resonances reach all the way to Genesis.

The fact that the source of the village's wealth — and the object of the captain's investigation — turns out to be not only illegal, but precisely the illegal activity that anyone who knows southern Africa would expect it to be, is oddly disappointing. The literalism of this part of the plot sits awkwardly beside the great leaps of imagination that grace most of the novel.

The folkloric world Mr. Nicol creates actually resembles the Latin America of Gabriel Garcia Márquez or Jorge Amado as much as it does the South Africa of

Nadine Gordimer or J. M. Coetzee. Mr. Nicol's work does not possess — at least not yet — anything like the intellectual authority that Ms. Gordimer and Mr. Coetzee, in their separate ways, command, and yet he goes farther in "The Powers That Be" toward embracing and cooking the magic-extracted, non-Western worldview that many South Africans retain.

Cultural and intellectual tension between radically diverse epistemologies is a major theme, of course, in many third world societies. It's a tension that lends such writers as Salman Rushdie some of their special vitality, and it's bound to surface increasingly in South African writing. In "The Powers That Be," Mr. Nicol's artful immersion in the superstitious, provincial universe of upcountry villagers has wrought a strange, somewhat faux-naïf, but affecting and original voice.

THERE are, it is true, occasional lapses into loose, derivative language — such as a straight-faced reference to a "raggy to riches fairy tale" — and one or two tirades, including an interior monologue by Nunes, that go on too long. One might also quibble with some of Mr. Nicol's structural choices — the decision, for instance, to withhold the secret of the village's prosperity until long after most readers will have guessed it. But these are small flaws in a rich piece of work, and they do not detract from the many pleasures of its imagery.

This is from a description of the grandest house in the village: "The floors were roped to be of ships' timbers and the beams of driftwood, the fireplaces of burnt brick from the dinosaur clays of the lagoon and the door handles carved from the ribs of a hundred southern right whales." And a few pages later: "Every eye in the village followed Captain Nunes from Lady Sarah's gaze, down the sandy path into the smel of lamb chops and fried eggs, his lunch. He walked unburdened, inscrutable behind dark glasses, the badge on

The villagers tell the captain long, strange stories that

ANEXO CXXIV

Gypsy Life Beguiles a Film Maker

By ANNETTE INSDORF

MAY 16, 1989: "TIME OF the Gypsies," Emir Kusturica's first film since the award-winning "When Father Was Away on Business" (1985) has its premiere at the Cannes Film Festival to cheers that swell into a five-minute standing ovation. The elation of the film's cast can be heard up and down the Croisette till dawn, as gypsy musicians play along the French Riviera.

Nine months later, the film's impending New York opening — Friday at the Regency — is a bit more quiet, but Mr. Kusturica still talks about his swirling canvas of gypsy life with enthusiasm. Winner of the prize at Cannes for best direction, the 35-year-old Yugoslav is in his office at Columbia University, where he has been a

Annette Insdorf is the author of "Indelible Shadows: Film and the Holocaust," which has just been reissued in an updated edition by Cambridge University Press.

visiting professor in the graduate film division since 1988.

"It was the biggest adventure of my life," he says of his third feature film, "because I never knew what would happen. Although I had a very good script [by Gordan Mihic] based on a true story, I realized that I needed a new dimension, a new approach; and it came to me on the set from the gypsies' dreams — which are their history."

"Time of the Gypsies" traces the rite of passage of Perhan (Davor Dujmovic, who played one of the boys of the father "Away on Business"), a Balkan gypsy being raised by his grandmother (Ljubica Adzovic in her film debut). He leaves her home and magical healing powers for a corrupt life in Milan with his Uncle Ahmed (Bora Todorovic), a pimp who uses gypsy children as beggars. Perhan's deep bond to his sister, his sweetheart and his baby lead him to revenge, culminating in a murder through telekinesis.

The movie — which is Yugoslavia's official entry for the Academy Award for best foreign-language film — orig-



Ljubica Adzovic and Elvira Sali in Emir Kusturica's drama

inated with a newspaper article that Mr. Kusturica had read a few years ago. "It was about a group of people and children, gypsies, who were arrested at the Yugoslav-Italian bor-

der," he recalls.

"They had crossed the border illegally for the umpteenth time in order to beg, steal and even sell the children. First, it upset me emotionally, and then I realized it could be my next film. However, when I started to put the story together with Mihic, I didn't want it to be just a realistic movie.

"For example," he elaborates, "I was in a small city on the border between Italy and Yugoslavia. I saw a gypsy coming home, dressed like a clown and pulling a 13th-century table with modern, abstract chairs. I said to myself, 'If you're going to make a structure based on gypsy life, you have to change your form and explore with nonprofessionals the substance of that life.'"

What interested the director most was the connection he saw between gypsies and "South American literature — which I love," he says. "They move so easily from reality to illusion to dream, like in a Gabriel Garcia Marquez novel. 'Time of the Gypsies' belongs entirely to the world of Garcia Marquez and other Latin American

Continued on Page 25

ANEXO CXXV

Alfredo Machado; Leading Publisher Of Brazil Was 68

By **EDWIN McDOWELL**

Alfredo C. Machado, a Brazilian book publisher who was well known in the United States and Europe, died yesterday in São Vicente de Paulo hospital in Rio de Janeiro. He was 68 years old.

He died from the effects of brain cancer diagnosed 17 months ago, according to his son Sergio.

Mr. Machado was the co-founder and chief executive of Distribuidora Record in Rio, which he developed into his country's leading publisher of general-interest fiction and nonfiction. The firm is now headed by his sons, Sergio and Alfredo Jr., president and vice president, respectively.

Record, which has published as many as 350 new titles a year and 5 million books, has published many commercial authors, including Harold Robbins, Sidney Sheldon and Arthur Hailey. But it also published nine Nobel Prize winners, including Gabriel García Márquez, Isaac Bashevis Singer, Herman Hesse and Naguib Mahfouz.

Mr. Machado also published Jorge Amado, Brazil's most popular writer

ANEXO CXXVI

Dance in Review

- Feet down, feet up, every which way flying feet
 ■ Victor Borge, screaming like a wolf ■ Peter, with
 wolf, not screaming ■ A placid way with wildness.
-

Dance Brazil

*St. Mark's Church
 Manhattan*

When Rosangela Silvestre's "Tent of the Miracles" allowed its cast to dance, it was exhilarating. The two-act work, which Dance Brazil presented Friday night, concluded with an evocation of traditional Bahia festivals in Brazil.

Miss Silvestre's choreographic merriment was enhanced by vocal music composed and sung by Geroni-

mo Duarte, a guest artist with the troupe, and percussion music by Antônio Leite, Marivaldo Pereira and Davi Vieira.

There were spectacular examples of capoeira, a Brazilian martial art. The dancers tumbled, stood on their heads, walked on their hands and transformed their kicking legs into potentially lethal weapons. But what may at its origin have been a way of fighting is today a form of acrobatic virtuosity, which requires its participants to kick violently toward one another, yet never touch. The near-

misses invariably prompt marveling and gasping from audiences.

The festivities were preceded by a story inspired by a novel by the contemporary Brazilian writer Jorge Amado. The choreographic adaptation showed a man's encounter with various divine powers, including three women who symbolized sexual energy. Nem Brito portrayed the hero and Ella Carter, Stacey Rivers and Robin Williams were the women.

Unfortunately, the action was not always clear. Mr. Brito, the company's associate artistic director, proved to be a strong dancer. If anything, he looked too strong. He appeared so confident at the outset that it was hard to believe that the gods had anything new to teach him.

But once the story was told, this company, directed by Jelon Vieira, was able to rejoice in the dances of Bahia. JACK ANDERSON

ANEXO CXXVII

A Cold Fish From Frankfurt

INFANTA

By Bodo Kirchoff.

Translated by John Brownjohn.

424 pp. New York:

Viking. \$24.

By Suzanne Ruta

INFANTA is a small town on an island in the Philippines, with a Jesuit mission run by a group of lovable eccentric priests in their 80's and a noisy nightclub run by the corrupt provincial governor and a black singer raised in a brothel. There's a nasty cop named Narciso, a gay hairdresser named Gary Cooper-Gomez and cockfights every weekend. Above all there's Mayla, the Jesuits' 19-year-old servant, who is not only as beautiful and sexy as she is kind and good, but a fantastic cook and a polyglot secretary to the local bishop. She also complaisantly pacifies the whims of old men. The whole town adores her. If this sounds like a novel by Jorge Amado, well, that's probably the point. The German novelist Bodo Kirchoff is another Latin wannabe, in love with the idea of South.

Nothing new here. The South has lured and inspired German writers for centuries. Italy, land where the lemons bloom, used to be the preferred destination. Nowadays, a German romantic in search of an ideal Elsewhere has to go farther afield — Bolivia, Brazil, Southeast Asia. The relations between the North and the South are the crux of this clever, derivative and mildly entertaining novel, translated into a rather British English by John Brownjohn. The affluent North, as represented by the main character — a male model of about 40 named Kurt Lukas — is decadent, jaded, selfish, hedonistic and bloodless. The Philippines — before and after the Marcos regime was chased out — are steeped in blood, sacrifice, passion and romance.

The passive Kurt drifts into town on the back of

is the novel's high point.

But with that overdetermined name, Kurt (for Mistah Kurtz) Lukas (for the apostle), we know our hero — torn between his love for Mayla and his need for home comforts — is destined for an exemplary finale or martyrdom. And sure enough, the denouement implies a parallel between a revered Philippine priest who dies for his convictions and the wishy-washy German who pays for a lack of same. This is the novel's low point. To equate the victims of political murder with the victims of late 20th-century European ennui is fake and sentimental.

The gap between reality and its many representations, between blood and ink, between North and South, between men and women, is also explored. In the affluent North, people are either objects like Kurt the model, striking Christlike poses in after-shave ads, or voyeurs like his compatriot Elisabeth Ruggeri, an indefatigable reporter. Men of 40 are ripe for salvation, the book suggests, whereas women of 40 are over the hill. Unlike Kurt, Elisabeth never really experiences the Philippines, but remains locked in her lonely pursuit of the perfect interview. (One notes with dismay that this world-weary journalist seems a coarse comic remake of a tragic figure by the same first name in

Nowadays, a German romantic in search of an ideal Elsewhere has to go far afield — Bolivia, Brazil, Southeast Asia.

ANEXO CXXVIII

Food Notes

Florence Fabricant

■ A restauraht owner promotes racial harmony

■ Meeting beers of the Northeast ■ A closing in

Dallas ■ A little cooking, a little dancing.

Toward Racial Harmony

This is the seventh year that Yvonne (Lola) Belle, the owner of Lolabelle restaurant, is running a contest for New York City schoolchildren to honor the Rev. Dr. Martin Luther King Jr. In the past, only a small number of schools participated. This year, any child 9 to 14 in the fourth through ninth grades of public, private or parochial schools in the city can participate.

Contestants must submit an essay no longer than 100 words describing their suggestions, based on Dr. King's principles of nonviolence, on how to promote racial harmony. Entries must be postmarked no later than Friday and sent to Lolabelle, 206 East 63d Street, New York 10021. They can also be sent by fax, to (212) 228-2818, or hand delivered. For more information: (212) 755-5652.

vides ample adornment. There are individual chocolate-glazed pastries and fresh fruit tarts, mostly \$2.75 each. Among the buttery breakfast pastries is a swirl with prunes (\$1.50); and a slice of toasted brioche with

almonds (\$1.50).

The honey but delicious tarte paysanne made with sautéed apples flavored with Calvados is \$3 in the individual size. A lush tarte Normande combining crisp pastry, apples, tender meringue and caramel is \$20 for the six-inch size.

The prices in Manhattan are 15 to 20 percent higher than in Brooklyn. Marquet Pâtisserie is open Monday through Friday, 8 A.M. to 7 P.M.; Saturday, 9 A.M. to 6 P.M. Telephone: (212) 229-9313.



ANEXO CXXIX

Salvador Journal

In Brazil, a City Has Its Own Harlem Renaissance

By JAMES BROOKE
Special to The New York Times

SALVADOR, Brazil — Welcoming patrons to his stylish new restaurant here, Elias Carneiro Coelho's eye was caught one recent evening by the bust of an ancient Greek beaver brooding in a wall niche across a narrow cobblestone street.

"My father studied medicine there," he said, waving toward Brazil's first medical school, a classical neoclassical landmark of Salvador's historic center, the Pelourinho. "But my generation always avoided coming here. Despite the historic buildings, we always saw the Pelourinho as ugly, rundown, dangerous."

But in a turn of the generational wheel, Mr. Coelho returned to the Pelourinho in July to open his Catarina Paraguassu restaurant in a restored colonial-era town house.

No risk-taking pioneer, Mr. Coelho is capitalizing on Brazil's growing awareness for historic preservation.

Back from the Future

In the 1960's, Brazil promoted itself as "the country of the future" and turned boldly to its interior wilderness to build Brasilia, a modernistic capital for a young nation. Today, after decades of before-and-after industrialization, Brazilians are looking to their past, seeking to restore the cultural cores of their coastal cities.

"There has been a big change — suddenly there is nationwide concern for historic preservation," Ciro Firmeiro, president of the Institute of Architects of Brazil, said recently at São Paulo's Second International Architecture Biennial. Critics said Brazil's strongest entries included restoration projects for Rio de Janeiro, São Luís, Florianópolis and Salvador.

Salvador, a city of red roofs on a bluff overlooking a sparkling blue bay, is the site of the most ambitious project. Galvanized by growing tourism and a conviction that its cultural patrimony is crumbling, the government of Bahia State is investing \$30 million to renovate 350 colonial-era buildings in the city's historic center.

For Americans, the Pelourinho, or Pilory Square, is perhaps best known as the setting for "Dona Flor and Her Two Husbands," a movie based on the novel by Jorge Amado, a former resident of the Pelourinho, a sloping triangle of cobblestones.

A Colonial Treasure

Brazil's fourth largest city, Salvador has the richest raw material for preservationists: the nation's largest collection of colonial architecture.

When the English Pilgrims landed at Plymouth Rock, Salvador was a 71-year-old city that already ranked as a colonial capital. Second only to Lisbon in Portugal's far-flung empire, 16th-century Salvador was the busiest port in the South Atlantic.



John Moore Jr. for The New York Times

Brazil once promoted itself as "the country of the future," but has recently turned to a movement of historic preservation. Bahia State is investing

\$30 million to renovate 350 colonial-era buildings in Pelourinho, the historic center of Salvador. Construction crews restored an old church.

But in 1763 the colony's government shifted to Rio, and in the 19th century Brazil's economic focus shifted to São Paulo. By the end of the 19th century, Salvador's unimproved facilities started to abandon the city's colonial heart, and by the 1930's, it was officially designated the city's red-light district.

Without maintenance, historic buildings fell to ruin.

"The government had two choices: restore the area, or let people continue living in subhuman conditions, where they risked dying in collapsing buildings," said Adriana Castro, restoration director for the Institute of Artistic and Cultural Heritage, the state agency that is overseeing the renewal of Pelourinho.

A Transformation

One year after the work began, the transformation is startling.

Overhead catwabs of electrical wires have disappeared underground. Crumbling facades pecked by empty window frames have been replaced with stucco painted in colonial pastels. Backyard outhouses have disappeared as sewer lines have been installed.

In alleys once patrolled by prostitutes and pickpockets, young tourists and Bahians crowd the tables of piano bars and sidewalk cafes.

In Brazil as elsewhere, historic preservation often means gentrification. Community leaders estimate that as many as 500 people were forced to move.

"If the building was important they just gave the people living there \$300 and said, 'Get a new house,'" said Dmitri Gombelovitch, a French art dealer who lives there.

Afro-Brazilian Showcase

But others see an Afro-Brazilian renaissance in a neighborhood that has been a stronghold of black culture. Over the centuries, the Pelourinho has been closely identified with the trajectory of Salvador's black-majority population: in the 16th century as slave market and pillory, in the 18th century as the site of city's most powerful black church, in the late 20th century as the home of thriving Afro-Brazilian restaurants and reggae-samba music groups.

Several black political and cultural groups have opened offices and boutiques in the Pelourinho.

"I don't think that tourists are 'whitening' Pelourinho," said João Jorge Santos Rodrigues, president of Odeus, an Afro-Brazilian drum corps that long lobbied for the neighborhood's renewal. "Restoring our Harlem doesn't mean whitening it."



The New York Times

After decades of industrialization, Brazilians are restoring the colonial cores of cities like Salvador.

ANEXO CXXX

Dance in Review

■ A portrait of the disadvantaged ■ Science healer and destroyer ■ Three works by Isadora Duncan ■ The City Ballet in 'The Nutcracker.'

Jelon Vieira and DanceBrazil

Danspace
St. Mark's Church

Jelon Vieira and his DanceBrazil company took on a difficult task in "Pivete," presented on Friday night by the Danspace Project. The full-evening theater and dance work is based on a novel by Jorge Amado, "Capitães da Areia," that also served as the inspiration for "Fleete," Honor Babenco's stunning classic film about Brazilian street children. And the capoeira, the Afro-Caribbean martial art, and dance form from which Mr. Vieira draws his choreography, is rather limited for this task.

But by its end "Pivete" has become a provocative and disturbing portrait of neglect. The dancers' ragged clothes and their at-first-gimmicky nose-picking, thumb-sucking and hair-scratching almost imperceptibly become convincing. The children's frequent, casual sexual encounters with each other, mostly in attempts at physical closeness, establish them as small weapon animals with very human souls.

There is a rape in "Pivete" in which the young victim burts herself hungrily at her oppressors. Two sleepy boys reach out for each other but are frightened off by the homosexual implications of their longing. Most devastating is the death of one of the boys, who is pained but not surprised at dying, and is soon forgotten.

But what makes "Pivete" work as well as it does is the staging. Days and nights pass as one long processional, through which the African gods wander, gods who figure in their sleep and reveries, harsh yet encompassing.

The choreography, by Mr. Vieira, Marcelo Mucyr and Nena Brito, was set to music composed and performed by Carlos Brito and Tote Gira. Manuel Vega created the vivid backdrop and costumes. The lighting was by Antonette Elberts. The cast of 12 was led by Mr. Brito and Edilene Dos Santos.

JENNIFER DUNNING

Everett Dance Theater

Bessie Schönberg Theater
The Everett Dance Theater of

pendulum swinging, dropped objects from a ladder and made trapeze slide down sloping troughs. By so doing, they suggested that laboratory experiments can have the grace and efficiency of dance movement. Their choreographic and scientific activities were carefully measured to harmonize with a taped collage that included new music by John Belcher and excerpts from composers ranging from Beethoven to John Coltrane.

But science did not receive unalloyed praise. In one scene, voices murmured in the darkness about the problems of nuclear energy. Loveliness was combined with menace when the dancers let light glow magically through prisms while speaking of Dr. J. Robert Oppenheimer's worries about the atomic bomb. Several quotations from this physicist made him the work's moral conscience.

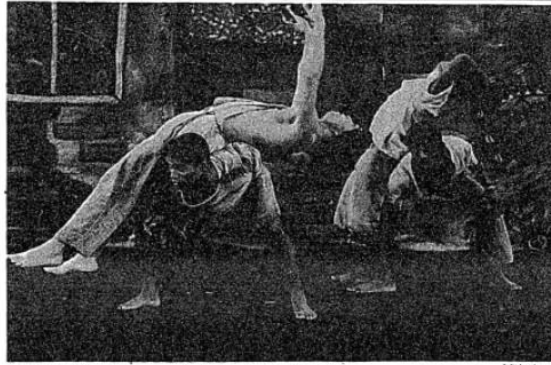
In response to Dr. Oppenheimer's broodings, the dancing grew increasingly agitated. Even though "The Science Project" lasted only about an hour, it still could be trimmed. Nevertheless, before it belabored its arguments, it established its points with scientific rigor and esthetic beauty.

JACK ANDERSON

Lori Bollove and Company

Isadora Duncan Foundation for Contemporary Dance
Chelsea

It ought to be possible in any given winter afternoon to sit some from



Members of DanceBrazil performing in Jelon Vieira's "Pivete" at Danspace, at St. Mark's Church.

symphony's third movement ("Marche Héroïque"). Each step and gesture was given its calm, full measure in a flowing continuum of dance. The dancers stood out like stars.

felt much closer, for once, to the artist than to the romantic legend. The group also included Karen Dantzer, Cheryn Smith, Jennifer Samuel and Margaret Vales.

fact expertise for which she is known, secure in her balances and offering steady, textbook classical arabesques. Mr. Zelensky, a big, soft cat of a

Books of The Times*Tristan and Iseult as Latin Lovers*

By MICHIKO KAKUTANI

A decade and a half ago, in "The Coup," John Updike tried to stretch the bounds of his fictional territory by abandoning the American suburbs for the wilds of Africa; in conjuring up the imaginary kingdom of Kush and its imperious leader Colonel Eileliou, he created a novel that aspired to be both a Nabokovian comedy of manners and a wickedly satiric exploration of cultural myths.

A similar leap of imagination seems intended in his latest novel, "Brazil," which is set in a mythical version of South America. The result this time, however, is a decidedly unhappy one. Couched as a retelling of the Tristan and Iseult legend, "Brazil" begins as a modern-day soap opera full of racial and sexual clichés. It does for racial understanding what Mr. Updike's angry, bitter portraits of women in "The Witches of Eastwick" and "S" did for communication between the sexes.

In Mr. Updike's telling, Tristan is a Tristão, a 19-year-old black street kid, who believes in the magical workings of fate. Iseult is Isabel, a spoiled upper-class white girl, who rebels against her family's code of privilege. The two teen-agers meet on the beach in Rio during the 1960's and instantly fall in love.

In typical Romeo and Juliet fashion, their families denounce the romance. Isabel's wealthy uncle declares the affair beyond the bounds "even of our permissive age, in this all-too-progressive society." Tristão's mother, a prostitute who's

In an Updikean South America, a romance defined in terms of race.

borne numerous illegitimate children, also rebuffs Isabel's efforts to befriend her. Their respective worlds — Isabel's world of money and ease, Tristão's world of poverty and despair — are mechanically contrasted and compared.

When the lovers try to start a new life on their own, they are pursued by thugs hired by Isabel's father. Fearful that Tristão will be killed, Isabel appears to relent: she bids her lover goodbye and obediently enrolls in college. It's not long, however, before Tristão resurfaces in her life, and the couple are soon on the run again, this time fleeing to the distant reaches of provincial Brazil. There, they have a series of harrowing adventures: a fruitless search for gold in a small mining community, illness and near starvation in the bug-infested rain forests, frightening encounters with murderous Indians and greedy bandits.

Though there are occasional passages that sparkle with Mr. Updike's patented gift for the lyrical metaphor, his descriptions of Tristão and Isabel's adventures often feel forced and contrived. History lessons are shoehorned into the narrative, and paragraphs are packed full of undi-

gested information that appears to have been taken from the books Mr. Updike says he used as research: "Rebellion in the Backlands," by Euclides da Cunha; "Tristes Tropiques," by Claude Lévi-Strauss; "Through the Brazilian Wilderness," by Theodore Roosevelt; "The Masters and the Slaves," by Gilberto Freyre; "Brazil," by Elizabeth Bishop and the editors of Life, and two guidebooks to the country.

In his afterword, Mr. Updike also notes that he took the tone of "Brazil" from Joseph Bédier's "Romance of Tristan and Iseult" and "courage and local color from truly Brazilian fiction" of writers like Clarice Lispector, Rubem Fonseca, Jorge Amado and Nélida Piñon. Perhaps this heavy reliance on source material for both inspiration and mood accounts for the oddly stilted language of this novel.

Sometimes the characters sound like immigrants speaking a second language: "My family want to part us." Sometimes, they sound bad actors speaking dialogue from a bad movie: "I am color-blind, like our constitution, in tune with the national temperament we inherited from the grand-spirited sugar planters." Sometimes, they sound like exiles from a cheap romance novel: "I crave a work in which only you exist, all around me, like the air I am constantly eating."

To make matters even worse, the characters are defined almost entirely in terms of the color of their skins. Isabel is repeatedly described as the "pale rich girl," "this platinum girl," the "shining white girl." Tristão, on his part, is referred to by other char-

ANEXO CXXXII

THE NEW YORK TIMES INTERNATIONAL MONDAY, OCTOBER 3, 1994

L A9

Vote Today Could Give Brazil a Lift

By JAMES BROOKE

RIO DE JANEIRO, Oct. 2 — With a seasoned former Finance Minister leading in all opinion polls, political analysts and economists say that the Brazilian presidential election on Monday should strengthen democracy in Latin America and help restore Brazil to its role as the region's economic locomotive.

Confident of a victory by the former minister, Fernando Henrique Cardoso, foreigners have already invested billions of dollars in the country, pushing the São Paulo stock exchange index up 40 percent in dollar terms this year and making it the world's fastest growing exchange.

With the "lost decade" of the 1980's fading into memory, Brazil's economy is growing by 2 percent this year, twice the rate of Mexico, the region's second largest economy. "I would not be surprised if Brazil is starting a decade of 6 to 7 percent annual growth," said Rudiger Dornbusch, an M.I.T. economics professor.

The vote on Monday will be only the second direct presidential election here since 1960, and is thus seen as strengthening a democracy ratified last year by separate movements, calls to close Congress and a referendum on restarting the 19th-century monarchy. The current President, Collor, is not running for re-election after finishing the term of Fernando Collor de Mello, who was impeached in 1992 after a corruption scandal.

The vote is a contest between Mr. Cardoso, a former sociology professor who chose exile after Brazil's 1964 military coup, and Luis Inácio Lula da Silva, a labor leader who was jailed by the military in 1966 for

leading an auto-workers' strike.

An admirer of the free market changes that have brought high growth in Chile and Argentina, Mr. Cardoso calls for redirecting Government policy away from industrial production to concentrate on improving health and education for Brazil's impoverished millions.

Mr. da Silva, whose party relies heavily on union support, calls for slowing privatization of state companies, for slowing Brazil's opening to imports and for distributing idle agricultural land to peasants.

Many Brazilians fear that a four-

Investors like Brazil's leading candidate.

year presidential term by Mr. da Silva would test Brazil's democracy because his coalition would probably control only 15 percent of Congress.

"He has good ideas," Jose Alexandre Silva Pereira, a 23-year-old absentee resident, said of Mr. da Silva. "But he doesn't have any chance of controlling things."

Once far ahead in opinion polls, Mr. da Silva now is fighting to force a runoff on Nov. 15. But all polls indicate that Mr. Cardoso will win an outright victory with at least 50 percent of the vote.

"Fernando Henrique means, in any opinion, the guarantee of democratic continuity — we will not run the risk of military or ideological dictatorships," Jorge Amado, Bra-

zil's best-selling novelist, wrote last week. "His election as President of the republic will mean an immediate and real change in Brazil's image, an image that to the outside world is poor, ugly and worn out."

The United States is Brazil's largest trading partner and foreign investor, and Mr. Cardoso has pledged to increase opportunities for foreign investment here and to continue the trade opening started in 1990.

Rio supermarkets now offer products that only recently were sold as luxury contraband: Pringles potato chips, Snacker's jam, Budweiser beer, M&M's mustard and Crest toothpaste.

"We may see as much as a 25 percent jump in American exports to Brazil," said Richard R. Ades, director of the United States Trade Center in São Paulo. "A lot of people are interested in coming down here to explore."

Alliance Entertainment Corporation, a New York-based record and tape wholesaler, is negotiating to buy two Brazilian record and tape wholesale companies. Early next year, General Mills is to enter the breakfast cereal market in partnership with Nestlé's Brazilian subsidiary.

The three reasons that caused Brazil to stop growing in 1981 — the debt problem, the American interest rate problem and the oil crisis — have all solved themselves," said Stephen C. Kasza, a Brazilian business consultant.

Since 1981, Mr. Kasza said, United States inflation halved the real size of Brazil's foreign debt, oil prices have dropped by two-thirds to constant dollars, and American interest rates have dropped to almost one-fifth their peaks in the early 1980's.



Once far ahead in opinion polls, Luis Inácio Lula da Silva, center, the Workers' Party candidate in Brazil's presidential election today, has fallen far behind

Fernando Henrique Cardoso, a former Finance Minister. Mr. da Silva took part in a campaign walk yesterday with his wife, Marisa, second from right.

Several years of budget austerity have brought the Government's books in order to the point where officials now say that there will be a \$14 billion budget surplus this year.

But during the first half of the year, monthly inflation rolled along at double-digit rates, propelled by an indexation system. Wages, rents, prices, and contracts — virtually the entire economy — adjusted monthly according to the previous month's inflation rate.

To wean Brazilians from indexation, Mr. Cardoso's financial team started in March to move away from Brazil's old currency, the cruzado, to a monetary reference unit that was equal to the dollar. On July 1, this unit became a new currency, the real. Fully convertible and backed by \$42 billion in reserves, the real trades at \$1.15.

Many Brazilians suspect that to help Mr. Cardoso, businesses are holding down prices until after the

election. But working against the temptation to raise prices after Monday is the fact that Brazilian industry is now exposed to price competition from imports.

"Brazil has been a frustrating place because of all the missed chances, but I share the growing optimism," said Jeffrey D. Sachs, a Harvard economics professor who visited here two weeks ago. "They are in striking distance of real stability."

ANEXO CXXXIII

THE WAR OF THE SAINTS

By *Jorge Amado*. Translated by *Gregory Rabassa*. *Bantam*, \$10.95.

At Carnival time in Bahia, Brazil, a statue of St. Barbara takes life and, with a sway of her hips, disappears into the crowd. She becomes the savior of a beautiful young woman in love. This novel, the author's 22d, "made me want to head down to Bahia right away," Allen Josephs said here in 1993, calling the story "unabashedly triumphant."

ANEXO CXXXIV

Where Cocoa Was King, the Weeds Take Over

By JAMES BROOKE

ILHÉUS, Brazil — In the city that chocolate built, the news was not even bitter-sweet.

Protesters picketed the port. Editorial writers railed. But, armed with a court order, stevedores here unloaded African cocoa beans, the first since Brazil banned cocoa imports in 1934.

Sixty years ago, this tropical version of coals to Newcastle would have been unthinkable. Ilhéus cocoa barons built a gambling casino, a partial Belle Époque town hall, and a neo-classical cathedral.

One native son, Jorge Amado, rutted shoulders with dancing girls and Turkish shopkeepers, happily collecting material for what became Brazil's best-selling novel, "Gabriela, Clove and Cinnamon." Translated into 29 languages, this saga brought the sensuality and spice of Brazil's cocoa lands to millions of readers the world over.

The world's craving for Jorge Amado novels — and for chocolate bars — remains strong. But Brazil's cocoa crop is only half what it was five years ago as plantation owners, having failed to invest in modern production methods and hammered by drought and crop diseases, walk away from their farms.

One recent afternoon at the Vezúvio Bar, the centerpiece of the Gabriela novel, Sandro Valença da Silva reflected on king cocoa's fall from grace.

"We aren't exporting anything this year," said Mr. da Silva, whose company did almost \$1 billion a year in cocoa exports in the 1970's. Operating under legal protection from creditors, he confided, with the true anguish of a commodity trader, "We just lost our Reuters wire."

Cocoa's demise is part of a wider collapse of traditional plantation agriculture in Brazil's Northeast. As Brazil's oldest region of settlement, the Northeast is saddled with feudal rural elites who invest little in research and production, thinking only about how to extract large profits.

Sugar cane cultivation, which began in northeastern Brazil in the late 1500's, has shifted largely to Brazil's center-west, where modern agricultural techniques are used. Sugar cane limps along in the Northeast, largely due to subsidized loans extended by state banks to plantation owners.

Coconut imports now threaten coconut plantations, part of the coastal landscape of northeastern Brazil since coconuts were imported from Portuguese India in the 1500's. Five



Brazil's cocoa crop is only half what it was five years ago and owners are walking away from their plantations. In Ilhéus, in southern Bahia State, a train of horses brought cocoa beans to the fermenting and drying areas.



Declining harvests have idled half of Ilhéus's cocoa processors.

years after import barriers fell, Asian countries now supply about half of Brazil's consumption of grated cocoa.

In cocoa, Brazil has been a world leader ever since the first bushes were planted here in 1746. Trudy Haegler, the matriarch of a Swiss-Brazilian cocoa farming family, wrote recently about the boom and bust mentality of the 1920's cocoa

elite. "The Bahians could either travel to Paris lavishly (no one ever thought of traveling anywhere else, not even to Rio) or stay home, eating bananas."

In a cyclical market the Brazilian industry may rebound. But this year, Brazil is slipping to third place as a world producer, after the Ivory Coast and Indonesia, and many here fear that their industry will be too ravaged to recover its lost glory.

Here in southern Bahia State, where 99 percent of Brazil's cocoa crop is traditionally harvested, signs of decay abound.

On a dirt road, a backwoods traveler suddenly comes across an abandoned estate mansion, surrounded by weed-choked fields. The three-story house now sprouts luxuriant green vegetation from nesting window sashes.

Discharged plantation workers camp in plastic tent settlements on the edges of state highways. Since 1998, about half of the region's 300,000 plantation workers have lost their jobs.

"The landowners are just letting the weeds take over the land," said João Alves da Silva, a grizzled, 54-year-old father of five, gesturing to-

ward an abandoned cocoa grove across the highway to Ilhéus.

In the industrial zone on the city's outskirts, half of the cocoa processing plants are idle. To keep going, one company, Cargill Cacau, broke the import ban and imported the beans from West Africa in May. Another Bahian processor, Chadler, shut down its plant and moved its machinery to New Jersey this year.

In town, waterfront rents have fallen by half because rural estate owners can no longer afford town houses. In June, Varig, Brazil's largest airline, dropped this city of 230,000 people from its national network of passenger stops.

Some new investors talk of an expected rebound in cocoa prices toward the end of the decade. Georges St. Laurent 3d, a Miami-based businessman, said on a recent visit here, "I'm waiting for land prices to bottom out before I buy plantations."

But some locals fear that this may be Bahia's last turn of the cocoa cycle. Marcos Vieira, a fourth-generation cocoa planter who has abandoned farming, said gloomily, "I'm afraid that cocoa prices will return to their historic highs, and there will not be a cocoa tree left in Bahia."

ANEXO CXXXV

Dispatches

*A different kind of newspaper column,
from the Brazilian novelist Clarice Lispector.*

SELECTED CRÔNICAS

By Clarice Lispector.
Translated by
Giovanni Pontiero.
212 pp. New York:
New Directions. Paper, \$12.95.

By Suzanne Ruta

CLARICE LISPECTOR (1924-77) was a born writer. She produced her first stories at the age of 7, her first published novel, "Near to the Wild Heart," at 17. By the time these *crônicas*, or chronicles, ran in the *Jornal do Brasil*, Rio's leading daily, between 1967 and 1973, she had advanced from Joycean storytelling to abstract philosophical meditations on freedom, language and transcendence, laced with the vocabulary of Sartre and the French new novelists. The translator Gregory Rabassa has called her big 1961 novel, "The Apple in the Dark," "interior" and "hermetic." And the French feminist Hélène Cixous has replicated Lispector's later

oped a strong identification with this poorest but most "authentic" part of the country. When, in one essay, she recalls her childhood delight in a carnival costume made of leftover crepe paper, it's not to prove that she was sensitive and artistic. She's just gauging the impossible distance between desire and fulfillment, and the pain that comes with early knowledge of that distance. This is made clear in the beautiful *crônica* called "Sea-Bathing":

"My father also believed that the best time for sea-bathing was before sunrise. . . . Crossing the city in darkness brought feelings I would never again experience. Inside the tram itself there was more light as dawn began casting its first rays upon us and upon the world. I looked at everything: the odd person on the street, the journey through the countryside with animals to be seen everywhere. 'Look, a real pig!' I once exclaimed, and that cry of ecstasy became a family joke and thereafter my sisters would often tease me by calling out: 'Look a real pig!'"

ANEXO CXXXVI

ARTS ABROAD

Diana Jean Schemo

With Modern Dance, a Renaissance in Bahia Spreads

RIO DE JANEIRO, Oct. 28 — At the municipal theater here, the dancers of the Grupo Corpo creep along the stage and circle slowly, their bent knees and jutting shoulders reminiscent of crabs. Women crouch like the laundresses by lakes in Salvador, the capital of Bahia, their bodies seemingly wound tight with possibilities. The rhythm of a saw against a tree joins the strains of a bow running quickly over a homemade violin, then mixes with a bass and a guitar.

The images and sounds are from "Parabelo," a new work by the Grupo Corpo, Brazil's pre-eminent modern dance company. But they are also from Brazil's Northeast, a region that is undergoing a powerful cultural renaissance with artistic creations that are drawing crowds around the country.

"Parabelo," which won critical acclaim at its premiere in São Paulo before coming here, is not alone. Many movies about the region are being released, along with books and cultural exhibits. Performers from Pernambuco, like Arminio Nóbrega, a singer, dancer and mimic whose bold puts on a show reminiscent of the region's roving minstrels, are driving crowds wild. Dance clubs featuring Northeastern *forró* music are popping up around town.

At the Brazilian Gramado film festival in August, top prizes went to "For All: Trampoline to Victory," a movie about American troops stationed in the city of Natal during World War II. Natal, in the Northeastern state of Rio Grande do Norte, was used as a military springboard for North Africa, and the movie focuses on the interactions between the residents and G.I.'s. Long after the troops left, a trace of them remains in the language: "For all" became "forró," the exuberant parties featuring the region's music and dance.

The rediscovery of the cultural richness of Brazil's Northeast follows a trend begun by groups that many years ago revived Bahia's African heritage as a matter of cultural survival. Along the way, they showed that their music had something to say in the modern world, at home and abroad, and spurred new historical studies of slavery in Brazil.

The resurgence of interest in the rural Northeast this year also has other roots and implications. For one, the Northeast has always been an important historical and cultural



The Grupo Corpo dance company performing "Parabelo."

cradle for Brazil, sending forth such major figures as the writer Jorge Amado, the sociologist Gilberto Freyre and musicians like João Gilberto.

And many artists, like Mr. Nóbrega, have steadfastly continued to research their roots and perform even when the public interest lay elsewhere, in a sense seeding the music and dance of the Northeast far from home. His music is nothing like traditional African music and it, in fact, differs to peg at all, with a madrigal sound giving way to carnival music, shifting over to bluesgrass and into a troubadour's ballad.

"Parabelo" was performed to music composed for the company by José Miguel Wisnick and Tom Zé. Their score drew on the environment and attitudes of the Northeast, a region of savanna and parching sun, and its sounds recall man's relation

with nature in a preindustrial age. The title, "Parabelo," is local slang for a firearm but is used to describe "the sun a gun upon the earth; we only die to prove that we have lived." It is also a play on words, since "para o belo" in Portuguese means "for beauty."

In addition, Oct. 5, was the centennial of an important, intriguing chapter in Brazilian history known as the Canudos massacre, in which 15,000 followers of a charismatic religious leader, Arminio Conselheiro, were slain by the army in northeastern Bahia. Conselheiro, whose followers called him Good Jesus, created a kind of holy republic of the dispossessed and held out during four clashes with the police and the army. The doomed uprising remains a symbol of the individual struggle against governmental authority in the Brazilian consciousness.

Brazilians are finally noticing a cultural heritage in their Northeast.

José Calazans, an authority on the Canudos massacre who began his research by interviewing its survivors in the 1940's, said he thought the newfound interest in Canudos suggested that its message endures on some level. "Today, when people honor the fighters of Canudos, they're recognizing the strength people themselves possess to resist, to work, to dedicate themselves to something with seriousness," Mr. Calazans said. "It's a way of saying that whatever one organizes, even losing the battle but with consciousness of one's destiny, something important has happened. It's a way of giving people confidence in their own potential."

Outside the cultural sphere, urban Brazilians sometimes describe the Northeast as if it were a foreign country, a backwater characterized by hardship, drought, poverty and flamboyantly corrupt government. The new interest in the region among Brazilians in a sense reflects their growing confidence. It is only now that Brazilians are starting to relax, after surviving a 21-year military dictatorship, the death, before he could take office, of the first President elected after the dictatorship and popular uprisings that booted out a President with a rake's good looks and a pocketful's ideas of government.

Alongside Bahia's revolutionary tropicalista music, artists like João Gilberto were busy formulating bossa nova, making Brazilian music jazzy and suave. One part of the score for "Parabelo" is precisely a more Northeastern twist on the bossa nova sound.

"These days, there's a real receptivity toward accepting being Brazilian," said Mr. Wisnick, the co-composer of the "Parabelo" score.

These shows come from this recognition, that being Brazilian has so many forms and as many sources."

ANEXO CXXXVII

THE NEW YORK TIMES, SUNDAY, DECEMBER 31, 1978

7 Waves and 7 Wishes: New Year's in Rio

Paying homage to a goddess, with flowers, fireworks and a few million celebrants, on Copacabana beach

By GORDON MERRILL

W HEN THE YEAR is not only a new year but also a new millennium, it is not surprising that the people of Rio de Janeiro, Brazil, are celebrating the New Year with a special ceremony on Copacabana beach. The ceremony is held on the night of Dec. 31, and is a religious event that has become a tradition for the city. The ceremony is held on the night of Dec. 31, and is a religious event that has become a tradition for the city.



The ceremony drew a crowd of thousands of people, many of whom were celebrating the New Year with a special ceremony on Copacabana beach. The ceremony is held on the night of Dec. 31, and is a religious event that has become a tradition for the city.

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When I was in Rio de Janeiro, Brazil, I was struck by the religious atmosphere of the New Year's Eve ceremony. The ceremony is held on the night of Dec. 31, and is a religious event that has become a tradition for the city. The ceremony is held on the night of Dec. 31, and is a religious event that has become a tradition for the city.

In Rio de Janeiro, the ceremony is held on the night of Dec. 31, and is a religious event that has become a tradition for the city. The ceremony is held on the night of Dec. 31, and is a religious event that has become a tradition for the city. The ceremony is held on the night of Dec. 31, and is a religious event that has become a tradition for the city.

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RECORDED THE HISTORY

ANEXO CXXXVIII

Excelsior's Manager Tries to Dodge the Bombs in Latin America

By CLIFFORD KRAUSS

ONE night three years ago, as Donald W. Hoskins lay asleep in his small apartment in Lima, Peru, a powerful guerrilla car bomb exploded a block away.

"I found myself underneath my bed at 2 in the morning thinking, 'What am I doing in Peru?' and, 'Maybe there is a reason why stocks here are so cheap,'" recalled Mr. Hoskins, the manager of U.S. Trust's Excelsior Latin America fund.

On a recent evening in Manhattan, surrounded by computers flickering the signs and zaps of stock exchanges from Mexico City to Buenos Aires, Mr. Hoskins talked about the kind of risk and turbulence that emerging-market investors are learning to live with.

"Investing in Latin America is clearly exciting," he said. "You go beyond the Ritz-Carlton world of business."

Exciting indeed. After taking over the fund last February, Mr. Hoskins turned in a sizzling return of 31.9 percent for the second and third quarters of 1997, compared with an average return of 26.6 percent for all Latin American funds, according to Morningstar Inc., the fund tracker in Chicago. "I was beginning to think this was kind of easy," he said.

Then, disaster. His big exposures to Venezuela and steel stocks, particularly Brazil's Gerdau Siderberg, sent Excelsior further south than most competing funds during the selloff as emerging markets tumbled last

Coacha y Toro, the winery (1.6 percent), because, as a wine collector, he concluded that Chilean wines have a vast price advantage over American and European competitors.

Mr. Hoskins says he picks stocks, not countries. But he is confident that Latin American governments will continue to push privatization, cut waste and work to keep their currencies stable.

"There is no alternative," he said. "Latin America has gone through every possible avenue, with disastrous results: import substitution, military governments, soaring huge inflation with irresponsible fiscal budgets, guerrilla warfare. Asia? That, too, should pass."

But he said investors in Latin America should be prepared for volatility, even if bombs aren't shattering the windows, and even if the region's markets have recovered nicely from the collapse of the Mexican peso in 1994 and 1995. Certainly, the Asian crises have made Latin America's markets and currencies look vulnerable again, especially with trade deficits swelling.

How bad can it get? Mr. Hoskins noted that the Ibovespa index of Brazilian stocks has fallen 36 percent or more in less than six months since November 1997, plummeting 80 percent in one swing. Still, a dollar invested in the index in late 1987 would

be worth \$15 today — nearly four times more than the same dollar invested in the Dow.

"If I'm interested in getting the \$15 versus the \$4, am I willing to ride through the storms?" he asked. Answering his own question, he said he had invested most of his own money in Latin America.

At 37, Mr. Hoskins has long headed around the globe. As the son of two diplomats, he attended kindergarten in Saigon at the height of the Vietnam War and lived in Thailand, Burkina Faso and Mauritania. But he did not spend much time thinking about Latin America until he took a consulting job with the World Bank in 1991. A few months later, he tested his entrepreneurial talents in Paris by starting a flower delivery business. He later took a job at a Lima brokerage house.

It is clear that Latin America is more than just another stock play for him. His office is full of Latin American art, including a Peruvian wall hanging he bought while taking a four-day hike on an inca trail high in the Andes with his wife, Paola, who is Peruvian. He has even acquired a taste for the South American novelist Gabriel Garcia Marquez and Jorge Amado.

Mr. Hoskins likes to travel around Latin America — and not only to corporate board rooms. He says he believes passionately in face-to-face contact with management. At Pá-

Excelsior Latin America

As of January 98	
Category	Latin America
Net assets	\$80.3 million
Inception	December 1992
Manager	Donald W. Hoskins since Feb. 1997
Minimum purchase	\$500 (\$500 for I.R.A. st)
Portfolio turnover	73%
Return since Feb. 1, 97	1.69%
Average Latin America fund	3.17%
Sector breakdown	
Financials	11.4%
Utilities	13.8%
Other	20.2%
Services	24.0%
Fees	
Front-end load	None
Deferred load	None
12b-1 fee	None
Expense ratio	1.48%
Source: Morningstar Inc.	



Donald W. Hoskins is engrossed in things Latin American — from the wall hanging in his office to the novels he reads to his stewardship of the Excelsior Latin America fund. The portfolio has 41 companies, about one-third the number in most such funds.

d'Alcázar, a Brazilian grocery chain, he was impressed that the headquarters had been built above one of its stores to keep executives in touch. It is now 22 percent of his portfolio. And by drinking tequila with some executives over lunch in the Banamex corporate dining room in Mexico City, he said he avoided a poten-

tially losing investment by getting them to talk about their mortgage portfolio, which he viewed as shaky.

This kick-the-tire approach takes Mr. Hoskins to the tango clubs of Argentina, where the lyrics are somber, pessimistic expressions of lust, love, and the samba clubs of Brazil, where love songs are happy. There is

an investment lesson to be learned in both types of clubs, he said.

"When an Argentine businessman says, 'We are struggling but we hope to pull through,' that could indicate it's going to be a stellar year," he said. "If a Brazilian businessman said that, he prepared for bankruptcy."

Book Illustration: The New York Times

ANEXO CXXXIX

Cleusa Millet Is Dead at 67; Nurtured Afro-Brazilian Faith

By DIANA JEAN SCHEMO

RIO DE JANEIRO, Oct. 24 — Cleusa Millet, a former nurse who became the spiritual leader of one of the most celebrated Candomblé temples in Brazil, died on Oct. 15 in Salvador da Bahia. She was 67.

Newspapers reported the cause of death as heart failure.

Known as Mother Cleusa, Mrs. Millet presided over the Candomblé temple at Alto do Gantais in Salvador, Brazil's first capital, now home to a flourishing renaissance of Afro-Brazilian culture. Candomblé is the strongest of Brazil's syncretist religions, mixing the nature-based beliefs some four million slaves brought from Africa with the Catholicism of the Portuguese colonists.

Its pantheon of orixas — gods and goddesses of wind, oceans, still water, metals and fire — correspond to Catholic saints, and appear in masks and swaying skirts of raffia.

Mother Cleusa took over the Gantais terreiro, as the temple is known, from her mother, Maria Escolástica da Conceição Nazaré, known as Mother Menininha, after her mother's death 11 years ago.

A towering figure in Afro-Brazilian culture, Mother Menininha helped transform Candomblé from a belief whose rituals of animal sacrifice, possession, music and dance were persecuted as a form of devil worship to a religion accepted in the highest levels of society. Though initially reluctant to give up her nursing

A priestess who was praised for her conciliatory spirit.

has passed along blood lines and has always been headed by a woman.

"Mother Cleusa represented the continuity of an important line in Candomblé," said Jefferson Bacelar, an anthropology professor at the Center for the Afro-Oriental Studies at the Federal University of Bahia.

Mother Cleusa was not known for initiating any dramatic changes in Candomblé, but dedicated herself to tending what her mother had built. With the help of wealthy patrons, she renovated the temple and created a memorial to her mother that became a kind of museum of Candomblé. She collected donations from the Brazilian rich and renown, some of whom have become devotees of Candomblé with the religion's growing popularity in recent years.

Her friends and associates included the singers Gilberto Gil, Maria Bethania and Caetano Veloso, and the President of the Senate, Antonio Carlos Magalhães. Several times, Mother Cleusa met with President Fernando Henrique Cardoso, who once said that he was born "with one foot in the kitchen," an expression suggesting he was part black. The Governor of Bahia declared a day of



Paulo Casado/PAIBA Imagens, 1993

Cleusa Millet

"She had a conciliatory spirit, and was a good, honest person," said Mr. Botelho. "She treated everybody the same, whether it was a poor person or the President."

On Wednesday, the seventh day after her death, followers held the last funeral ceremony at her temple, Mr. Botelho said. In the center of the room were the objects she loved, including her favorite foods, clothes and belongings. The drums, which are associated with the orixas, remained silent.

The natural successor to Mother Cleusa is her eldest daughter, Mônica Millet. Mother Cleusa is survived by three other children as well. They are Alvaro, Zeno Eduardo and Ana Carolina.

A percussionist for Mr. Gil and

ANEXO CXL

The Romance of Communism

A memoir by a writer who followed the man she loved to East Berlin.

LOVE IN EXILE

An American Writer's Memoir of Life in Divided Berlin.
By Edith Anderson.
404 pp. South Royalton, Vt.: Steerforth Press. \$29.50.

By Adam Shatz

DURING their long romance with Soviet Communism, very few American radicals ever emigrated to the Eastern bloc. The road to Moscow usually stopped at the Left Bank, where the workers' paradise could be imagined from afar. Edith Anderson, who moved to East Berlin in 1950, had a good reason for being there, apart from her Communist convictions: she was married to an East German, an antifascist she had met in New York. Anderson's husband, Max Schroeder, had returned to his ravaged homeland to work for an East German publishing house. There, alongside the Soviet tanks, he sought to build a Socialist Germany, and Anderson, a Jew from the Bronx, shared Schroeder's dream.

Adam Shatz is a journalist based in New York.

Though she spoke hardly any German when she first arrived, she eventually established herself as a novelist and translator, and has lived there since. In "Love in Exile," Anderson remembers her first decade in East Berlin at the dawn of the cold war as a time of hope betrayed by terror.

Like Joel Agee's elegiac memoir of growing up in East Berlin, "Twelve Years," this book tells of bourgeois life in an officially proletarian society—the shameful secret of privilege in a state that claims to have abolished it. Although Anderson emphasizes the material hardships of East German Socialism, she and Schroeder enjoyed the advantages that came with membership in the intelligentsia. Living in artists' housing, they employed a maid, attended the opera, received complimentary vacations and even traveled abroad. At parties they socialized with the leading lights of the Communist literati, including Brecht, Anna Seghers and Stefan Heym, as well as visiting dignitaries like Pablo Neruda and Jorge Amado.

Yet such glamour did little to offset the claustrophobia wrought by political repression. With typical understatement, Anderson observes, "There were better places than East Berlin to start a new life in the grim year 1950." The East

German Government was beginning its "anticosmopolitan" campaign against returning exiles who had spent the war years in the West rather than in Moscow, and as Schroeder's fellow "West exiles" were expelled from the party for crimes they did not commit, the couple watched in despair, fearing that he might be next in line. Although Schroeder fought successfully to defend his position, he endured harrowing encounters with the authorities and eventually succumbed to alcoholism.

If he had any doubts about the essential virtue of East German Socialism, he never divulged them, even to his wife. The war had made him a remote, taciturn man, who "did not speak of what festered in him except indirectly." Anderson respected his silence—and suffered a nervous breakdown. The most affecting sections of "Love in Exile" recount her search for happiness outside of marriage. Yearning—as she wrote to her friend Christina Stead—to find a place "where women friends can sit and chat without being thought prostitutes or comic," she enlisted in the women's movement. But her sweetest release from domestic woe came in a tryst with a friend's husband. It was exactly the kind of indulgence Communism had taught her to scorn, but she had no regrets: "If a woman has learned

before the last day of her life to cast off alien definitions and define herself, it is not too late."

On the subject of Communism itself, Anderson is less clearheaded. "Our world," she writes, "was cleft by unjust, unseen powers whose doings . . . we were too ignorant and hopeful to imagine." In fact, Anderson reports having been outraged by a wide range of persecutions, from the imprisonment of friends to the suppression of Brecht and Dessau's opera "The Trial of Lucullus." Yet she continued to hope that these injustices were mistakes that the party would eventually fix. Unfortunately, we never learn when her faith waned, because the story breaks off in 1960, two years after her husband died. But she does suggest why she fought so hard to preserve it. On a visit to New York after Schroeder's death, Anderson considered raising their daughter there until she imagined him objecting: "What right have you to deprive her of the Socialism for which so many people died or went into exile? It may be imperfect, but something can be made of it." And so she returned. Twenty-nine years later, the wall crumbled, followed shortly after by Schroeder's East Germany. We can only assume that Anderson's illusions crumbled long before. □

ANEXO CXXI

A Performer of Many Faces, All Brazilian

By PHARA JEAN HICKS

ARTURIO Nóbrega, a Brazilian performer who will be making his United States debut at the Kennedy Center's American Festival Festival April 27 through 28, does not use a variety of characters in "Figural." Instead, he uses his own face to represent different characters. The figure for one scene, through poses, faces, arms and movements, are the simple features of the artist's face and a series of poses suggest a character the artist's undulating face reflects.

"That is because Mr. Nóbrega never does more than perform these few, basic human and a common figure that appears in all cultures. In his case, he has not only the art but the gestures Brazilian culture, both inside and out of the country."

In addition, Mr. Nóbrega is perhaps the most popular performer of music and dance from the north coast, which serves as an artistic background for the rest of the country. In recent years, Brazil's northeast has undergone a cultural renaissance, with the return of dance, music, and other forms of art. The capital's music, from the spiritual level to the dance of there is the African dance of groups like Malunga, is just a taste of the rich and diverse folk arts, and his.

Arturo Nóbrega, invited to perform in Washington, personifies the historic artistry and a range of characters found in his country's poor northeast.

Nóbrega himself typically tells me that Ceará, one of the top concert halls for popular music in the...

... is a central religious structure from the town of São Paulo. Mr. Nóbrega said his character Nóbrega's "the most representative form of Brazil, if you look at what is called as all." Nóbrega of dance has the form typical of Brazil, in the early 1950's, and from Brazil, in the traditional sense of Nóbrega. From the country's folk songs, the song was produced by African slaves. It was then that the culture was born. Brazil — Africa, Africa and Europe — was created and made music.

"One of Mr. Nóbrega's most recent works is "What? That is the reason that I love," received the approval of working materials of the anti-western performance that was given and play for the space change toward from modernity. Mr. Nóbrega creates more lyrics and poems to help and children from their a century old. After in the context of the northeast, Mr. Nóbrega with and children have just in the dance, covering around the dance and children on stage for the traditional and the dance of Brazil.



Arturo Nóbrega in "Figural" combines a masked, a child, a Christian and others from northeastern Brazil which has undergone a cultural revival.

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ANEXO CXLII

Book Club Where Sisterhood Still Reigns

By ROBERTA HERSHENSON

THE Palisades watch over the scene here, offering subtle clues to the passing of time. Ninety years ago women gathered on the hills overlooking the river to discuss books, waiting, as the shadows lengthened on the Palisades, for the time to return home to their children.

These were the first members of the Literature Club of Hastings-on-Hudson, which, as book clubs go, may hold a record for longevity. "People just don't give up on this club," said Mary Scioncia, who joined after retiring from teaching in 1961. Sara Hise, wife of the documentary photographer Lewis W. Hise, was an early member. Margaret Sanger, the birth control pioneer, helped found the club.

The group began as the Wescar's Literature Club of Hastings-on-Hudson and has changed remarkably little over the years. The membership, now 26, is still restricted to women, and meetings are still intellectually bracing, devoted largely to one member's report on an author or theme. Members take these reports so seriously that the results themselves are often worthy of publication.

On a recent afternoon, the group heard Ilse Sakheim's report on the Brazilian writer Jorge Amado, who fit this year's theme of "Literature From South of the Rio Grande."

The group met in the house of Dr. Anna Christake Cornwell, an associate professor of pediatrics at the Albert Einstein College of Medicine, on a tucked-away street here, where every other resident seems to be a writer, artist or scientist. The house, on a hill overlooking the Hudson, was built 66 years ago by Max Thibet, winner of the 1951 Nobel Prize in medicine for his vaccine for yellow fever. Before settling back to hear Ms. Sakheim's report, members took turns revealing what they had been reading and offering suggestions for summer reading.

Ruth Leslie, a retired town librarian, began with "Diagnosis of My



Elizabeth Hernandez, left, and Philippa Benson at recent meeting of the Literature Club of Hastings-on-Hudson.

sian Summers" by Andrei Makine. "It took me a while to get used to his style, which is as close to Proust as anyone writing today," she said. "But it's a wonderful book. I urge all of you to read it."

Ruth Murray drew laughter when she said, "I've mostly been reading magazines since I did my paper." She was referring to the report on Mario Vargas Llosa, which she gave in early April. "I did read a book of essays by Julia Alvarez, though, and they're very interesting."

Becca Mudge praised "Larry's Party," a novel about the life stages of a maze-maker by Carol Shields, who won a Pulitzer Prize in 1985 for "The Stone Diaries".

She said she had also read the best-selling "Harry Potter and the Sorcerer's Stone," the widely acclaimed

children's novel by J. K. Rowling. She described it as "Roald Dahl meets the Wizard of Oz." "Why is it getting all the publicity and not some of the other great children's books?" she said.

Helen Barolini had just returned from Italy, where she chose reading that matched the atmosphere. "Going to Venice, I read Michael Dodda's 'Dead Lapoe,'" said Ms. Barolini, herself a novelist ("Umbertina"). "It was so authentic that I could visualize all the places. Going to Rome, I read 'Calisto' by Clive Barker. It's about a murder in St. Peter's."

Christine Hewitt asked if anyone had heard of Maria Luisa Bondal, a Chilean writer. "She's extraordinary," Ms. Hewitt said. "Neruda had very high praise for her." Ms. Hewitt recommended Ms. Bondal's "New Islands and Other Stories," describing the language as "a bit like Virginia Woolf, set in the countryside of Chile."

"Chico's Mom & Dad" by Tim Balfanz

British writer Angela Thirkell are humorous as well as moving. "It's the kind of thing I'll be reading in bed at midnight and start cackling but love because it's so funny," Ms. Hernandez said. "High Rising" and "Wild Strawberries" — no relation to the Ingmar Bergman movie — are two of Ms. Thirkell's many titles.

The club meets twice a month and new members are accepted when the membership dips below 26. Requirements include a willingness to do some real scholarship.

A group that regards serious scholarship as a mark of devotion.

Men were considered for membership.

ANEXO CXLIII

Brazil Carnival's Fabled Amity May Hide Bigotry

By LARRY ROHTER

SALVADOR, Brazil — To outsiders, this stirring port city of two million appears to be a model of racial harmony, a place where blacks and whites can mingle and marry without friction. Its residents have long prided themselves on that image, propagated by the novels of Jorge Amado and countless Brazilian pop songs, and made it a promotional tool for their booming tourism industry.

But now a spate of complaints of blatant racial discrimination have sparked court cases and a municipal investigation that are forcing a re-examination of that cherished belief. Even worse, the focal point of the furor is the famed pre-Lenten Carnival in this predominantly black city, an annual festival in which all barriers and inhibitions are supposed to melt away.

"Everyone knows racism exists here, but when you go to talk about it, no one wants to recognize it exists, much less recognize that it is structural," said Juca Ferreira, the city councilman who initiated the official investigation. "The myth of racial democracy is so strongly enshrined here that it has become an instrument of social hypocrisy and stratification, which is precisely why we need to undertake this exercise."

The controversy began just before last February's celebrations, when a pair of college friends, Venusemar Andrade and Adriana Marambaia, went to sign up to parade in a Carnival club called A Barca, which has about 2,400 members. Miss Andrade is black, Miss Marambaia white. Miss Andrade's application to join was rejected without explanation, while Miss Marambaia was immediately admitted.

Afterward, Miss Marambaia recalled in an interview here, a leader of the club, one of more than 100 "bloco" that enroll revelers in return for fees of up to \$200, approached her and said: "Are you crazy? Blacks can't join this bloc." Another woman she has known since childhood scolded her, asking, "How many more darlings are you planning to bring around?"

Miss Andrade said she was "shocked, hurt and wounded" when she learned the reason for her exclusion, and decided to file a criminal complaint of racial discrimination against the club.

"I couldn't remain silent, because it was a question of honor, not just for me, but for all black people," she said. "As a citizen and a consumer, I



A spate of complaints of racial discrimination in Salvador, Brazil, began after a black woman was refused membership in a Carnival club. Members of one club marched in the parade last February.



Salvador's famed Carnival is the focus of complaints of racism.

city feels and thinks about itself, and so this is a decisive moment for us," said Lúcio Brito, a special government prosecutor who negotiated the accord and is in charge of pursuing all complaints of racism here. "It is high time we resolve this question so that the black majority can begin to fully partake in and enjoy all aspects of civic life."

city's traditional, white-run blocs are complaining vehemently that they are being discriminated against and are victims of a double standard, since Ilê Aiyê, the main "bloco Afro," as some 20 black Carnival groups are called, continues to be allowed to forbid the entry of whites.

In an interview at Ilê Aiyê's headquarters in a working-class neighborhood on the outskirts of town, Antônio Carlos dos Santos, a founder of the 23-year-old group and its current president, acknowledged that such a restriction exists. But he was unapologetic, saying the group was a private cultural association rather than a public business and therefore entitled to choose its members.

"We formed this group as a reaction to the separation of the races, to the perverse cultural apartheid that exists here, and we are not going to give up our black-only policy until we achieve our objectives and prejudice no longer exists," he said. "If we let whites and foreigners join, do you think that is going to improve conditions in the neighborhood or get the police to change their attitude toward blacks?"

contrast to most Brazilian cities, the order in which the groups parade here is not determined by a draw.

"Year after year, the same old blocos have a monopoly on prime time," Mr. dos Santos complained. "The Afro blocs, like us and Glôdam and Filhos do Guedu, we always end up going out at two or three in the morning, and so it is hard to attract sponsors, a lot of whom in any case seem to think that black people don't buy cell phones or refrigerators."

With the annual three-month run-up to the Carnival festivities beginning, both black and white clubs are already busy designing their costumes and floats and rehearsing the songs they will be singing.

This year, Mr. Brito said he expects "we will not have a problem with discrimination, because society has been mobilized." But Ms. Andrade, who started the whole furor, seemed less confident.

"Sure, the clubs are all going to be more cautious from now on, because they have been given a good scare," she said. "But the problem doesn't end on Ash Wednesday. I know, for instance, that when

ANEXO CXLIV

REVIEWS

FILM REVIEW

Weekend at Bernie's III: He's Dead but the Party's Not

By STEPHEN HOLDEN

Ossama Fawzi's ghoulish satire, "Fallen Angels Paradise," goes where few films have gone before by suggesting that life in society's lower depths can be a lustrous kind of utopia. That doesn't mean the movie's portrayal of Cairo's grubby street life is at all sanitized.

The gamblers, prostitutes and petty thieves who brawl at the drop of a hat and rattle around the city in a battered pickup truck are a brutal, unscrupulous lot. What they share is a manic, knockabout zest for life along with an utter contempt and disregard for middle-class convention.

The central joke of this gleefully subversive comedy is that its main character is a corpse. On a typically rowdy evening, three neighborhood ruffians return to the seedy cafe where they hang out all day gam-

bling and fighting and discover that the fourth member of their little clique, a dissipated pimp and street hustler named Tabel (Mahmoud Hemida), has died in his chair. He has a bottle in his hand and a smirk on his face.

The dead man, it turns out, wasn't always a lowlife drifter. More than a decade earlier he fled his strifing upper-middle-class family for a life in the streets and never looked back. When the family he abandoned arrives to claim his body, his friends watch in horrified amusement as these relatives set out rehabilitating Tabel's image in preparation for a respectable funeral and burial.

"Fallen Angels Paradise," which opens a two-week engagement today at Anthology Film Archives, is a crude, cherting spoof of social hypocrisy that makes no bones about where its sympathies lie, which are with the riffraff. Except for the dead man's daughter, Salwa (Caroline

FALLEN ANGELS PARADISE

Directed by Osama Fawzi, written (in Arabic, with English subtitles) by Mounira Zohra, based on the novel by Jorge Amado, director of photography, Tarek Tilmehani, edited by Khaled Merti, music by Fathi Salama, produced by Al Satek for Art Productions-Egypt, released by Art Manna Productions. At Anthology Film Archives, 32 Second Avenue, at Second Street, East Village. Running time, 88 minutes. This film is not rated.

WITH Mahmoud Hemida (Tabel), Lebleba (Heba), Caroline Khali (Salwa), Salwa (Shawki), Amir Waked (Nonna), Sereh Al Nagar (Ade), Salah Fahmy (Beassy) and Saad Al Saleh (Georges)

Khali), who in her discreet way turns out to be a kindred spirit of her father, the movie portrays Tabel's family as a bunch of bloused, soured, stuffed shirts whose sole concern with the black sheep of their family is that he not tarnish their respectable image.

A dentist is hired to replace Ta-

bel's cheap gold-plated front teeth with real-looking implants. After being deloused and scrubbed, Tabel is dressed in an expensive suit and his body put on display in the family house. When his old cronies arrive to pay their respects, they immediately ascertain that their dead friend must be miserable and set about making him feel comfortable.

They pour brandy down his throat, pull out his new absurd-looking false teeth and remove his suit. On a spur-of-the-moment impulse they hustle him out a balcony window for a last joy ride in the arms of Nonna (Amir Waked), who was his No. 1 prostitute.

The movie tosses in dashes of a crude, raucous surrealism as the echoed voice of the dead man is heard laughing maniacally from beyond the grave. The camera repeatedly focuses on Tabel's face, which through all the dental adjustments, wears an insouciant leer.

If the direction and the performances are far from polished, "Fallen



Certain last rites: Mahmoud Hemida as a dead man, with Lebleba.

Angels Paradise" exudes a randy, robust charm as it unapologetically thumbs its nose at respectability and everything the word implies. After

the umpteenth close-up, there's no mistaking the message issuing from its dead anthero's rotting face; it's laughing at us.

ANEXO CXLV

Kingmaker in Brazil Has Built a Castle of His Own

By LARRY ROHTER

SALVADOR, Brazil — From the moment of arrival, there is no doubt who controls the reins of power here. Visitors land at an airport named for a member of the Magalhães clan, whose names also adorn the main highway into town and assorted monuments, schools and buildings.

If Antônio Carlos Magalhães were simply the political boss of Bahia, a state larger than France, with 13 million people, he would already be a significant national force.

But he is also the majority leader of the Senate and, as it stands, the only man in all of Brazil who may be more powerful is the president, Fernando Henrique Cardoso.

But now, at the height of his powers, the 73-year-old Mr. Magalhães suddenly finds himself at a most uncomfortable juncture, one that has conjured up all the skills for king-making and fighting in the political clutches that have made him famous here. Mr. Cardoso is to leave office in less than two years, and the jockeying to succeed him has already begun, forcing Mr. Magalhães and his Liberal Front Party to relinquish control of the Senate.

The vote to elect the new Senate

Mr. Magalhães, who is known as A.C.M., is described either as a resourceful survivor or an unprincipled opportunist, depending on who is doing the talking. He is a practitioner of the politics of truculence, and complains, "I get bored when I'm not being attacked." He once boasted that "with a whip in one hand and money in the other," he could elect virtually any candidate to any office.

"If you look at the last 50 years of Brazilian history, he is either a witness to, or a participant in, everything important that has happened in this country," said the writer Fernando Moraes, who is working on a biography of Mr. Magalhães. "Plus, A.C.M. is a fascinating personality, a mixture of Florentine sophistication and Bahian hot-bloodedness whom people either love or hate."

"The left criticizes Fernando Henrique Cardoso a lot for making deals with Antônio Carlos Magalhães, but without that alliance, Cardoso would not have been elected," Mr. Moraes added. "It has cost him dearly, because nobody in the opposition attacks or insults the president more than A.C.M."

"My impression is that the presi-



Carlos Eduardo/A.J.B.

Antônio Carlos Magalhães, the political boss of Bahia state.



industrial states in the south

"You would have to be blind not to see that the person who changed Bahia, transforming it from a backward agricultural state to a progressive industrial state, was Antônio Carlos," the novelist Jorge Amado wrote in a recent memoir. "Everyone knows that, including those who defy it and fight him and want to do away with him. Fury and hatred. In politics, Tominho is controversy itself."

But "destiny has been cruel to me," Mr. Magalhães complains, because he lacks an obvious heir. He had been grooming his son Luis Eduardo, who became majority leader of the lower house of Brazilian Congress while still in his early 30's, but Luis Eduardo, for whom the airport here is named, died of a heart attack in April 1998.

"My original idea was that he would represent me on the political stage after I passed from the scene, or even before," Mr. Magalhães said. "I thought he would become president now in 2002, and my plans were built around that."

Mr. Magalhães has toyed with the idea of running for president himself

ANEXO CXLVI

Brazilians Love Their Wild West (in the Northeast)

RIODE JANEIRO, March 5 — Just like everyone else, Brazilians enjoy seeing themselves and their reality portrayed on the screen. But most of this country's 170 million people are city dwellers, which makes somewhat surprising the extraordinary popularity of a sudden spate of films set in the poorest and most backward region of the country.

Exhibit No. 1 is clearly "Me You Them," which has been the leading box office attraction here in recent months. It opened last week in New York and Los Angeles and will reach other cities in the United States in the coming weeks. In *The New York Times*, A. O. Scott called the film "an unexpected delight."

Described by its director, Andrucha Waddington, as "a dramatic comedy," the movie tells the story of a peasant woman living deep in the interior of northeastern Brazil who cunningly manages to take three husbands and persuade them all to live with her under one roof. "This is a story based on a real situation, and it spoke to my heart when I learned of it," Mr. Waddington, 31, said in an interview at his apartment here. "But it could only happen in a place that is isolated and distant from the eye of society, like the hinterlands of the northeast."



Regina Casé in Andrucha Waddington's film "Me You Them."

Pereira dos Santos that is a cornerstone of the Cinema Novo. "I couldn't get that movie out of my head," he said.

He found a story to tell two weeks later, when he saw a television news report about a woman in the state of Ceará who lived with her three husbands. "I wanted to be faithful to the landscape and the setting, which is so bleak and inhospitable that people

nated for the Oscar for best foreign film in 1999. His new film, based on a novel by the Albanian writer Ismail Kadare and tentatively titled "Behind the Sun," returns to the region to focus on a bloody feud between two families during the first decades of the 20th century.

Mr. Salles, 44, said that the "desolate beauty" of the northeast, with its "arid soil and stunted vegetation,"

Brazilian popular culture. The main prime-time slot on the Globo television network, for instance, is occupied six nights a week by a new soap opera, "Port of Miracles," based on a novel by Jorge Amado, the country's most distinguished writer and a native of the northeastern state of Bahia.

But the spillover is probably most pronounced in music. The big hit of the Southern Hemisphere summer now ending here has been "Waiting at the Window," a song from the soundtrack of "Me You Them" performed by Gilberto Gil, one of Brazil's biggest pop stars and a founder of the tropicalist movement, which fused Anglo-American rock 'n' roll with indigenous Brazilian styles.

"This is a natural thing for me to do, because the music of the rural northeast was my first fountain of inspiration, even before the samba," Mr. Gil said, "and I have to return to it periodically to refresh myself."

The cover story of a recent issue of the Sunday magazine of *Jornal do Brasil*, a leading daily here, dealt with young musicians who are learning the sanfona, a type of accordion that powers much of the music of the northeast, so they can play forró, the region's most popular genre, at new

Dining Out

The New York Times

WEDNESDAY, JULY 23, 1981

A New World Banquet, Flavored by Africa



RESTAURANTER This-ahmed lives like the boss and in Salvador da Bahia, Brazil, give customers the best service.

How Brazil Lights Fire In a Glass

By R. W. APPLE Jr.

WHEN it comes to cocktails (and once evenings) it does, in my mind, fire a marked man — Campinas, if you've got it, up, very dry, with a twist. Have been for 20 years, the drink up generalities, occasional one "The nightingale that it was time I increased drink" like a man, and headed me a reward. A clear subject, a new-though.

Caipirinhas, not just for peasants anymore.

Spreads to the South of France and in Europe, however in New Orleans, appears with a beer change in Salvadoria land at August 12.



PLATEAU PLANTY Polenta, Brazil's national dish, a pork and bean stew, with a sausage link.

By R. W. APPLE Jr.

Salvador da Bahia, Brazil is where the strands came together, where the native Brazilians and the Portuguese sailors and the African slaves whom they stopped across the South Atlantic to harvest sugar began holding a rivet new culture.

Scents of palm oil and coconut milk float on the seaside breezes.

with gilded bronze chandeliers, it has the smell of an African village, with the scents of palm oil and coconut milk, stews and stews in every breath. I am drawn to Salvador I had not heard since I traveled (for their reasons) when I lived in West Africa more than three decades ago.

None of which should be surprising, one of 30 Salvadorians are wholly or partly of African descent. It was African women, first in their minds and then in servants, who kept African culinary traditions alive here and adapted them to the New World, incorporating European ingredients like the salt cod.

ANEXO CXLIX

Jorge Amado Dies at 88; Brazil's Leading Novelist

By EDWIN McDOWELL

Jorge Amado, Brazil's best-loved writer and one of the most widely translated novelists in the world, died last night in Salvador in the northeastern state of Bahia. He was 88.

Mr. Amado fell ill yesterday afternoon and was admitted to Allianca Hospital, the Associated Press reported. The cause of death was heart and lung failure, a hospital spokesman said.

Mr. Amado, who suffered from diabetes, had been in poor health in recent years and had been released from the hospital on July 16 after a 26-day stay, during which he briefly fell into a coma, according to the Associated Press.

In a nation where soccer is king, Mr. Amado, who published his first novel at 19, was called the Pelé of the written word. In 1987, when Bantam Books paid \$250,000 for his novel "Showdown," a tale of the violent settling of Brazil's cacao country, it was a record amount for rights to publish a foreign-language novel in hard cover. Mr. Amado's 22 books

time in exile and in recent years had spent considerable time, Mr. Amado considered Paris his second home.

Although Brazil is the world's largest Roman Catholic nation, Mr. Amado wrote extensively and respectfully of the deities and rites of Candomblé, an African-derived religion widely practiced in Brazil. He also attained his enormous popularity despite having toiled unceasingly for communism, both through his writings and as a Communist member of the Brazilian Congress, to which he was elected in 1945. Awarded the Stalin Peace Prize of the Soviet Union in 1951, at the height of the cold war and four years after the Communist Party had been suppressed in Brazil, he defiantly traveled to Moscow to receive it.

But without formally renouncing communism, Mr. Amado effectively turned his back on it by 1956, opting instead for what he described as a utopian socialism.

Years later, in 1975, he told a visitor to his sprawling home in Salvador that he had been a dedicated Communist. "But there came a time



Agence France-Press

Jorge Amado in 1998.

The 1979 Broadway musical "Saramá" was adapted from "Dona Flor."

Between "Gabriela" and "Dona Flor," Mr. Amado published three other comic novels, including "Home Is the Sailor" (1961), about a good-natured impostor who is suddenly called on to pilot a ship up the coast of Brazil.

Mr. Amado was an admirer of

ANEXO CL
ARTS ABROAD
Larry Rohter

Brazilian Author Takes a Second Shot at Immortality

RIO DE JANEIRO, Dec. 3—When Jorge Amado, Brazil's most acclaimed novelist, died in August at 88, the accolades and the remissiveness had not even ended before the literary establishment and the gossip columnists here began to speculate about a related and equally solemn matter: Who would succeed him as an "immortal" in the Brazilian Academy of Letters? Brazilians are not a people especially fond of reading, but polls indicate that the academy is the country's most esteemed cultural institution. The vote is on Friday.

Founded 104 years ago, the 48-member body makes the rules on how Portuguese is spelled and spoken here and has the power to transform obscure, aging essayists, poets and philosophers into celebrities almost as exalted as soccer players, actors or pop stars.

The novelist João Ubaldo Ribeiro, author of "Sergeant Getúlio" and "The Lizard's Smile," recalls that the morning after his election to the academy in 1980 a group of garbage collectors called out, "Hail to thee, immortal!" as he walked on the beach. Tarciso Padilha, president of the academy, tells of cabdrivers who refuse to accept payment when they arrive at the academy headquarters and learn of his august post.

"The academy has managed to maintain its mystique, to the point that it kindles a passionate discussion about candidacies," said Paulo Coelho, author of "The Alchemist" and other international best sellers. "It's a place of debate and controversy, of different intellectual tendencies, which is what makes the group interesting."

To many both inside and outside the academy Mr. Coelho seemed the



John Moore Jr. for The New York Times

The Brazilian Academy of Letters is known for its Thursday afternoon teas, this one for the signing of a book by Arnaldo Niskier.

Mr. Coelho's public image is not that of a staid academic who enjoys the pomp of the Thursday afternoon teas for which the academy is famous. He began his career as a rock 'n' roll songwriter, has written of heavy drug use at that time spent time in a mental institution as an adolescent and perhaps worst refuses to apologize for his overwhelming commercial success. Brazilian society "demands excellence in this house," the novelist Nelida Piñon, a former president of the academy, said in the newspaper *O Globo* in what was interpreted as a slap at Mr. Coelho's popularity. "We can't let the market dictate aesthetics."

The matter of whether Mr. Coelho was worthy of membership appeared to have been put to rest,

Joel Silveira, 83, a journalist and author of 38 books who had feuded with Mr. Amado since 1938, quickly offered himself as an alternative. "I want to spoil the party of this third-rate authoress" and "her cheap sentimentalism and arrogance," he said. "Zélia Gattai was never a writer and has only managed to get herself published because Jorge Amado took her galleys to the publishing house." In an elegant gesture Mr. Coelho made it clear that he would not compete against the widow of a writer he admired.

But when another academy member, the conservative economist and political philosopher Roberto Campos, died in October, Mr. Coelho jumped back into the ring. The signing at Mr. Coelho began

sans have the impression that the academy's members are the country's 40 top intellectuals, but some of Brazil's most celebrated writers have stayed out either by choice or because their acerbic personalities made it impossible for them to be elected.

"A candidate's capacity to get along must be taken into account," said Dr. Padilha, a philosopher. "A marriage can be ended by divorce, but we are condemned to live together until the end of our days."

Attractive government ministers, diplomats, doctors and even a president or two have entered the ranks of the immortals. Current members, for instance, include Ivo Pitanguy, perhaps the world's best-known plastic surgeon, and Roberto Marinho, owner of Brazil's largest television network, which is often accused of butchering the Portuguese language in its stinky soap operas.

The academy's critics interpret such members as proof of what they say is a tendency to throw literary merit aside to curry favor with those who are in a position to help the group. Through deft maneuverings that required government assistance, the academy has become the owner of a downtown skyscraper, the income from which gives it the ability to hand out literary prizes and publish books that can sustain struggling writers.

"The academy is a sacred cow that has always bowed down to political and economic power," said Fernando Jorge, author of "The Academy of Uniforms and Confusion," a polemical history of the group. "During the 10 years of the last military dictatorship, for instance, they never

ANEXO CLI

WHAT'S DOING IN
Salvador

By LARRY ROITER

Foreigners may flock to Rio de Janeiro, but savvy Brazilians like to argue for the best place in their country to spend the southern hemisphere summer in Salvador da Bahia. Brazil's third largest city sits snugly on a bedrock promontory as the weather grows hotter, with irresistible rhythms pulsing from every street corner and parties and dancing proscribing revelers toward an exuberant Carnaval that just may be the best in Brazil.

That remains the case even at these summer times. The music of Jorge Amado, the music of Caetano Veloso and Gilberto Gil and movies such as "Woman on Top" have helped ground Salvador's reputation as the capital of relaxed sensuality beyond Brazil, and residents regard it almost as a mission to help visitors disconnect from the stresses and pressures of the outside world. (It's wise, however, to be on the lookout for pickpockets when in any large crowd, especially during Carnaval.)

Settled by the Portuguese beginning 500 years ago last month, Salvador was Brazil's first capital, and even today there is something regal about the city. The exquisite colonial architecture, the sweeping curve of the Bay of All Saints that the city overlooks and even the staidness of the dancers in the street — all convey a certain air of aristocracy without being haughty.

Salvador is best known as the Black Home, a designation that reflects its status as the heart piece of Afro-Brazilian culture. Candomblé, a religion that mixes Catholicism with African beliefs, is the city's principal faith, and drumming troupes such as Odeon, which has worked with Paul Simon and Michael Jackson, have emerged in recent years to preach a gospel of pan-African unity.

Carnaval comes rather early in the summer, starting officially on Feb. 9 and ending at noon on Ash Wednesday, Feb. 13, as there is little time to lose. Afilada, Ilê Ape, Filhos de Gênesis and all the other carnival clubs and music groups that are the heart and soul of Salvador's splendid Carnaval are already rehearsing for the celebrations — except when they are not relaxing on the beach or cooling off with a caipirinha, the measure of



Photographer John Rose Jr. for The New York Times



ABOVE Street vendor prepares bean dumpling. LEFT Phone booth modeled on a native percussion instrument; in background is Nosso Senhor do Bonfim. RIGHT Carnival drum troupe.



and contemporary Brazilian music and relaxing shows by local artists; admission is free

doubled glasses of the sea, who is honored with music and ritual offerings at Rua Vermelha, a neighborhood beach.

The Batu Forróense da Bahia, which danced at the United States last year, performs a 40-minute show each Tuesday, Thursday and Saturday at 8 p.m. at its home base at Rua Gregório de Matos 47 in Pelourinho. Admission is \$2.50, or 3.5 reais in the dollar; for admission on performances, which draw heavily on candomblé rituals, call (35-71) 325-1135.

The Favela Folia on Jan. 22 is an all-day, out-on-the-street dance party that offers a free preview of Carnaval, with performances by the principal blues, or dance clubs, and electronic trax that are the backbone of the annual bacchanal. The shows start at 11 a.m. (more or less) on Avenida Otaviano Mangabeira near the Aterrado Plaza in Boca da Rua.

The Salvador Summer Festival, (35-71) 219-2223, is an annual five-day event extravaganza that this year is to feature an event with a mix of Brazilian popular music: Gilberto Gil, Cidade Negra, Simoes Mercury, Tatin, Skank, Titãs/Atafala and Ivete Sangalo. The price of admission has yet to be set; the shows begin Jan. 30 at the Parque das Exposições on Avenida Paralela at 8 p.m.

Vital Statistics

POPULATION (2008)

City 2,440,828
State 13 million

WEATHER IN DECEMBER

Average temperature 88°
Rain in inches 8.7

MOTEL

Room for two with tax \$63.00

DINNER FOR ONE

With tax and tip \$23.25

TAXI

Upon entry \$ 1.00
Each additional km. \$ 0.40
From the airport \$10.00

CAR RENTAL FOR A DAY

Midsize car with unlimited free mileage \$72.00
All figures except population and fuel taxes are averages

Where to Stay

The best of the six-room hotels is probably the high-rise Ocean Palace, overlooking the sea at Avenida Otaviano 3038 in Ondina, (35-71) 325-2000, fax (35-71) 345-877, and convenient to shops, restaurants and beaches. Its 288 rooms are done in rustic colonial style with stone floors, plenty of tropical wood and sea views. Double rooms, with breakfast and taxes, start at \$85.

The modern 279-room Hotel Tropical da Bahia, just off Praça 2 de Julho in Campo Grande, (35-71) 325-2000, fax (35-71) 325-3000, on the Web at www.tropicalhotel.com.br, is conveniently located midway between downtown and Praia de Barra beach, popular because of its calm waters. At Carnaval that means there is no better place to be, but there are other dining joints, too: service tends to be more organized than at other local hotels, as before one operated by Yung. Brazil's national airline, a double room costs \$68, including breakfast and one additional meal, served in a restaurant ground with an outdoor tropical mood.

The Transamérica Salvador, Rua Monte Carmelo 105 in Rio Vermelho, (35-71) 280-2233, fax (35-71) 238-2288, www.transamerica.com.br, offers a commanding view of the city and the sea from its vibrant Nilópolis location,



nine-hole golf course, but it is a long and expensive (no ride to the center of town and the most interesting sights, so first-time visitors will probably prefer a hotel closer to the action. Double rooms at the hotel

years ago. Try the prospect, which are sunny slices of fish or shrimp cooked with guava oil, and bolão de camarão, or shrimp with coconut milk and cream of mandioca. Dinner for two with caipirinha, \$41.