

Tupi or not tupi The dialectics of “nobodyness” in Brazilian cinema¹

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ABSTRACT

This article analyzes Joaquim Pedro de Andrade film's *Macunaíma* (1969) and *Garrincha, alegria do povo* (1963). Oswald de Andrade's anthropophagic manifest (1928) and the conception of “nobodyness”, notion that is the opposite of identity, as written by Darcy Ribeiro in his book *O povo brasileiro* (1995), guide the interpretation of these films. Both concepts are critical about the ontological or essentialist problem that seems to escape whenever we try to apprehend in a totality, the multiplicity that characterizes the Brazilian society. Joaquim Pedro de Andrade contributes for the enlargement of this vision, by recreating the characters or the lack of it, (de)composing the portrait of the Brazilian “nobodyness”.

Key words: Brazilian cinema, anthropophagi, nobodyness

RESUMO

Este artigo analisa os filmes *Macunaíma* (1969) e *Garrincha, alegria do povo* (1963), de Joaquim Pedro de Andrade. A antropofagia oswaldiana, materializada no aforismo do título (*Manifesto Antropófago*, de 1928), e a “ninguendade”, noção oposta ao sentido de identidade, enunciada por Darcy Ribeiro em sua obra *O Povo Brasileiro* (1995), são as idéias que orientam a leitura dessas obras. Ambas remetem de forma crítica ao problema ontológico ou essencialista, que parece escapar sempre que se quer apreender numa totalidade, o que delimitaria em uma comunidade a multiplicidade própria da sociedade brasileira. Joaquim Pedro de Andrade, aqui revisitado, celebrizou nesses filmes duas incursões bem-sucedidas para o alargamento dessa visão. As obras retratam, na escolha de seus personagens, os caracteres (ou a falta deles) que (de)compõem a face da “ninguendade” brasileira.

Palavras-chave: cinema brasileiro, antropofagia, ninguentade

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1. This article is part of the research *O heterologos no cinema brasileiro - Modernismo, antropofagia e transe*, made in a post doctoral study at ECA/USP, in 2006-2007. At the second semester of 2007, I exposed a preliminary version in a post graduation course in Social Communications (FAFICH/UFMG) about the same subject, with the students' support to develop it. In this article, are incorporated mostly the edition' suggestions from Cristiane Lima.

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2. Darcy Ribeiro considers Brazil in an original anthropologic production, what supposes a self conscience, independent from an anthropology which is a not discussed reproduction of a colonial look. At this point, Ribeiro's intellectual work is in harmony with the main problem of Oswald de Andrade's anthropophagous discussion, retaken afterwards by Brazilian's New Cinema.

IN HIS "NARRATIVA do fazimento"², Darcy Ribeiro (1995) forgets the classical explanations to Brazilian situation and dares to build a theory of Brazil in which we can find the creation of our negative ontology. We don't have essence, so is just this lack what defines us. To Ribeiro, being Brazilian is not exactly an identity, but a creative way to place Brazilian people into the world, which arose from the ethnical destruction of people who were in Brazil in XVI century. Europeans, Indigenous people and Africans remade themselves in an oppressive and violent way to survive. The Brazilians were those who where not white European people, or native Indians, nor Africans brought as slaves. Mestiçados, mixed and with no control of the habits of each one of these groups, not to mention the mother language, without knowing their beliefs and habits, shall to be no one or the nobodyness, as classifies the author. The conflict, violence and the lack of relevance are the deepest tags of this creation, which went through country's history in many narratives, and they emphasize or dissimulate these characteristics.

Ribeiro calls our attention for two traumatic facts, results of the colonial enterprise, manifestations of the double rejection of the progenitors of mestiçagem between settlers and Indians and between Africans and Europeans. The European didn't recognize Indian' son as a white person, neither Indians recognize white' son as an Indian, just like the Europeans didn't recognize their bastard mulatinhos, not even the Africans accepted them as theirs. From this lack of belonging emerge the so called mamelucos (Mamelukes) and cafuzos, which will take the place of actors of the same domination that oppressed them.

This new nationality configuration of *brasilíndios* and *afrobrazilians* is configured not only in a different way, but also opposite to the Indian, Portuguese and African's world, since the beginning tagged by adverse positions. To Ribeiro (1995:127), "It is quite likely that Brazilian starts to arise and to recognize himself more by the form he surprised the Portuguese than by its identification as a member of the new socio and cultural communities..." In this group we also find the *mazombo*, born from Portuguese parents in Brazil, in a lower social position in comparison to the Europeans and ashamed of his conditions of "son of the land". The white descendants of Europeans were also outcast settlers that had to learn how to deal with the difficult art of surviving at the tropics.

Thus, *mamelucos*, *mulatos* and *mazombos* found themselves in conditions of being what they were not and not even existed. They were neither Indians, nor Africans nor Europeans. Brazilians build themselves by the only condition to leave their "nobodyness", marked by the grievance of their

ancestors' rejection and by the original sin of "not be". Then, the only way out was build themselves - the "fazimento de si" -, in a eternal come to be, in a new ethnical and anthropological configuration, as Darcy Ribeiro's thesis proves in its last synthesis book (1995).

Among Brazilian's literature classics, the saga Macunaíma – herói sem nenhum caráter, of Mário de Andrade (1928), is an exemplar of this dialectics in which denial is the synthesis itself (anthropophagi) and the return to the primitive state (high tech barbarian), its resolution. In the legend that inspires the book, the myth of the great evil that inhabits the undefined figure of Macunaíma arises as a proof of its preexistence on Amerindian collective imaginary, former to its colonization. Eternized on a book and on a film, this text reveals its contend in the aspects of its form's transgression of its expression by the fraud, deviation, deceit, robbery and adulteration, which prevent its circumscription in a single sense. By the author, he swept and took everything that could serve him as material to build the book, and then "betrayed his own memory", as told himself to a detractor³:

Do you really want to know? In addition to copying the ethnographers and Amerindian texts, I included, in the Letters to the Icamiabas, whole phrases of Rui Barbosa, of Mário Barreto, of the colonial Portuguese writers, and I devastated the very precious and solemn language of the Revista de Língua Portuguesa's collaborators. So, I am obliged to confess once and for all: I copied Brazil, at least that part which was interesting for me to satirize Brazil by itself. But not even the idea of satirizing is mine, because it exists since Gregorio de Matos, oh boy! (Lopez, 1974:99).

Just like Oswald de Andrade, Mário collaborated to refresh some ideas through the cultural expression, in the beginning of the XX century. His book⁴ will soon be adopted as an anthropophagical work, against his will, as he confessed on a letter sent to Manuel Bandeira (Andrade, 1958: 209-210).

Appropriating of Mário de Andrade's text, the movie maker Joaquim Pedro retrieves two fundamental aspects of Brazilian culture - the constitution of its people and popular tradition, assuming its affiliation to the anthropophagical perspective. In dictatorship and censorship context, the film will refresh its contents, emphasizing the mythical aspects which insist to be part of Brazilian life.

MACUNAÍMA – LANGUAGE'S CONSCIENCE

By appropriating of Mário de Andrade's work to the cinema, Joaquim Pedro de

3. Letter from Mário de Andrade responding Raimundo Moraes, who accused him of copying only the German ethnographer Koch-Grunberg.

4. In the second number of the Revista de Antropofagia (1976: 3), shows up the book add and its initial part, certifying its conceptual affiliation to the movement.

Andrade shows how cannibalization occurs on Brazilian's daily actions and at political relations. Violence and both literal and symbolical mastication allow an approach between themselves and the characters, sometimes cheated and eaten, sometimes cheaters and eaters. In order to achieve national multiplicity, the director maintains the geography created by the book, in which each and every local reference can coexist – fruits, cultural habits, dressing, transport, rivers and vegetation, creating an unique world called Brazil.

In the movie, Joaquim Pedro reinforces a Macunaíma that makes the caricature of common Brazilian, mestiço, smart: in addition to taking advantage of situations and being idler, is courageous and coward, funny and fragile. Rejection is emphasized in a double entry between the character and his family. He is sometimes rejected and mistreated by his mother, sometimes he rejects, and this is not seen as a psychological or moral problem. The lack of definitive characters of his figure is built in actions which show intelligence and smartness as its main features just like laziness, astuteness and dishonesty; however all these characters does not build the hero's strength or weakness. None of these adjectives defines the hero: he is all at the same time and thus none of them. He has no qualities, he is unprincipled.

Myth, as an original narrative of a people, will be the constituent part of the movie, as great part of Macunaímas' adventures occurs from the meeting with legends of Brazilian tradition. These meetings between our hero with no characters with characteristically elements of Brazilian popular culture occurs in a very comic way, by the employment of parody or hyperboles (the meeting with the curupira, cotia, with Ci, with the giant Piaimã and Ceuci, with the caapora), but without promote summaries or determinations. However, there is always the desire and the attempt to deceit the original myths – as tradition always tries to devour Macunaíma (he is devoured by Iara, the Brazilian myth related to the mermaids). Accordingly, there is a continuous game of tradition x innovation throughout Joaquim Pedro's film, which keeps it in an up-to-datedness sense.

THE "I" AND THE OTHER

Both anthropophagi and formal Ethnography of Mário de Andrade, as its appropriation by the oswaldian verve of Joaquim Pedro de Andrade, sometimes shown as an act itself or symbolized in the characters interactions, produce each time the dialectic of identity confusion, in which the other is always present on me as a multiple reality. The mixed element is stated in all inherited contradictions of the colonial process, which has infused a devaluation (in scientific basis) to mixtures of caboclo or Mameluke (Indian and White), cafuzo (Indian

and African) and Mulato (Indian and African), which abounded in here. The characters are sent back to their mixed up origins, which they want to forget.

Macunaíma is a black and ugly man, born from an old Indian represented by a man. He is completely different from everyone in his family: each one has a different style, a physical type, a different appearance. Each one of his brothers “represents” the inhabitants of Earth in a decadent form – Maanape, a very old Mameluke / Indian, even older than his own mother, wears an inherited robe (torn to shreds) that he got from the Jesuits. Jiguê, an African, carries a piece of a dish in his neck, which refers to ritual anthropophagi.

This both comical and satirical overture updates the Brazilian chanchada, because of its popular purposes and the choice of Grande Otelo to the role of the first Macunaíma. In cultural devouring, operated by Andrade, this phase of Brazilian cinema (criticized by the creators of the New Cinema), is recycled in a tropical style. The spontaneity of actors, a constant of chanchada, is reinforced in the actions of the protagonist, a child represented by a 56 year old actor, who could make us laugh only by walking with a baby pacifier in his mouth, wearing a dirty yellow nightgown. Many of the comic elements of the movie get real close to the grotesque, but they always dialogue with the spectator. We believe in madness suggested by the movie. If in one hand this comical side was already present in Mário de Andrade’s book, by the other hand it keeps leading us to a certain way of making humor on TV: Wilza Carla, the fat lady who, when lays down, destroys the hammock, or even Macunaíma trying to hide behind a picture and the common use of some lines (as “What a laziness!”).

The ambiguity of Macunaíma reflects the human degradation, in the periphery of major cities, as that person who cannot harmonize two very different cultures – the first one is Uraricoera, from where he came from, and the second one of progress, where he was led to. This ambiguity also promotes the construction of a tropical’s effect by employing a lot of color, sound and scenes of sensuality and fun. Ambiguity is celebrated, never avoided. It is part of the logic of a “hero without character” not to get set, change himself any time by reinvention of myth. His main anti-heroic features can be summarized, in Gilda Mello and Souza’s opinion: coward, sleeps with his clothes on because he’s afraid of Caruviana ; unfair, although protected by his brothers, ignores any type of friendship or thankfulness, eating hidden to not share with anyone; liar, he hunts mice and says that they are stags (Souza, 1979: 87(1)). If we think hero is the one who sacrifices himself on behalf of the others, in this sense, Macunaíma is no hero at all: he has no strength, no courage, no desire to do good in despite of his own interest. In fact, he is a self-seeking person, disloyal and many other things that can place him as an anti-hero. According to Souza,

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just like many other heroes on the cinema, “Macunaíma is a loser - winner who makes from weakness his strength, from fear his weapon, from astuteness his shield, which living in a hostile world, persecuted, rejected, about adversity, always dribbles misfortune.” (Souza, 1979:89-90).

According to Joaquim Pedro (ANDRADE, 1976), filming the book was a former project; to make it was a matter of opportunity. And it was, at the same time, a breaking point and a sequence to his work, by the type of character, which denied and amplified the sense of all that came before. Macunaíma should be a hero without conscience, completely sociable and because of that, would not be modern. In a more oswaldian and positive perspective, is exactly this type of hero who changes things when he turns into the high tech barbarian, that doesn't evolve to modernity, getting back to the primitive with new qualities. This can be noticed on Macunaíma's relationship with the signs of modern and civilized. Being a black man, Macunaíma really got happy when he became “white and beautiful, as a prince”. However, in the big town, one of the things that surprised him was the fact that he could not distinguish anymore “who was a machine, who was a man”. Being an Indian, that was unfamiliar to him. In the city, there is another rhythm, there are other values, but he gets used to it anyway – like every Brazilian person, capable to get use to the most adverse situations – embracing a new look, cowboy with leather hat and clothes, carrying his electric guitar and other modern stuff (as TV, ventilator, speakers etc.). He gets used to it and can even live a good life, but he gets back to his place of origin – even changed and high tech, he goes back to the forest, starts eating soil again and bathing in the river. So, his “nobodyness” is kept when he goes back to a lazy life without will.

In the book, Mário doesn't emphasize a negative look to the hero's final destiny, who turns himself into Ursa Major Constellation and finally can get closer to the marvada Ci, his beloved mother of the forest. In Brazilian context of political repression, when the film was made, this perspective is replaced by a pessimistic look; which tends to a bass line cannibalism that commanded the whole society in the period of dictatorship, which used to eat its young and rebel people and all cultural sensitivity and intelligence. Violence, chosen as a way to express this feeling, used to esthetically build itself by the neo-anthropophagical purpose of tropicalismo, displayed with the deglutition of the hero by Uirara, in a image converted on a Brazilian flag stained with blood, and at the sound of patriotic march, the same that opens the movie.

MYTH AND IDEOGRAPH

Glauber Rocha always said that tropicalismo was the answer to underdevelopment,

because it was created from its own conditions to overcome it. It was freedom translated to an esthetic and political demand that was moving under the signs of individualization of the collective imaginary, critically taking advantage of the Brazilian popular culture. There are two fundamental questions in this phase of Brazilian cinema movement: examine carefully mythical structures, which Glauber translated as ideographic, and the surrealistic expression, which according to the author, born from reality, not from a dream. All of that has as a central issue the matter of conscience so set out: “The ideographic cinema means exactly this: a developed and deep form of awareness, in direct relation with the construction of revolutionary conditions.” (Rocha, 2006:151).

The film *Macunaíma* lends itself as a tropical neo-anthropophagic experience, connecting two movements of this mythical revelation, which also coincide with the moment of recreation and revaluation of language, of the expression that incorporates these same less conscientious symbolic elements, but also present on characters political and social lives. Switching of positions taken by characters, which vary from aspects involving layout or by ethnical marks, widens the ethnic dimension of the picture featured in both book and movie, preventing purely ideological interpretations. Grotesque is taken as a changing phenomenon, a metamorphosis still not accomplished of growth and training. As an mythic structure, the film doesn't has a demarcation on time, and because of that can mobilize the contemporary spectators to understand the deep conflicts still existing in a society that is not able to recognize itself.

The “nobodyness” elements (Ribeiro, 1995) are exposed on this marioandradian creature of Joaquim Pedro – small, kind of fat and strong, with a big mouth, extremely opened eyes and short legs. But he is the one who can get closer to the public, remembering his previous comic and popular references, making easier the entrance of lay in the anthropophagic world of conflict, of acts of gratuitous violence, destruction and change. Thus, Joaquim Pedro can appropriate of Mário de Andrade's work, placing new mediation layers in elements of Brazilian culture, as the *Jovem Guarda's* music (considered the great phenomenon of tupiniquim iêiêiê in the 1960s). Thus, the director gives “another password” to the less thoughtful spectators that cannot recognize very well some elements of anthropophagic poetic. Through unexplainable magic powers or cosmic conspiracy, black people become white and beautiful! Dream that today is offered to million of Brazilian pardos in products for flattening of carapinha, hated by 100% of the population, divided between those who have pixaim and those who prefer smooth hair.

But it is worth mentioning that by the context of its production, this movie (and, before it, the book) has a special way to talk with humor about

taboos. The woman who drags magic cigarettes from her “shameful parts”, the characters who want to “play” day and night, night and day, sometimes even there, at the hammock, among all – this sensuality refers to the universe of pornochanchadas, but also to the indigenous universe that had shocked Europeans: universe of people full of beauty and force, that walk naked without embarrassment, of inconstant soul and “naughty habits”. Constraint and repression to the civilized European, not to Macunaíma. The movie can easily handle the taboos and even seems to make a mockery of them. According to Lestringant, when he comments the classic “The cannibals” of Montaigne: “The apparent mockery of the theme leads us to a deep truth. The comic element, which obviously permeate the essay’s end, is designated to create a question into the lector’ spirit.” (1997:143).

INTERTEXT “AVANT LA LETTRE”

This free and agile way to narrate is also responsibility of the burlesque writing of Mário de Andrade. As we know, *Macunaíma* was written in six uninterrupted days of hammock and cigarettes, in a blink, in a laborious process of archiving information, forgetting the reference, simplifying the structure and rebuilding everything in a new unrecognizable form. So, the way it was done (its method) says a lot about what it produces (“its contend”, what is said). In other words: the way how the expressive object is organized says a lot about the expressive act that engenders it.

Mário de Andrade’s book is a referential work that reflects theories, result of influences from the cinematograph and music on Mário de Andrade’s mind, besides of an intensive ethnographic research, resulting on the creation of a new language and a new literary language. All facets of plurality, diversity and racial mix that make up the matrix of Brazilian popular tradition are chained on the network made of words, pictures and movement of Mário’s text, indicating its relevance to the appropriation of the movie.

Combining word and sound in *Macunaíma*, Mário de Andrade witnesses the same ethnic mixture of popular music, presenting a great variety of elements from the most diverse origins: indigenous traits, narratives and ceremonies from Africa, incitements of Iberian traditional songs, Portuguese traditions and typical Brazilian tales. It’s a rhapsody, as the author defines it, assigning to it this Homeric and epic trait which is a mark of heroic deeds, but it would be better if we call it parody. In this parallel song, the burlesque element denounces the presence of the other, eaten by the humor and by the ridicule, forming a transgression or a fraud, according to Eneida de Souza (1995). The presence of the other parody text is a way of understanding its existence

and it redirects its sense in the world. The author draws up a real theory of repente, in which they parody multiple, in a developed communication form of intertextual improvisation, present in almost every popular manifestations studied by him.

When considering the oral narrative of the repente, Mário sets out the mechanism of “betrayal of memory” as an anthropophagic form of the culture. During the creative process of repente, all information of the author is consolidated, until the loss of the original reference. Thus, the new is recreated, and nothing from the original one can be identified.

Macunaíma, the hero with no character, the first aware projection of our “nobodyness”, made of all its attractive and repugnant aspects, announces, in the very way of telling the story, of fabling, of rebuilding Brazil in the speech and in the language, a possible escape in the depths of his “no existence”. It is in the act of telling a story through images, sounds and movements, that we are all of that – indians, black and white people, jesuítas, pajés and pais de santo, colonizers and colonized, urban and from the jungle, clever and dissembling, strategic ones and espirotuous, seen from every possible angle and rhythmically orchestrated, and that is the way we can think about ourselves. According to Carlos Drummond de Andrade, by the time of the movie’s première:

“Do we laugh about the hero with no character or about ourselves? It doesn’t matter, it matters to see the movie working, and work inside and in front of it, actors – spectators taken by the mythic – satiric – manducatory flow of Mário and Joaquim Pedro, both heroes full of character.” (Andrade, 2007:28)

GARRINCHA, GIVING A TRIAL

In the cinematographic poem *Garrincha, alegria do povo* (1963), Joaquim Pedro introduces the Brazilian dialectic of “nobodyness”, using another hero which, just like Macunaíma, brings the ethnic deforming marks, recognizable at the physical look of the mestiços, at the indiscipline or at the little ability to obsequious work. The character remakes the human saga of the Brazilian man, mestiço and poor, sturdy and with crooked legs, condemned like so many others to a life of a servant, but with a ball in the foot, can be compared to any great artist, as the Hollywood dancer Fred Astaire, a legend created by Marcelo Masagão in the virtual meeting between them, in the movie *Nós que aqui estamos por vós esperamos* (1998). Joaquim Pedro builds, through the eye of the sport fan, the passion and the emotion that the soccer player engendered, as a magician of the ball.

“Garrincha is a bird”, bring out the movie in its beginning, suggesting

the flight, the way followed by the documentary, characterizing the simplicity of the character's life and of the cinema desired by the Director, showing that this was not a random choice. Glauber Rocha created the ideogram Garrincha / Quincas to materialize the new sign that the movie represented: "Look, listen essay about soccer, epic poem, very modern modernist movie, a janguistic soccer truth, applause!" (Bentes, 1996:37)

TRANCE AND MOVEMENT

Mané is a demonstration of the Brazilian corporal intelligence, shown by the movement which thinks with the waistband, when you play capoeira, when you prepare a coup or run away from the police. The movie is based on movement - movement as a condition for the transit, for the trance, for the unconscious / aware involvement of the spectator. Movement who leads to grace, to the miracle of the cinema itself, as we can see in Roberto Rossellini's movies and at this point part of a language which proposes to function as a new language.

How determines Oswald de Andrade in the *Manifesto Antropófago* (1995: 48), "the spirit refuses to design spirit without a body", and here the body cannot wait for the brain. It thinks by itself, without reflection, when lays the opponent on the floor, by the movement of destabilizing of waist trained in dance's movements, which can be a twist or a pagode. Therefore, the soundtrack is not samba, but J.S. Bach. The trance of erudite baroque music mixes itself with Garrincha's soccer choreography, this popular prophet with crooked legs that could have been crafted by Aleijadinho in one of his anamorphosis.

In one of the scenes, the audience sees Garrincha dribbling the adversary and shouting "Oleh!". The movement cannot be stopped and even the adversary knows the direction that the body will take, he cannot avoid its vertiginous effect, being sentenced to fall or disorientation. This effect of grace, emphasized by assembly, shows Garrincha producing his malicious joke, which contrary to distance the sport fan of its genius, brings them even closer. Each move brings a wave of admiration, flooding the stadium and contaminating sport fans and opponents, which follow the next move in an almost religious way, always and always disconcerting, as if it was a miracle we can testify even today.

Did Garrincha really existed or was only the accomplishment of a collective demand for grace? The pure art of movement established among legs, ball and grass, in passes which pull automatically the conducting wire of passion of thousands of people, ready to experience a battle of life and death. Joaquim Pedro enters into phase with the soccer player, incorporating the sports fans as individuals. It is not just the racial mix, the heterogeneous that he wants to show. The director takes the same transcendent attitude of a spectator who

observes the art of Da Vinci or the Sistine Chapel of Michelangelo, or who listens to the Beethoven's 9th, face to face with the crooked, skilled and agile legs of Mané. So, he produces poetry of the movement, making the epic of the commonplace.

Joaquim Pedro forces the portrait of popular human of this antiplayer, switching foregrounds that show men without teeth, with astonished goggle-eyes. Mané Garrincha is not like Pelé, an Apollonian. He is almost equal to any supporter who buys the lower price ticket, without a defined race, with little or any athletic feature, as attest medical testimonials in the documentary.

This film registers a moment of search for a path to the cinema, not only expressed by the choice of subjects that could allow a discussion about some Brazilian popular culture's questions, but mainly by the form and choice of its approach, by the capture of what cannot be said and cannot be explained, like the emergency of this hero, without the proper signs of mythical heroism. The identification device is weak in what Mané could represent as national personality, but with the ball in his foot, his meaning extends and reflect the sound of African atabaques and indigenous drums, as if from his waist and feet could emerge again, in its unit, the lost and denied Brazilian soul, ready to reincarnate in thousands of sports fans.

Mediumistic cinema, able to return something of this conflictive atavism that Mané Garrincha's figure has and whose gloomy end we all know. The same tragic mark of many of our heroes who died poor, sad and abandoned reached Garrincha.

Mané, who became immortal because of this film, shows the connections of the movement and the art of soccer as the trance (almost mystical) of the supporter. Glauber says, through the voice of Paulo Martins, in *Terra em Transe*, that Brazilian people was always ready to follow anyone who wave with a cross or with a sword. Here, the resistance is refunded by its memory, its ancestral characteristics expressed in the action and in the plasticity of a warrior that resembles that whole being who knew how to deal with and how to fight against visible and invisible forces of Cosmo and nature. Garrincha, *Alegria do Povo* makes the apology of this changing power of a brave who can remake the chains of this imagined community, even if his existence is limited to the moment of the game, to undo itself as he leaves the stadium.

There were great soccer players, even better than Mané Garrincha, but not a single one of them was able to get their supporters to such a trance. Joaquim Pedro builds the existent enchantment between the "nobodies" (in this case, the supporters without money) and the one who stimulate their passion. There is something religious, transcendent and redeeming captured on the produced

and archived images, what could erase, in those moments, the memory of the slavery humiliation and the suffering of Christianization, because Mané Garrincha, as he turns both ball and waist, recreates the world, moves the Cosmo and freezes the pain, changing tiredness and poverty into happiness, the “trial” of Brazilian culture, as Oswald de Andrade insisted to affirm in his *Manifesto Antropófago* (Andrade, 1995:51).

ONLY BRAZIL CALLS MY ATTENTION - JOAQUIM OSWALD MÁRIO PEDRO DE ANDRADE ROCHA

The fourteen movies that make up the work of the filmmaker Joaquim Pedro de Andrade translate a thretical and conceptual concern, which challenges and switches the concept of popular culture in Brazilian culture. His last and unfinished project, *Casa Grande and Senzala & CIA*, based on the classic book from Gilberto Freire, was a return and a review of his early career, started with the short film *O Mestre de Apipucos* (1959), making up the director’ saga, whose attitude demonstrates a progressive opening to anthropophagi, emphasized in the tribute to Oswald de Andrade in *O Homem do Pau Brasil* (1981), his final movie.

“Só me interessa o Brasil” (Rodrigues, 1988), the Director would argue in one of his latest interviews, sealing the link with its deep and inevitable membership to Oswald and Mário de Andrade modernism. Just like both of them, Joaquim Pedro was in favor of cruel and caustic humor, when it comes to show the lack of character, knavery, without avoiding the both moral and social conflict. The idea of the movie, inspired by Oswald de Andrade, was born during the filming of *Macunaíma*, when the Director has really placed himself into the writer’s work, finding out a great affinity between these two heroes without any character (Avellar, 1990).


Oswald would be the other of Mário de Andrade, this one much more respected for his rigor academic and professional performance. By the other hand, Oswald represented debate, absurdity, the imbalance that Joaquim Pedro understood as a certain matrix of cultural acting which reflected itself as a synthesis in the work and in the behavior of Glauber Rocha, whom he dedicates the movie *O Homem do Pau Brasil*.

These references are useful for the recognition of the reflective power of these filmmakers’ work, able to give up the movie to produce offsets of consciences, assuming the anthropophagic and poetic tradition, in which the difference and the conflict ensure the domain of otherness. Joaquim Pedro even said that the movie was a provocation to reach a minefield, even more fun and creative,

because he was not interested anymore in cinema as an instrument, but as a goal. Oswald was going to redraw a map - “as a one line drawing, which begins in one side, makes a lot of amazing curves and ends without interruptions.” (Andrade, 1982).

This same desire to rethink a supposed linearity that condemns us to an eternal delay moved Joaquim Pedro to build the figure of anthropophagite thinker, dividing him in two characters, represented by a man and a woman in a reference to a critical perspective of Oswald de Andrade’s work (1995: 101) to the patriarchal and messianic culture and proposed utopia proposal on the return to “Matriarchy of Pindorama”.

Oswald de Andrade noticed that our way of conceiving the world was overwhelmed by the idea of overcoming the (economic, cultural, political) delay designed in a category of time and space to be achieved, in a civilized expression very particular from the Greco-Roman European tradition. To him, the recovery of primitive placed the problem in a negative dimension, opposed to social, political, cultural and economic values established by those companies that were our model. The matriarchy would be a mythical and symbolic space internally populated by us by an ancestor indigenous inheritance. Memory that still resisted to any form of oppression from the patriarchal domain, that naturalize unequal relations, reproduced in various areas of Brazilian life.

Switching between remembering the myth and betraying the memory of delay, these two films replace the sense of autonomy of our existence as people and as a country. 

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