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Synchrony, Amalgam and Communion: Erico Verissimo's O Tempo E O Vento as Symbolic Complex

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NAME AND ADDRESS

DATE

Stan Duffe 7211 Van Ness St McLean 8/11/88

Robert Ollivier Gorse 10/12/86

This dissertation, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of The University of New Mexico in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY
SYNCHRONY, AMALGAM AND COMMUNION: ÉRICO
VERÍSSIMO'S O TEMPO E O VENTO
AS SYMBOLIC COMPLEX

Title

Louis L. Ollivier, Jr.

Candidate

IBERO-AMERICAN STUDIES

Department

John P. Zepper

Dean

December 17, 1973

Date

Committee

Jack E. Tomlin

Chairman

William H. P. P. P.

Tamara Holzappel

The following is a list of the names of the students
who have been accepted for admission to the
University of New Mexico during the fall semester of the year
1911-1912.

UNIVERSITY OF NEW MEXICO
DEPARTMENT OF AGRICULTURE AND MECHANICAL ARTS
VERMILION CAMPUS, ALBUQUERQUE
AS FOLLOWS:

John I. Gifford, Sr.

EARL-AMERICAN STUDIES

John E. Gifford

December 17, 1911

John E. Gifford
John E. Gifford

John E. Gifford

SYNCHRONY, AMALGAM AND COMMUNION: ÉRICO
VERÍSSIMO'S O TEMPO E O VENTO
AS SYMBOLIC COMPLEX

BY

LOUIS L. OLLIVIER, JR.

B.A., St. Mary's College, Moraga, California, 1964

M.A., Middlebury College, 1966

DISSERTATION

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Requirements for the Degree of
Doctor of Philosophy in Ibero-American Studies
in the Graduate School of
The University of New Mexico
Albuquerque, New Mexico
December, 1973

SYNOPSIS, ANALYSIS AND DISCUSSION
WALSH'S DREAMS
AS SYMBOLIC OBJECTS

BY

LEWIS L. OLIVIER, JR.
B.A., St. Mary's College, Moraga, California, 1934
M.A., Mississippi College, 1938

DESCRIPTION

Submitted in partial fulfillment of the
Requirements for the Degree of
Doctor of Philosophy in Inter-American Studies
in the Graduate School of
The University of New Mexico
Albuquerque, New Mexico
December, 1939

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SYNCHRONY, AMALGAM AND COMMUNION: ÉRICO
VERÍSSIMO'S O TEMPO E O VENTO
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ABSTRACT OF DISSERTATION

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ABSTRACT OF DISSERTATION

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Doctor of Philosophy

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Abstract

Érico Veríssimo's O Tempo e o Vento has long been considered his masterpiece more, it would seem, by dint of its quantity than its quality, since relatively little research has been done on this novel. The attitudes reflected in O Tempo e o Vento concerning the relationship of time and space and man's affiliation thereto have been previously ignored and only through a structuralist analysis of this novel have these determinations been discovered.

The structuralist approach comprises certain inherent assumptions of an a priori system of knowledge. One assumption is reflected in the structure of language which presupposes for all mankind a common system of perceiving reality. Another assumption is the unconscious or collective mentality as explicated by Carl Gustav Jung. Finally, the acausal relationship of time and space and man's compatibility with these realms are taken into consideration.

The first chapter concerns the structural techniques employed by Érico Veríssimo to show that O Tempo e o Vento was written to complement the concept that time is not a horizontal succession of moments. Rather than



the causal-temporal, diachronic view of history, O Tempo e o Vento reflects a vertical, acausal synchrony in which simultaneity of space and time is complemented by the continuation of the life cycle in a phylogenic attitude.

The compositional study of the plot also reflects the complementary aspects of the various components of O Tempo e o Vento which reflect the simultaneous interdependency of the three volumes. These volumes cannot and should not be read independently since the overlapping of themes and other technical elements fuse their objectives into the construction of an integral totality.

The final chapter on characterization is a study of the relationship of the two major collective characters, a Cambará Male and a Terra Female, to the acausal, synchronic realities of time and space and the manner in which they complement this renewal of perception. The metaphysical connotations of a collective mentality which is developing toward the ultimate perfection of the world through the opus of the ontogenic individuals perfectly complement the phylogenic relationships of the individual characters to their collectivity. The predominant theme of incommunicability can effectively inauthenticate an individual's personal opus in his limited life span and thus curtail his contribution to the ongoing spirit of life in which he participates.

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects undertaken and the results achieved. The report concludes with a summary of the work done and a list of the publications issued during the year.

The work done during the year has been very extensive and has covered a wide range of subjects. The most important projects have been the study of the history of the country, the study of the language and literature, and the study of the social and economic conditions. The results of these studies have been published in a number of books and articles, and have been widely read and appreciated.

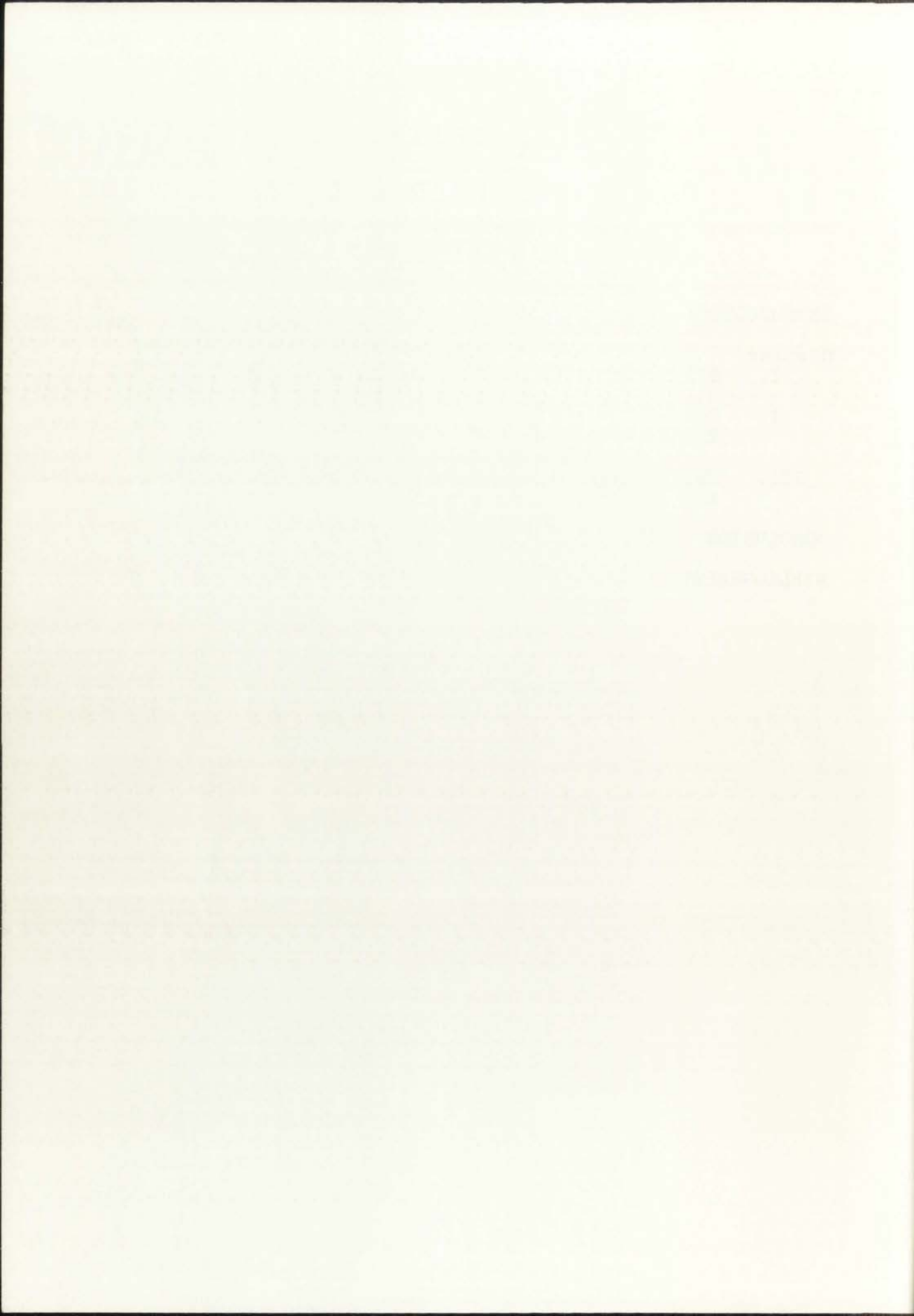
The progress of the work has been very satisfactory and it is hoped that the results of the year will be of great value to the country and to the world. The work done during the year has been very extensive and has covered a wide range of subjects. The most important projects have been the study of the history of the country, the study of the language and literature, and the study of the social and economic conditions. The results of these studies have been published in a number of books and articles, and have been widely read and appreciated.

This study of O Tempo e o Vento foregoes the traditional, historical approach to concentrate on the relationships of the structural techniques to the content matter.



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INTRODUCTION

Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

--James Joyce

Richard A. Mazzara called Érico Veríssimo "um bom contador de histórias,"¹ and most traditional critics insist on the importance of this aspect of his work. Although Érico has never abandoned his insistence on the importance of the story,² he is being treated unjustly by those who would accept his word at face value. Érico has long been considered one of the better novelists of contemporary Brazilian literature, and yet he has at times been dealt with in a superficial, if not in a disparaging, manner. He has been praised by the traditional critics for his historical and social attitudes expressed in O Tempo e o Vento and for the accuracy with which he depicts the gaúcho institutions of his native province, Rio Grande do Sul. According to Moisés Vellinho one can feel the "palpitar como em sua própria intimidade a áspera formação histórica e social do Rio Grande."³ Linton Lomas Barrett tells us in his article that "it is a fictional biography of the people of Rio Grande do Sul



as they are personified in the Terra-Cambará family, whose origins and development are traced through two centuries to demonstrate how the present-day Rio-grandenses came to be what they are.⁴

The author himself has repeatedly declared that he did not intend to write, nor did he in fact write, a socio-historical novel. O Tempo e o Vento, considered Érico Veríssimo's masterpiece, is the least understood of his novels. Within this novel, the volume most appreciated by the general public, as well as by the literary critics, is "O Continente." It has been repeatedly dealt with as a chronological treatment of the development of Rio Grande do Sul. "O Continente" manifests the historical and social circumstances that played a decisive role in determining the characteristics of the Terra-Cambará clan, which is considered a representative gaúcho family. It has been considered a novel of action rather than of characters, a social chronicle rather than a psychological novel. The development of the characters is minimal, and they are maintained as a necessary prop upon which the fictional drama unfolds. Volume One begins as a social chronicle that places emphasis on the surrounding circumstances rather than on the interpersonal conflicts of the characters. The plot is extensive, the conflicts general and the characters do not suffer psychological change. The stock characters and social descriptions tend



to make a quadro de modas of O Tempo e o Vento. The values of the characters are not individual but social values which are espoused by the whole of society. Space is far more important than time, and the reader is acutely aware that Rio Grande dominates this volume. The principal objective of "O Continente" is to present and maintain a number of characters who are immobile, static, flat but fairly symbolic of the 150 years between 1745 and 1895.

The second volume, "O Retrato," is an apparent hiatus in the development of the historical chronology for the purpose of studying the psychological maturity of the protagonist, Rodrigo Terra Cambará. The structure and technique of "O Retrato" differ considerably from "O Continente" since the objective of this volume is to study an individual and not an entire family. The general conflicts of war, revolution and social values that dominated "O Continente" become secondary to the more intense personal conflicts. Rodrigo Cambará is the principal character of the second volume and he becomes synonymous with the story. Rodrigo of "O Retrato" could not exist, however, without the extensive development of the characters in the first volume. The reader has known this man for 175 years and has seen him gestate for five generations when the second volume begins. The time span of "O Retrato" is only five years, and there is a sense of urgency to everything about the protagonist. Time is beginning to replace space



in importance, and through a series of leitmotifs and heredity traits the reader is witnessing a repetition of events.

"O Arquipélago" returns to the original literary structure of "O Continente." The characters, however, are far more complex and more psychologically sophisticated than their predecessors. They have more time and a greater psychological capacity to reflect on social and moral issues as well as upon their own *raison d'être*. Modern man cannot understand himself, and this leads to a type of conflict that was not a component of "O Continente." "O Arquipélago" centers around a focal point of crisis: Rodrigo Cambará's heart attack. The action takes place in the time span of a few days and the above-mentioned sense of urgency now takes on a magnified intensity owing to the imminence of death. There is much interpersonal conflict and most of the major characters are capable of suffering psychological change. They are no longer flat representations of people but are real and complex individuals.

The traditional critic does not carry the development of O Tempo e o Vento beyond this point. It has not been critically substantiated that Érico did in fact have more in mind than to "pintar um mural num paredão de tempo assim tão extenso,"⁵ but at least one critic has been aware of the injustice done to Érico Veríssimo. Wilson Martins



informs us that

A verdade é que, de todos os romancistas dêste período, Érico Veríssimo foi, com certeza, o de maiores recursos técnicos, o de maior capacidade de renovação e aquêle, afinal, a quem estava reservada a missão de revigorar o romance brasileiro situando-o num plano universal e literário incomparável.⁶

The three volumes of O Tempo e o Vento are intimately related in structure, plot and characterization and integrally bound by the concept of time. It will be the objective of this analysis to take each of the principal novelistic components and apply them individually to each section of the novel to conclude that O Tempo e o Vento is an interwoven web so intricately designed that the structure, plot and characterization result in a totally new perspective of man's relationship to space and time. A primary concern of the structuralist approach is the synchronic perspective that emphasizes relationships of components across moments in time rather than through the normal flow of chronology.⁷ Structuralism is the strict application of the relationships of objects to each other at a given atemporal moment rather than the study of the inherent nature of the objects as developed through chronological time.

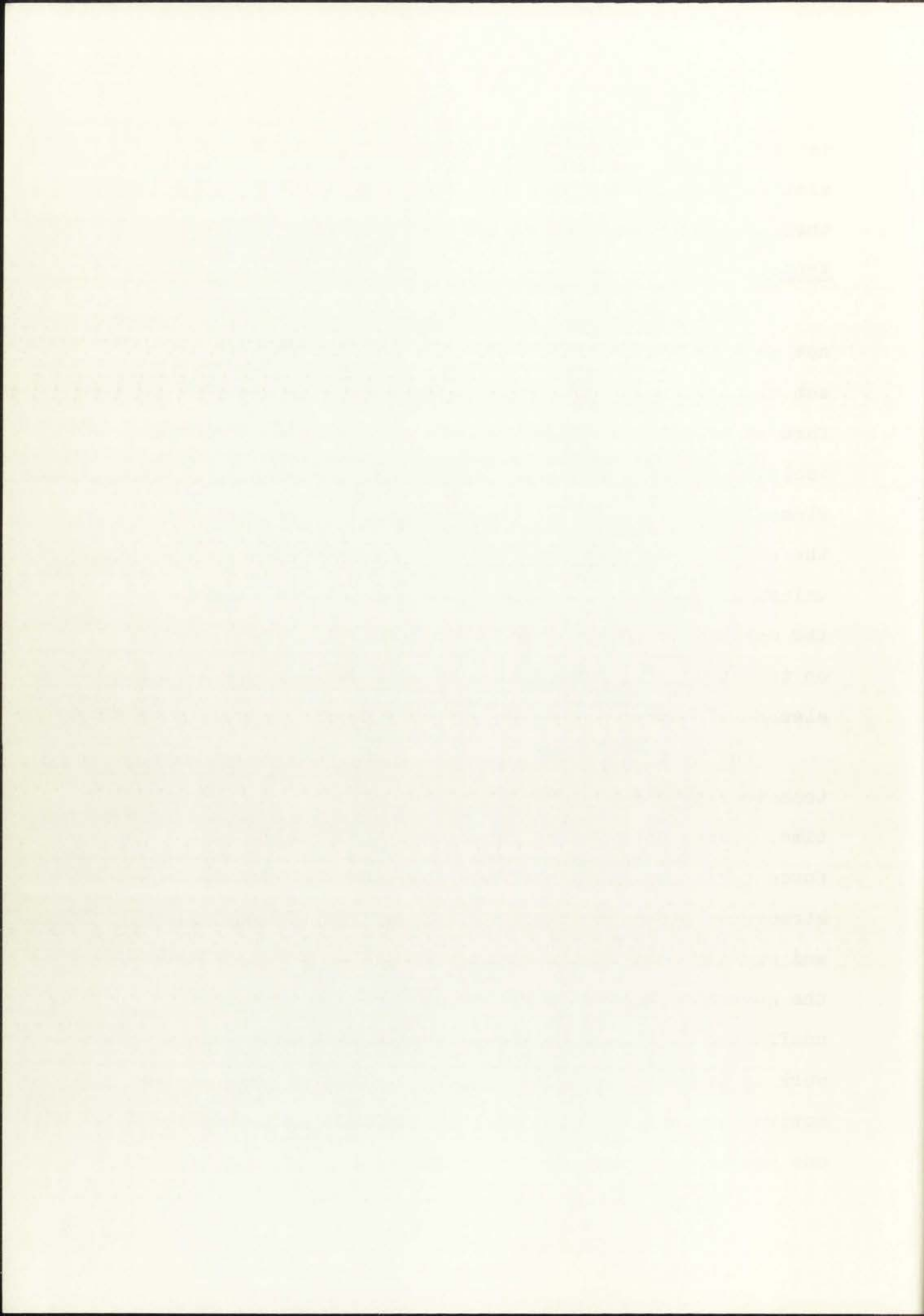
On reading "O Continente" in isolation, the story line appears to be one of chronological development with flashbacks to a bygone age. It becomes seemingly apparent that a succession of events leads up to the present. It



is lost to the reader that all eras of the work are simultaneous and coexistent. This can only become apparent through a consideration of the totality of O Tempo e o Vento.

O Tempo e o Vento was written as a single novel and not as a trilogy. It cannot and should not be read as a set of three related, though independent, novels that form an extended unified work. No one volume should be isolated from the rest for independent examination. All elements are in fact integrally complementary throughout the whole of O Tempo e o Vento. This novel is not complete unless all three volumes are considered as one because the development of plot and characterization is dependent on the structural composition as well as on the overriding element of time.

The most important element of the work, both as a technicality and as an organic component of the novel, is time. Technically, time is the extrinsic motivating force for the evolution of the three major divisions: structure, plot and characterization. As an intrinsic and organic part of the novel, time is to be considered the governing element since no part of the work is left unaffected by this dimension. Regardless of how this work is dissected, the intangible element of time is the motivating factor of any given situation. Time is the one constant throughout the length of O Tempo e o Vento.



The structure of each volume reflects various eras of time placed in opposition. "O Continente" generally encompasses a historical past, while "O Retrato" deals with the immediate past of the author's youth, and "O Arquipélago" depicts the present. The general time divisions exhibited in each volume are in binary opposition to another age so that the past and the present are inter-related by the structural techniques employed by Érico Veríssimo. The past and the present are simultaneous throughout the course of the novel, and it is through a series of leitmotifs that Érico Veríssimo synchronizes these two dimensions of time. Similar themes, analogous characters, the same material objects are seen in both. A pair of scissors, for example, or a silver dagger used in the late eighteenth century are still in existence in the mid-twentieth century.

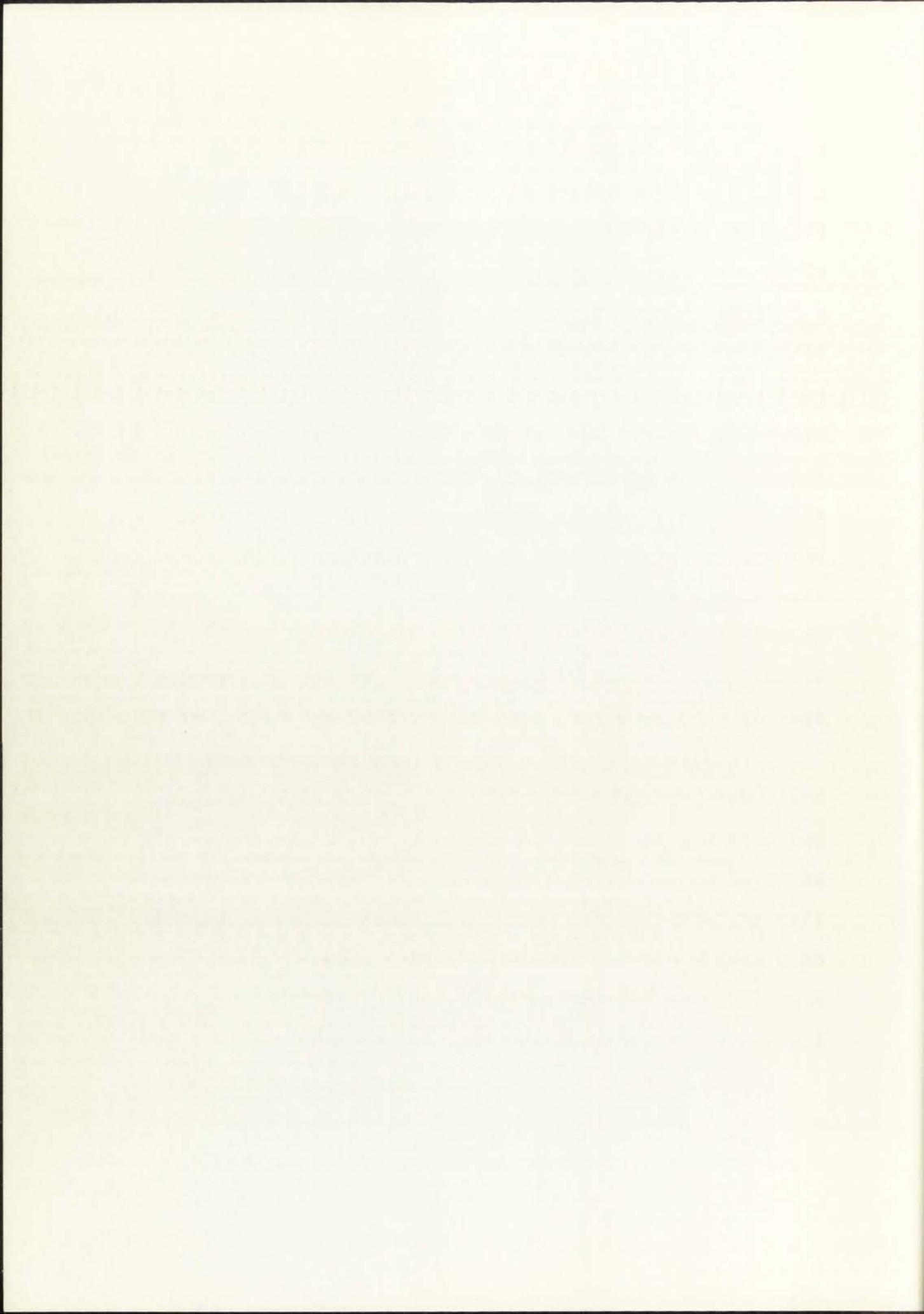
The longevity of a pair of scissors is not surprising and many may overlook its implication. These scissors do not exist first in the past and later in the present but coexist in both dimensions at one and the same time. The past is presented simultaneously with the present. The battle raging at the Sobrado in 1895 and the return to previous eras give the notion of vertical simultaneity. Time is not only horizontal, as it appears to man's empirical observations, but also vertical. This ambivalent time pattern is compatible if not analogous to the distinction



made between synchronic (the simultaneous and systematically organized, vertical dimension) and the diachronic (the temporally successive, horizontal dimension).⁸ One of the distinguishing factors of the structure of O Tempo e o Vento is that "it seems to imply a certain revision of the notion of history, insofar as the notion of the synchronic . . . accredits a certain immobilization of time, and insofar as that of the diachronic tends to represent the historical process as a pure succession of forms."⁹ This concept of multidimensional time is not unique, but it is of the utmost importance. The value of time in the structure of O Tempo e o Vento points out not only that Volume I is incomplete without the following volumes but also that Érico's objective went far beyond that of writing a sociological mural of Rio Grande do Sul.

Traditionally the plot arrangement is conceded to constitute the story of the novel. This very general and commonly held opinion is quite insufficient for the study of contemporary literature. O Tempo e o Vento, like any great novel, is far more than the mere retelling of a simple story. Érico has never demeaned this important aspect of his writing but he is acutely aware of the intricate complexities involved in the plot.

In the first place, the proof that special devices of plot arrangement exist, a proof supported by the citation of great numbers of devices, changed the traditional notion of plot as a combination of a group of motifs and made plot a compositional

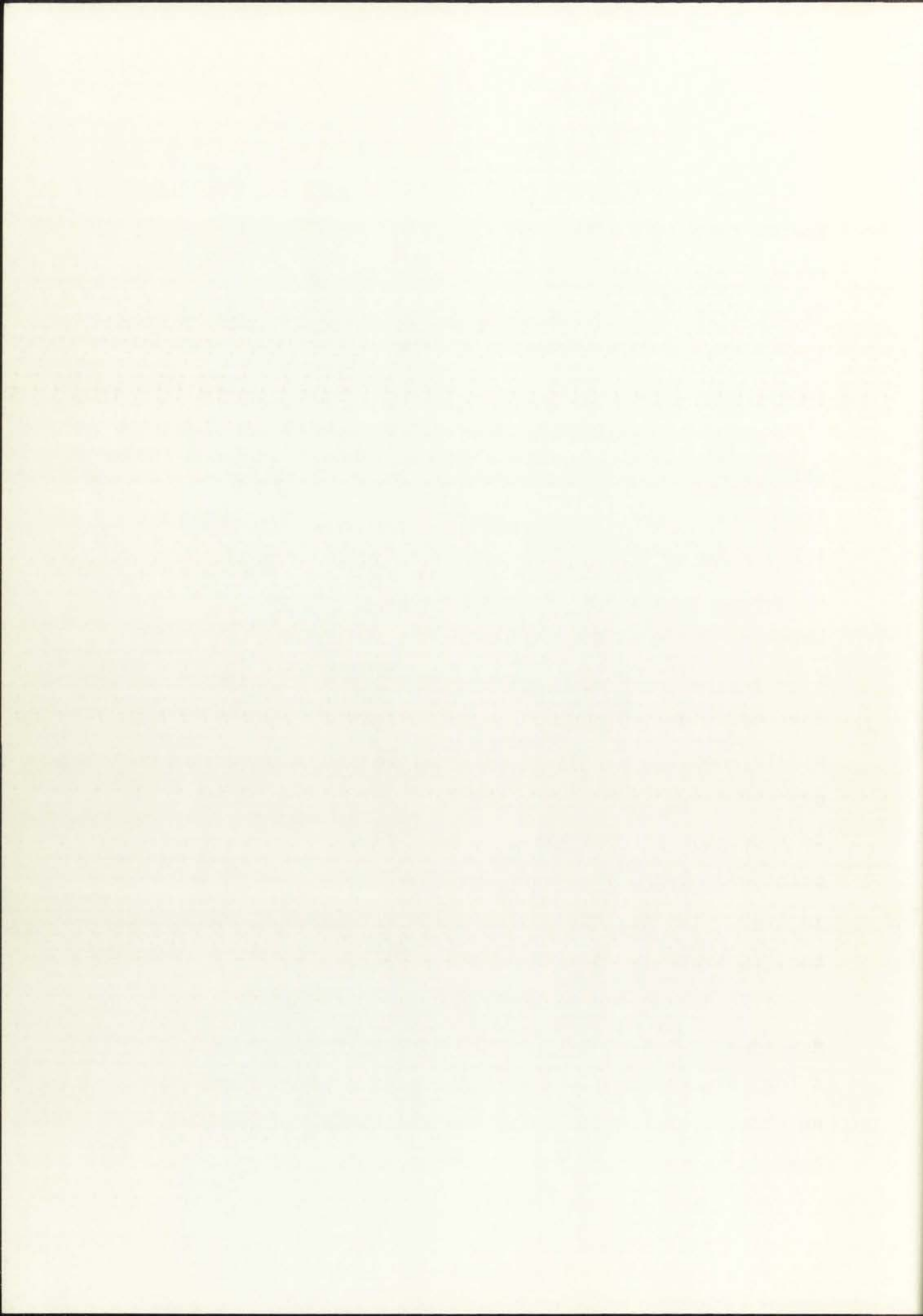


rather than a thematic concept. Thus the very concept of plot was changed; plot was no longer synonymous with story.¹⁰

The story is the action itself: the aggregate of mutually related events that are arranged in succession. The plot is involved in allowing the reader to learn of the action, i. e., the relationship of functional elements involved in telling the story.

Plot is perhaps the most important element with which a writer must contend in order to fashion a novel. It is ultimately derived from the old art of storytelling. A story has traditionally had a beginning, a middle and an end. The synchronic relationship of thematic elements, however, foregoes this tradition by presenting the story from a perspective that fuses these age-old concepts. The beginning and the end do not exist independent of the middle, and the ending is inherent in the beginning. It did not serve Érico's literary and personal objectives to recount a chronological tale. 1895 is the starting point of O Tempo e o Vento, but the story itself begins in 1745. 1945 is the ending point of the novel but this, too, is expertly fused with the year 1895.

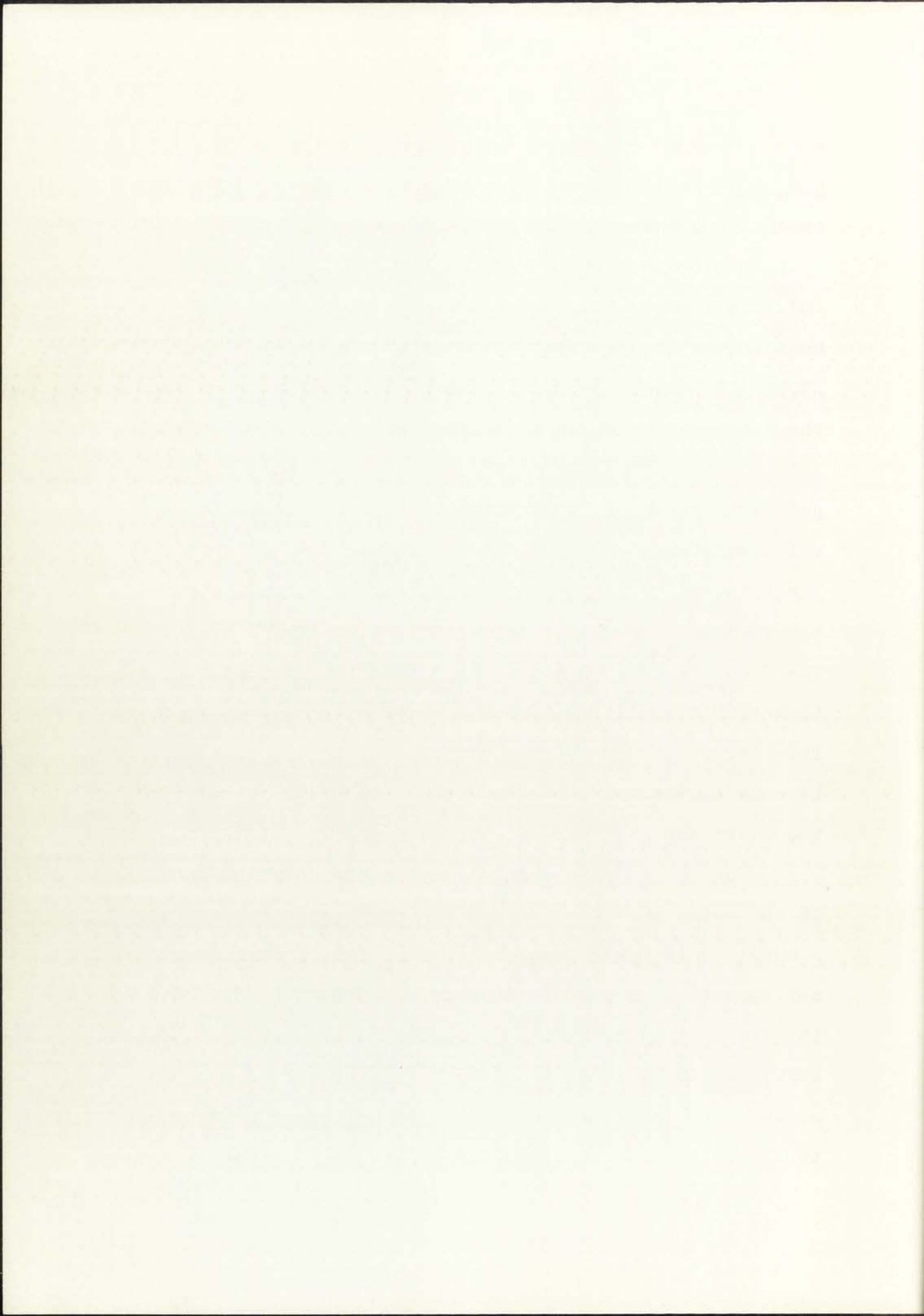
It may appear to some that the episodes of O Tempo e o Vento are strung together in a haphazard manner, but a logical sequence does in fact exist between them with an element of inevitability that maintains the suspense that is so important for reader interest. As the story



winds towards its logical denouement, the unity of O Tempo e o Vento is maintained by interrelated themes which run through the entire work and make it cohere.

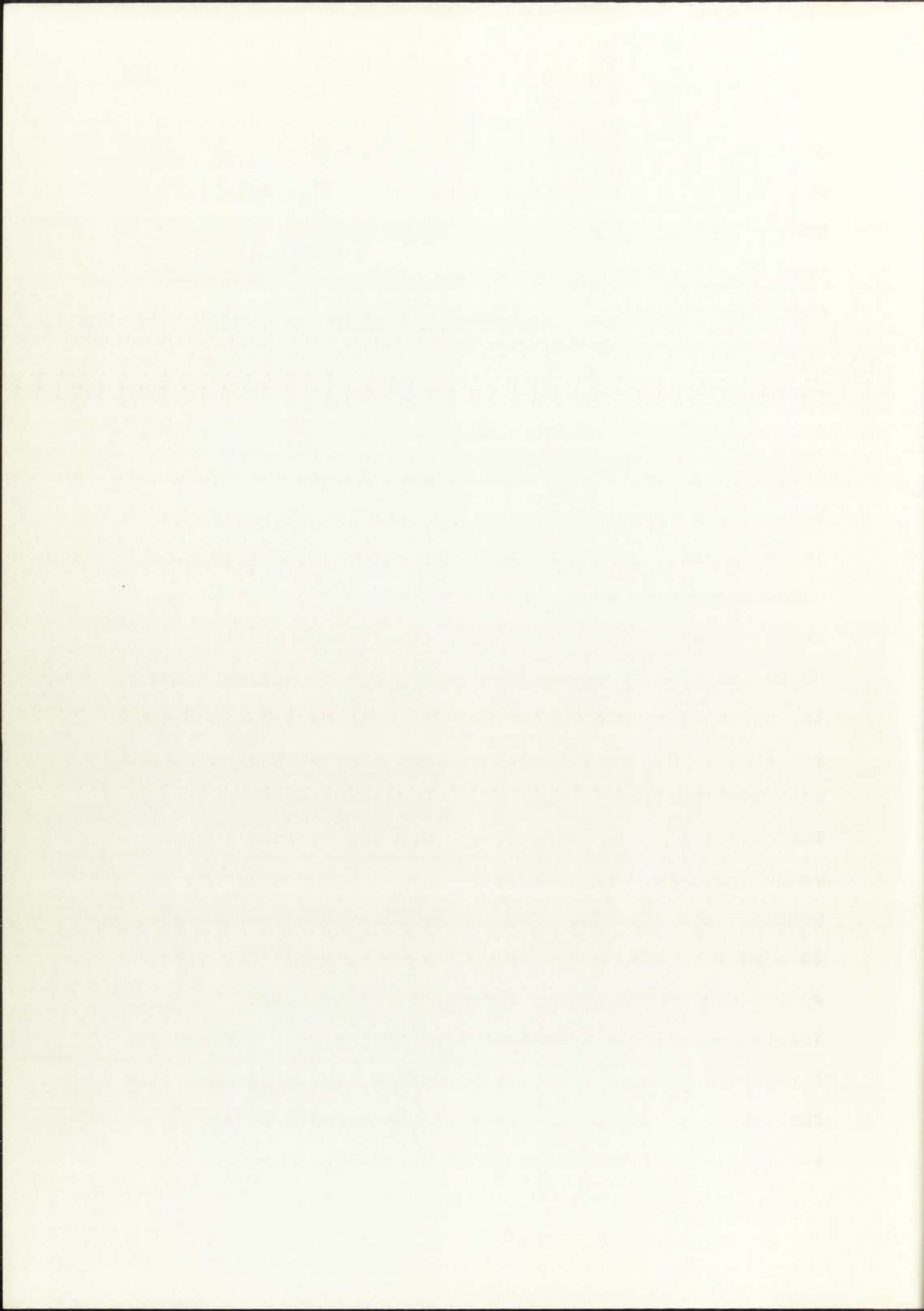
O Tempo e o Vento as a whole has a theme, and its individual parts also have themes. The central theme is what unites the separate elements of the novel.¹¹ An important function of thematics within a plot is to maintain the coherency which is endangered by the disruptive attitude toward chronology of the contemporary author. The principal theme of "O Continente" is the most basic of all literature: man pitted against man in open conflict. The theme of "O Retrato" is less general and plays out the individual personal dramas around political conflicts. The final volume, "O Arquipélago," has as its central theme man's inability to communicate with his own kind. This unifying theme of the entire work is the most important because it insures the interest of the reader as well as the coherency necessary for an integral whole.

The themes of the novel may be the cohesive factor of the work, but they are not the most basic element of a novel. The theme consists of a series of motifs which may appear to be without meaning, but their function is to give an insight into a particular character or situation when seen in relation to other motifs or with other elements. The importance of motifs in O Tempo e o Vento is to maintain the continuity throughout the various dimensions



of time. They maintain a relationship between the characters of the twentieth century and those of the eighteenth. They are symbolic of the important connection of heredity that exists between generations. The generations of the Cambará-Terra clan are ultimately embodied in two collective heroes who motivate the situations in the formulation of the amalgam of plot.

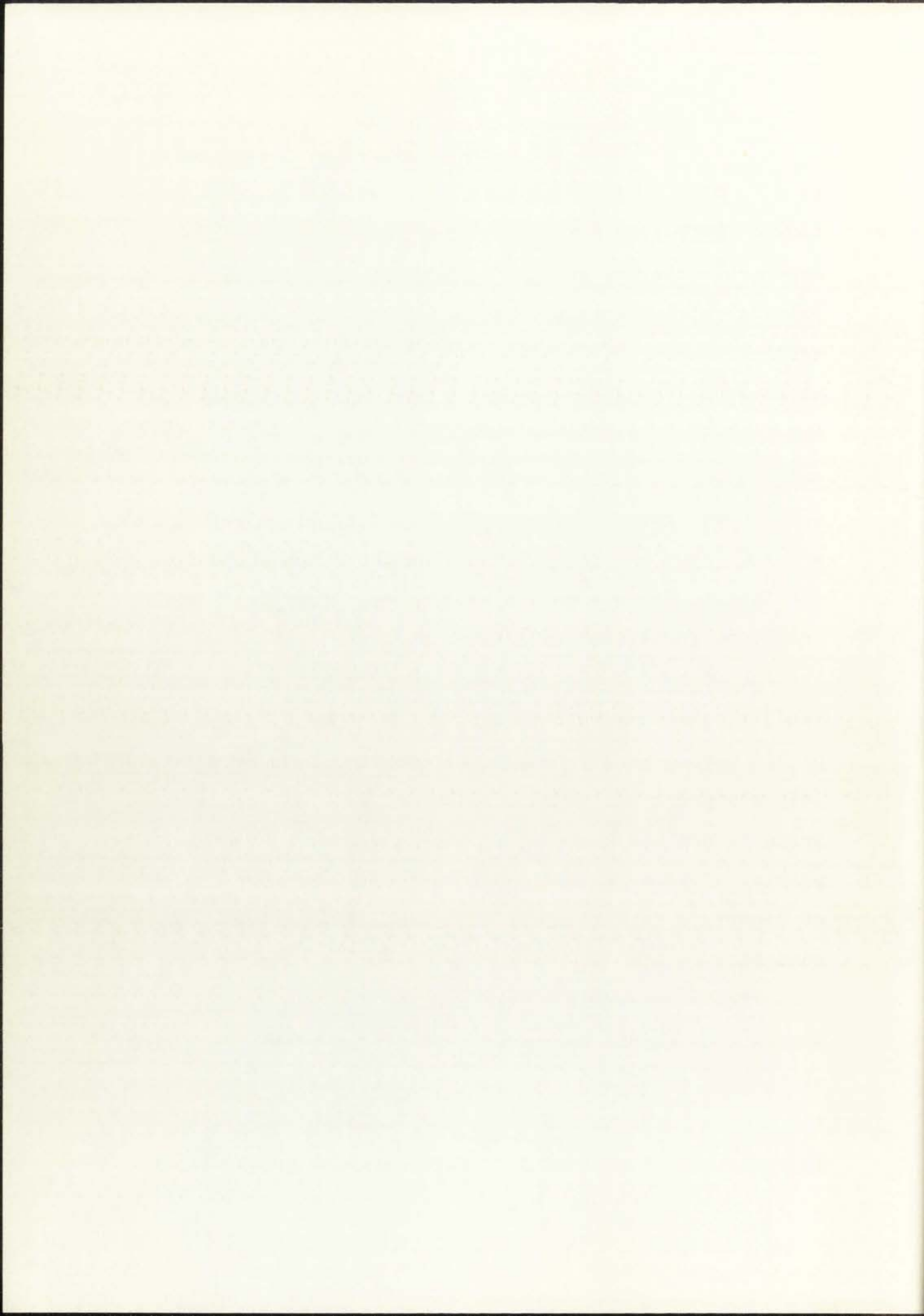
The amalgam of plot not only indicates a coalescence of past and present but implies that there is a communion between the characters of the present and the past. It is man's past, both biological heredity and sociological circumstances, that contribute to his present state of being. Time can be measured in the span of one lifetime or in the span of an entire history. The ontogenic and the phylogenic interpretations of life are two independent yet interdependent phenomena. Just as the novel is structured bi-dimensionally, so too are time and life. The spirit of the first Rodrigo Cambará is seen in the second Rodrigo. The spirit of life incarnate in Ana Terra continues in the soul of Maria Valéria Terra. Life then is more than that which exists in one being. Life is a spirit that is passed on inseparable from time. The individual life is a part of a greater life. The greater life, as expressed by Érico Veríssimo, is the life of the family. The life of the family is comprised of the individual lives of its members. Each member participates in



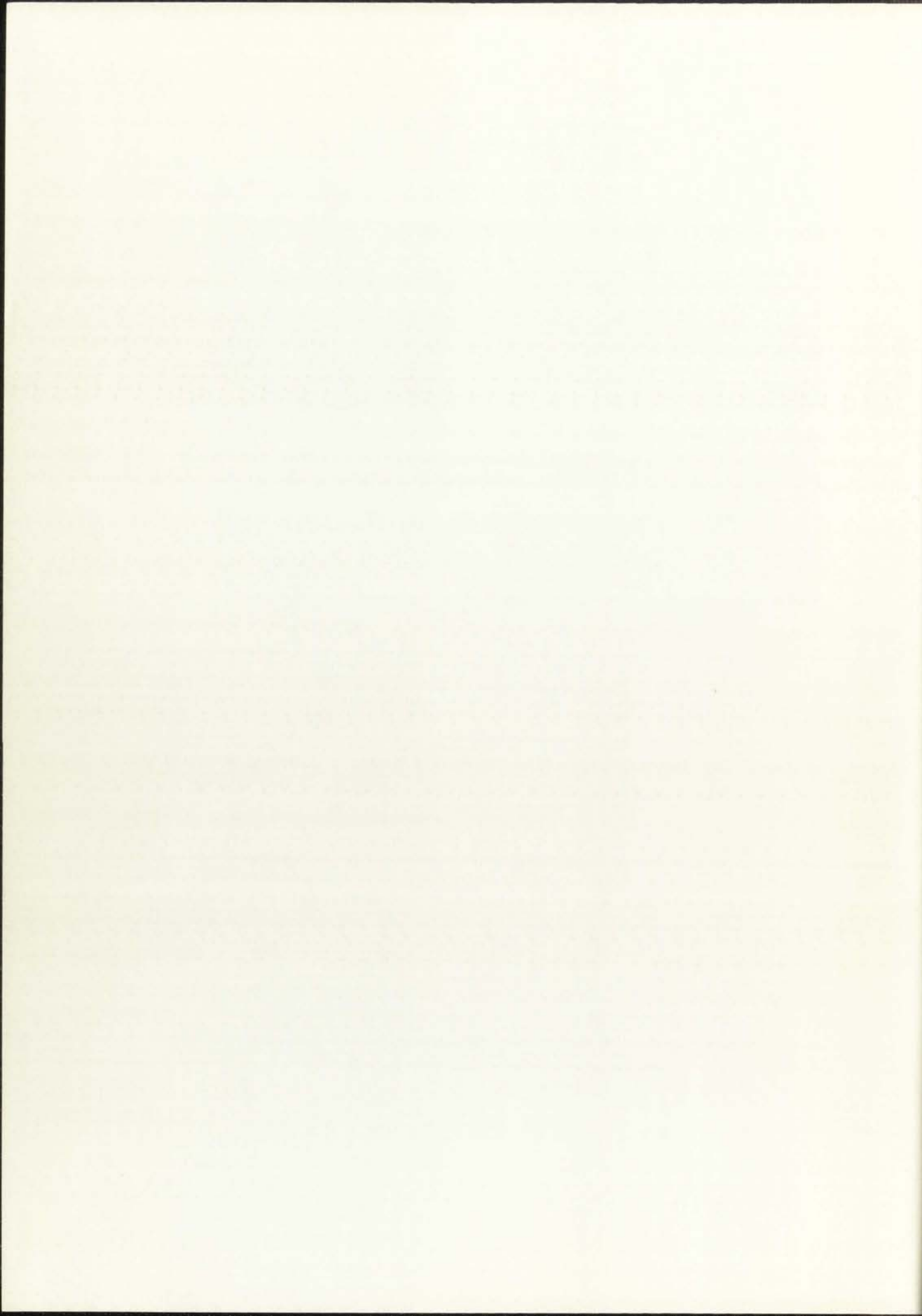
his own span of time but also lives beyond that span as a segment of the greater family history. The characterization of O Tempo e o Vento must be understood through a synchronic conception that allows man to transcend his physical circumstances. The perspective of time as a vertical synchronic simultaneity explains man's inability to transcend his ontogenic life span and participate in the phylogenic dimensions beyond the demarcations of life and death.

When Érico returned to the land of his birth to write O Tempo e o Vento, he went back to the roots of his own family, his own people and his own language. Rather than come forth with an average treatment of commonplace themes, he melded the past and the present into a single reality, the omnipresent now. In his search for the soul of his people, Érico traced the reality of the gaúcho into the past; and as this existence evolved through the years toward the present, it became apparent that the passing of time is irrelevant to reality because the point of departure is ultimately the same: that of the human condition.

The circumstances, the desires and the metaphysical aspirations of the Terras of 1777 differ little from those of the Terras of 1895. Chico Cambará, who rode away with the Azorean girl in the first poetic Interlude, is an integral constituent of Rodrigo Cambará, who dies in 1945.



The re-creation of a Terra or a Cambará is the actual fulfillment of the author himself. O Tempo e o Vento is not separate from Érico Veríssimo for he exists simultaneously with the writing of this novel. The "opus" of a man is his contribution of himself to the ultimate perfection toward which mankind strives. O Tempo e o Vento presents past and present themes simultaneously, and life becomes greater than that which exists in one person or in one moment. Life continues beyond the span of one man, inseparable from time. This is not merely a story of one family of individuals but a transcendental view of the collective family of man.



Notes

¹"Paralelos Luso-Brasileiros: Eça e Erico," in Luso-Brazilian Review, I, 2 (1964), p. 69.

²Linton Lomas Barrett, "Erico Veríssimo's Idea of the Novel: Theory and Practice," in Hispania, XXIV, (1951), p. 31.

³"O Tempo e o Vento," in Província de São Pedro, no. 14 (Porto Alegre: Globo, 1949), p. 150.

⁴"Idea of the Novel," p. 36.

⁵"O Tempo e o Vento: Fim," in Visão, unsigned book review, (July 27, 1962), p. 51.

⁶A Literatura Brasileira, Vol. VI, "O Modernismo," 3rd. ed., (São Paulo: Cultrix, 1969), p. 293.

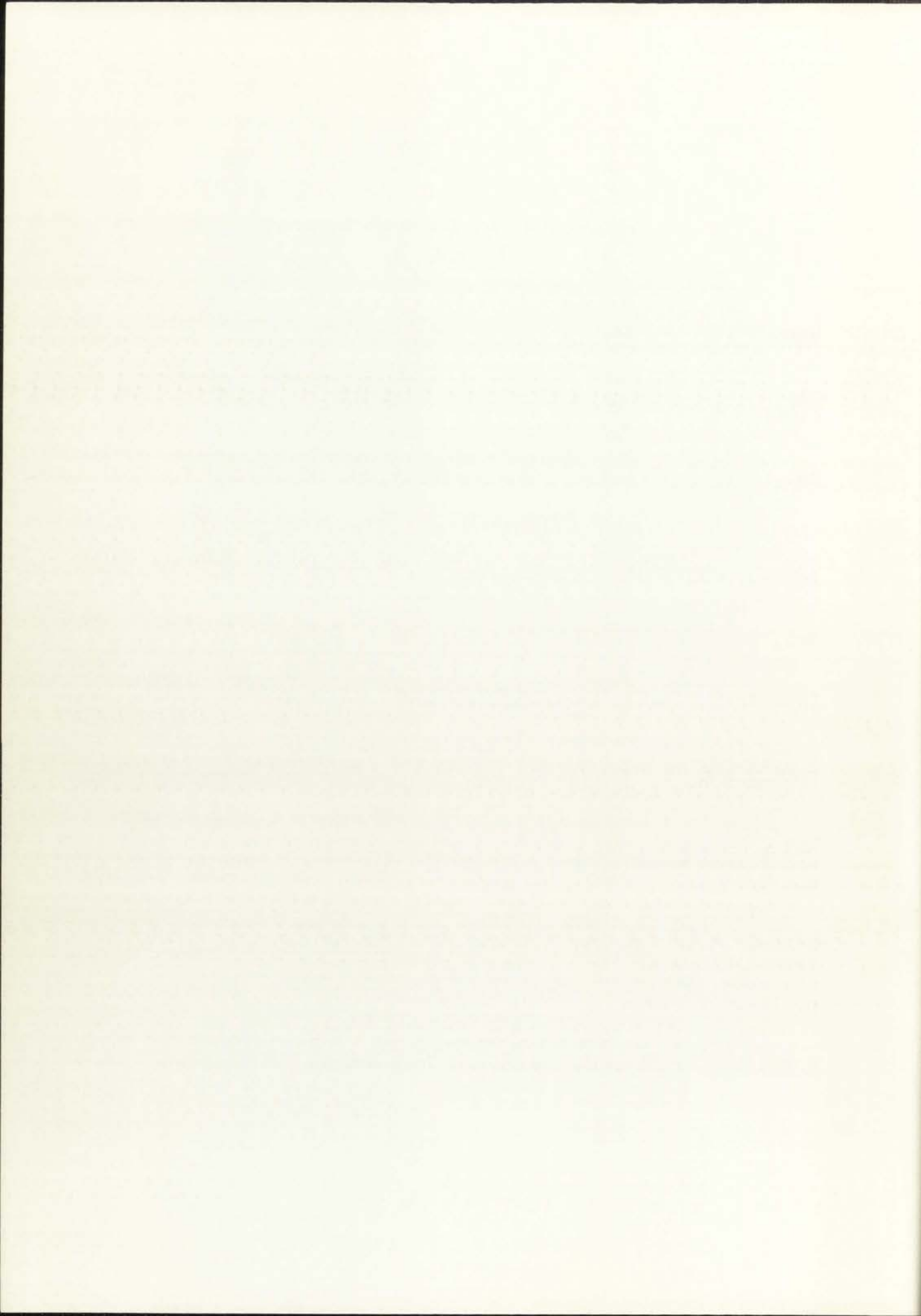
⁷Michael Lane, ed., Introduction to Structuralism, (New York: Basic Books, Inc., 1970), p. 17.

⁸Fredric Jameson, The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism, (Princeton, N. J.: Princeton University Press, 1972), p. 38.

⁹Roland Barthes, "The Structuralist Activity," in The Structuralists from Marx to Lévi-Strauss, ed. Richard and Fernande DeGeorge, (Garden City, N. Y.: Doubleday and Co., Inc., 1972), p. 148.

¹⁰Boris Eichenbaum, "The Theory of the 'Formal Method'," in Russian Formalist Criticism: Four Essays, trans. and intr. Lee T. Lemon and Marion J. Reis, (Lincoln, Neb.: University of Nebraska Press, 1969), p. 116.

¹¹Boris Tomashevsky, "Thematics," in Russian Formalist Criticism, Lemon and Reis, p. 63.



CHAPTER I

SYNCHRONY AS STRUCTURE

Synchronicity is no more baffling or mysterious than the discontinuities of physics. It is only the ingrained belief in the sovereign power of causality that creates intellectual difficulties and makes it appear unthinkable that causeless events exist or could ever occur. But if they do, then we must regard them as creative acts, as the continuous creation of a pattern that exists from all eternity, repeats itself sporadically, and is not derivable from any known antecedents.

--Carl Gustav Jung

O Continente

The structure of O Tempo e o Vento has been treated in a conventional fashion by most of the previous critics. Yet within this structure lies one of the major elements of the novel. The characterization, the plot and particularly the treatment of time cannot be readily perceived without a complete understanding of the structure.

The conformation of the three volumes of O Tempo e o Vento is not the structure of a trilogy. Each of the three volumes does not have its own unity. Volume Two must be preceded by Volume One and Volume One takes on a fuller significance with the reading of Volume Two. The

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The first part of the report deals with the general situation of the country and the progress of the war. It is followed by a detailed account of the military operations in the various theaters of war.

The second part of the report deals with the political situation and the progress of the peace negotiations.

The third part of the report deals with the economic situation and the progress of the reconstruction work.

The fourth part of the report deals with the social situation and the progress of the social reforms.

same relationship exists with Volume Three and the two preceding volumes because all three have a mutual objective, as Diagram A illustrates (See p. 63). The story line and the character development cannot be complete without the structural interrelationship of the three volumes.

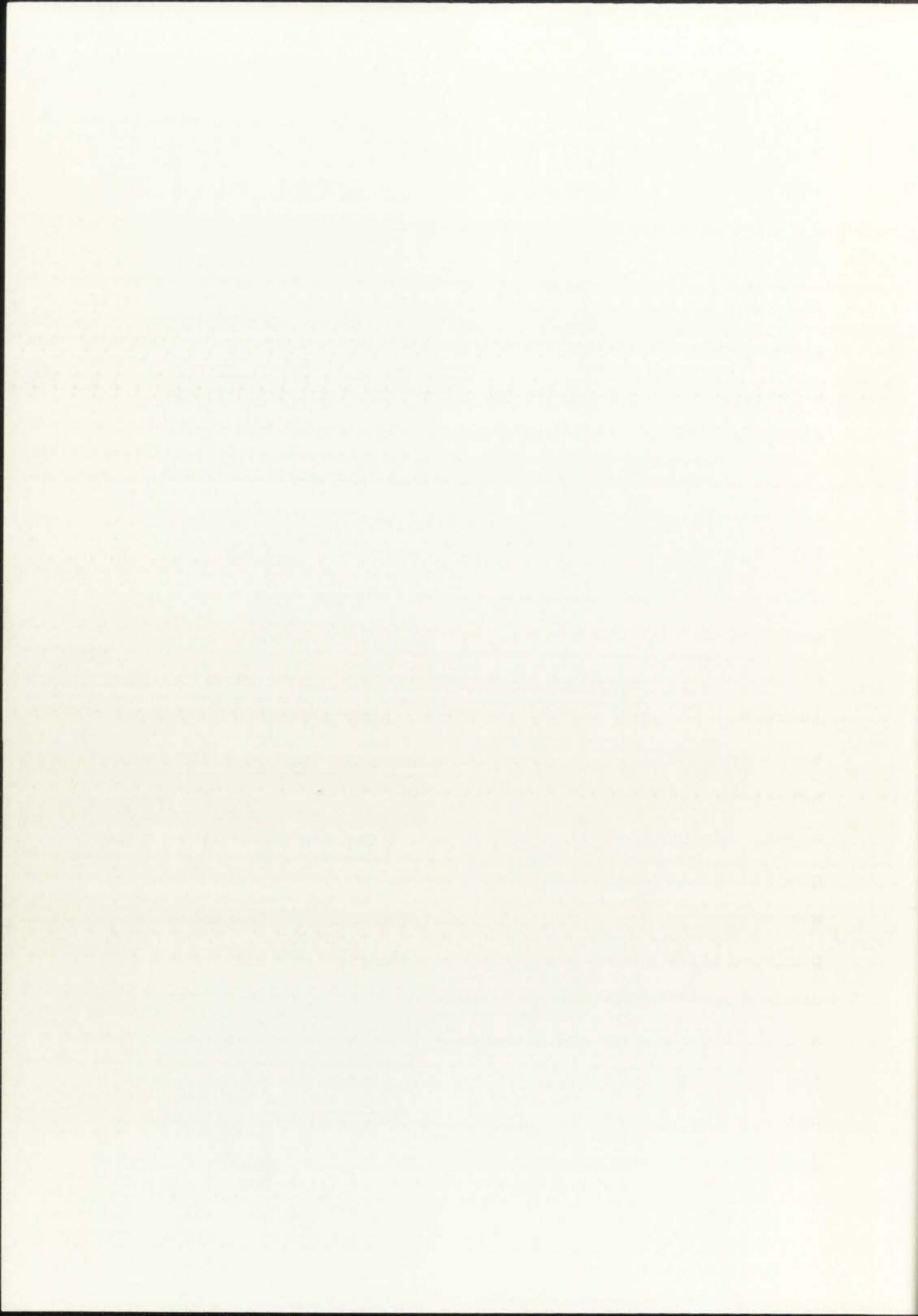
The interrelationship of the characters of the past (Volume One) with those of the present (Volume Three) belie Western man's concept of linear time in which the past and the present are incompatible dimensions. In O Tempo e o Vento the characters and events of the past cannot be disassociated from those of the present. This coalescence of time, of people and of the three volumes is most vividly illustrated by the structure employed by the author. Hence the need is established to begin with a close examination of the way in which the novelist has structured O Tempo e o Vento.

The first volume deals with an earlier chronological age than the second and the second an earlier age than the third. The first volume, entitled "O Continente," deals with the distant past, a past that the author knows only through secondary sources. The second volume, "O Retrato," deals with a more immediate past, the past of the author himself. It deals with people Érico Veríssimo knew about through mutual acquaintances. Because of what the author learned from his older contemporaries he shares a more intimate relationship with the characters of this



volume than with those of the first. The last volume, "O Arquipélago," treats the immediate present of the author's adulthood. The characters are based on and are influenced by people whom Érico knew directly. The historical personages are portrayed faithfully, and the fictional characters perfectly complement them as legitimate creations with psychological depth and verisimilitude rivaling that of the historical characters.

"O Continente" has been called a series of seemingly distinct yet related novellas with poetic Interludes to fill the time gaps that complement the historical circumstances.¹ It has also been called a historical novel, a mural of the people and society of Rio Grande do Sul and has been given a myriad of other deserved yet superficial laurels. "O Continente" is indeed much of the above, but when considered in conjunction with the other volumes and not as an independent work, it takes on far greater dimensions. Considered alone it appears to have the conventional qualities attributed to it. Considered as a part of the whole work it is a far more important and sophisticated piece of literature than critics normally concede. The content of "O Continente" cannot be well understood without a consideration of the succeeding volumes. Taken alone the first volume appears to be an independent novel and has all the superficial qualities of such. Taken in conjunction with the other two volumes it becomes the foundation



on which an entire concept of time and life is founded.

The structure of O Tempo e o Vento is an intricate design carefully worked out by the author to complement the plot and characterization. This can only be appreciated when the novel is considered an essential whole with time as the most important individual element. The historical sections take on secondary importance when the question of time is considered. The reality described in O Tempo e o Vento is not the conventional reality man perceives with his chronological concept of time. The various chapters or novellas of "O Continente" must be regarded from a synchronic rather than a diachronic perspective. One chapter does not follow the other syntagmatically but rather exists in a synchronic relationship to it. "A Fonte" (1745-1756), "Ana Terra" (1777-1811) and "Um Certo Capitão Rodrigo" (1828-1836) should not only be considered linear chronological extensions of one another but concurrent realities as well. These chapters coexist throughout the whole of the novel because the characters of these historical periods will continue to be present in later chapters.

"O Continente" encompasses the past. To understand the past, man must relate from his perspective in the present which is manifested in the instance of discourse. Man's relationship with the instance of discourse and to the referent of discourse is his bond to the essence of



the reality of the past. It is on the basis of language that man's synchronic affinity with time is firmly established.

"O Continente" is prefaced by a passage from Ecclesiastes (1: 4-6):

Uma geração vai, e outra geração vem: porém a terra para sempre permanece. É nasce o sol, e volta ao seu lugar donde nasceu. O vento vai para o sul, e faz o seu giro para o norte; continuamente vai girando o vento, e volta fazendo seus circuitos.

Generations may come and go but the earth abides forever. The wind is an eternally returning natural phenomenon. The wind, equated with the passing of time, is a recurring theme through the entire novel. It is particularly important in the first volume because it is here that Érico establishes the idea of simultaneity in time. A generation may pass away but the earth abides, a generation being a finite element, the earth an infinite one. Just as the wind endures and whirls about continually, so too does time; and just as time is simultaneous, so too is life. Life exists only within the realm of time and these independent yet interdependent phenomena are an equation of man's existence. A generation may pass away but life goes on as Ana Terra passes away but continues to live in her granddaughter, Bibiana. The infinite is comprised of the finite. A generation may pass but the earth abides forever.

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the staff members who have been engaged in the work.

The work done during the year has been very satisfactory and has resulted in a number of important discoveries. The most important of these are the discovery of the new element, the discovery of the new compound, and the discovery of the new process. These discoveries are of great importance and will have a profound effect on the progress of science.

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The importance of space in "O Continente" is vividly illustrated as a generation of time can be conceived only in relation to a spatial dimension. Space is the earth, Rio Grande do Sul, the Sobrado, the fig tree in the center of the square. These comprise the all-important eternal stage upon which the evolution of O Tempo e o Vento will become known.

On a cold winter night, 1895, in Santa Fé, Rio Grande do Sul, a battle ensues at the family home of the Terra-Cambará clan, the Sobrado, inevitably resulting in death. The action begins with man pitted against his own kind, the most common of themes and the most engaging. Once the theme is established and the major characters introduced, including the protagonist of the entire work, Rodrigo Terra Cambará, the action returns to the beginning, "À Fonte." The scene of the action is the same, Rio Grande do Sul. The transition of 150 years is made easily and effortlessly. The silver dagger which the two boys are examining in 1895 is the same knife with which a Basque Jesuit priest contemplated killing his sweetheart's husband in his youth. The theme of both ages coalesces in the same binary opposition: life-death.

Although Érico takes his reader back five generations, the transition is expertly handled and not confusing. This same dagger will be an important leitmotif throughout the various generations of men that carry it. The

reader is aware of this and other leitmotifs that unite the present and the past although he may not yet be aware of the metaphysical importance that time will assume as the novel progresses.

The poetic Interlude that follows "A Fonte," which seems to be the beginning, is the reader's first hint that time is not chronometric. Time does not proceed in a series of successive eras from one given horizontal point to another. This Interlude is obviously not a continuation of either of the two stories already begun since it does not have a title and is printed in italicized letters. The reader feels himself lifted from the two realities that Érico has already presented and is made aware that this section exists on a different plane. The present is an independent time dimension commensurate with the past and the future. These distinct time elements complement and relate to each other but are seemingly independent of each other. The past episodes of O Tempo e o Vento are independent temporal factors related to the present and to each other by the Interludes which are often not set in a particular time or place but are ephemeral captions of historical fact. The transposition from one time dimension to another, as well as the poetic hiatus, was carefully constructed to give the aura of timelessness. Each era had to be smoothly connected to another since a rough transition would destroy the



relationship of the time planes. Érico successfully accomplished this by a series of leitmotifs and a constancy of themes in all eras. This disjunction of the time dimensions is of primary importance to the comprehension of O Tempo e o Vento. Here, then, is a principal objective of the structure employed by Érico Veríssimo. It is employed not simply to tell an interesting story but rather to accentuate his treatment of time and life.

The direct narration of the Interlude tells that the lineage of the Azorean peasant, José Borges, goes back to the fourteenth century and has distinct Flemish antecedents. This historical representation of gaúcho beginnings is prompted to sail to O Continente de São Pedro while, at that very moment, a horseman rides south from the colony of São Vicente. The scene changes from José Borges to Chico Rodrigues as the two converge on Rio Grande do Sul. The land-tilling peasant from the Azores and the rugged compelling Bandeirante come together when the adventurer abducts the peasant's daughter.

The Azorean girl with the grave and quiet telluric qualities of the gaúcho woman is united with the rugged adventurer who is the embodiment of the gaúcho male. The reader is removed from the two existing dimensions of time to a timeless dominion which symbolizes a poetic synthesis of the continuing story of Rio Grande do Sul. This synthesis helps the reader to identify two of the

characters with whom he will coexist for the next two thousand pages. There are essentially only four people who figure prominently in the entire two hundred years covered in O Tempo e o Vento. There is a Cambará, a male and a female Terra and a Caré. These collective personalities are a composite of all the individual members of their respective families: a further manifestation of the finite constituting the infinite.

The poeticizing of the two original characters intertwines the character development and the structure. It was not until Chico Rodrigues came to know the Azorean girl named Terra that he took his own name, Cambará.² These obviously telluric names indicate their value as generic and not individual characters. Just as the finite composes the infinite in the excerpt from Ecclesiastes, so too will the numerous individuals or finite characters compose the infinite life span represented by the four personages.

In the fourth chapter the plot returns to the original story line with the continuing battle at the Sobrado. It opens with the leitmotif of the silver dagger which immediately unites the reader to the time, place and atmosphere of another epoch. The use of such an obvious technique is laudable for its extreme simplicity. The reader realizes that he is now being asked to transcend his own linear concept of time, and a simple material object

that will appear throughout the entirety of the book allows him to be more easily transported from one time dimension to another.

The reader is also aware that this serialized form of unfolding the plot maintains the main line of action³ while flashbacks and remembrances of the past intervene in the interim. The six sections entitled "O Sobrado" constitute the main story line although they total only seventy-eight of "O Continente's" 670 pages. This main line of action is constantly interrupted for retrogressions in time. A flashback from the first "O Sobrado" to "A Fonte" was followed by a timeless Interlude that brought the reader back to "O Sobrado-II." This process will be repeated throughout the whole of the first volume with the flashbacks coming closer chronologically to the action of 1895.⁴ The seventy-eight pages of the "O Sobrado" series constitute the main story line which will be continued into the next two volumes in diachronic fashion. The 590 pages of other time dimensions are merely subplots which give a deeper insight into the actions of people represented in the chapters of "O Sobrado." The characters of previous eras are pasteboard figures with no life or credibility of their own. Yet in "Sobrado-IV" the psychological development of these people is beginning, and "O Continente" cannot end at this point since these characters, who have merely been introduced, must now play out their lives.

Each flashback gives a deeper insight into another of the characters that is participating in the battle at the Sobrado.

Another smooth transition is made backward from 1895 to 1777 with the phrase uttered by Bibiana Terra: "Noite de vento, noite dos mortos." (I, 72)⁵ This is an adage heard from her grandmother, Ana Terra. The chapter entitled "Ana Terra" opens with the sentence, "Sempre que me acontece alguma coisa importante está ventando--costumava dizer Ana Terra." (I, 73) This marks a perfect transition in time. The sameness of the character and the sameness of space (territoriality) gives the sense of unity a novel needs while making a transition from one time dimension to another. It is with this same leitmotif of the wind that eighty-five pages later the reader is brought from this past dimension. The last phrase of the story returns us to the point at which it began. "Era por isso que muito mais tarde, sendo já mulher feita, Bibiana ouvia a avó dizer quando ventava: 'Noite de vento, noite dos mortos . . .'" (I, 152) This perfect juxtaposition of the element of time coalesces one temporal element in linear fashion to the next, transposing the reader from one plane to another and back again. The ending of the chapter is synchronically related to its own beginning. The atemporal relationship manifested implies that the essence of life continues beyond the limits of the individual's time span.



Following "Ana Terra" is the inevitable poetic Interlude. The narrator now develops another stock character of Rio Grande do Sul. The Caré (male or female) is representative of the main characters, largely overlooked by most critics, perhaps as not being typical of Rio Grande do Sul or perhaps as being all too typical. The Caré family is the antithesis of the Terra-Cambará lineage but no less an essential component of gaúcho society. In this Interlude, Rodrigo Cambará, obviously of the strain of Chico Rodrigues Cambará, and Pedro Caré join in war. Tenente Rodrigo is promoted for his exploits in battle, and Pedro is grateful that he lost only one arm in lieu of any further recognition in the same battle.

War is a recurring theme. Pedro Terra goes to war in 1811. The timeless Interlude has Tenente Rodrigo and Pedro Caré at war. The "Sobrado" series is a continuing battle. The reader needs little help to make the transition from one era of Rio Grande do Sul to another. The same story, the same people are in each era. There seems to be little difference except time. At the end of "O Sobrado-III" there is a reference to Capitão Rodrigo who in the succeeding chapter rides into Santa Fé in 1828. The characters and the location are the same. The only change perceived by the reader is the date. Yet this change in time has not been from one time span to another. There is a continuation to time. The chapter "Ana Terra"



ended with Pedro Terra going off to the war of 1811, and then the chapter "Um Certo Capitão Rodrigo" begins with a conversation that goes back to the war of 1811. The war of the timeless Interlude in which Tenente Rodrigo and Pedro Caré first appear is fused with the next chapter that begins in 1828 by a reference to that same war of 1811. The relationship of the historical referent, the war of 1811, to the end of "Ana Terra" and the beginning of "Um Certo Capitão Rodrigo" is yet another indication of the atemporal synchronic perspective of O Tempo e o Vento. The space, the themes, the characters of 1811 are those which we are seeing simultaneously in 1895 and in 1828. Diagram B illustrates that along with the horizontal movement of time in 1895, there is a corresponding vertical movement of the past eras with respect to the present. These individual time blocks have not preceded the present but have a synchronic relationship to it. The present cannot be considered without an associative affiliation as well as a chronological dependency on the past.

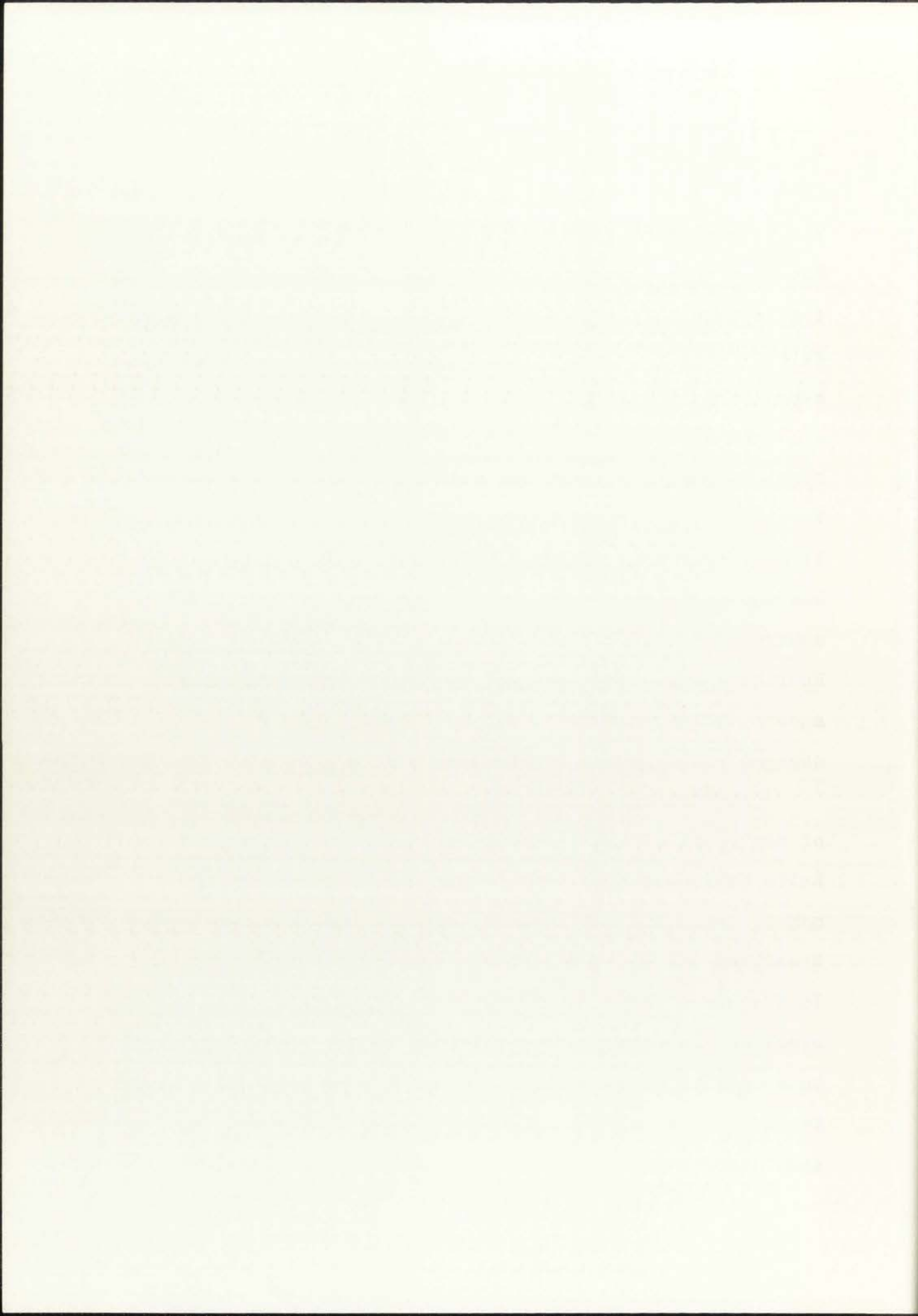
In "Um Certo Capitão Rodrigo" the leitmotif of territoriality is manifest. The fig tree in the center of the square becomes the focal point of the action. Around this fig tree, a symbol of static spatiality, the entire story of O Tempo e o Vento will unfold. Capitão Rodrigo lived and died around this tree in the seven short years that we knew him in Santa Fé, and the Cambará male

The first part of the paper discusses the general theory of the...
the second part...
the third part...
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the fifth part...
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the seventeenth part...
the eighteenth part...
the nineteenth part...
the twentieth part...

will continue to live and die around this fig tree for the next 110 years. Each succeeding generation of Cambarás is a continuation and elaboration of this one original character. The chapter on Capitão Rodrigo ends with the narrator telling us that "Afiml de contas para ela [Bibiana] o marido estava e estaria sempre vivo. Homens como êle não morriam nunca." (I, 309)

At first glance this appears to be Bibiana's personal consolation, that she will carry him in her heart forever. Yet the growing awareness of the continuity of life is ever more apparent. The battle in which Capitão Rodrigo died took place against the Amaral family in the square of Santa Fé. The defense of the Sobrado by Capitão Rodrigo's grandson, Licurgo, is occurring in the same square and against the same adversary. The date has changed but life and people have not.

The following Interlude (I, 310) is a poetic analysis of ten years of the Farroupilha War. This tactic liberated Érico Veríssimo from chronicling a repetitive series of names, dates and battles that are all too familiar to the Brazilian and would be extremely boring to the foreigner. In his quest for a flawless construction Érico does not overlook the ultimate objective of this first volume and this section narrated by D. Picucha Terra Fagundes. She tells us that her husband died in war, that her seven sons died in war and that she has seven grandsons. The



repetitive historical pattern of Rio Grande do Sul is vividly poeticized from the point of view of one of the four major characters. D. Picucha Terra Fagundes is another manifestation of the female Terra. Years pass but the historical pattern continues; life is the same in each era.

With the chapter "A Teiniaguá" there is a marked difference in the structure and style employed by the author. The narrative techniques used in the early chapters clearly reflect the presence of the author. The narrator tells the reader what he should know about the circumstances and the character in question. In the words of the author himself, this is necessary owing to the incapability of the characters of such an early age to express sentiments that a twentieth-century reader would appreciate.⁶ Consequently, the early pages of the book are written in a straightforward fashion which is fully commensurate with the characters and the story.

The sophistication of the characters evolves along with the techniques of the author. The characters begin narrating events and revealing traits seen by one another as well as showing us by their actions that they are trying to pry loose from the dictatorship of the author. What began as stock characters of Rio Grande do Sul are now slowly showing signs of psychological development.

"A Teiniaguá" begins with a summary of the events that have transpired since 1835 by means of the printing press that produces the Almanaque de Santa Fé in January of 1853. Family backgrounds and interests are detailed and new characters are introduced, namely the Sobrado. The reader has seen the Sobrado in 1895, but now the home that is the central focal point of the Cambará-Terra family takes on personal qualities that will be augmented in later chapters. The pace of the story slows somewhat as the emphasis begins to shift from one based on the action to one based on the characters. Bolívar is an introspective, quiet man quite unlike his father, Capitão Rodrigo. Luzia Silva is a sophisticated, Rio-educated woman, the likes of which had rarely been seen in this interior of Brazil. The complexity of the characters centers around their preoccupations with life and death. The action is no longer external but moves to a more subtle plane. The conflict between the characters is becoming more important as evidenced in the inner conflicts of both Bolívar and Luzia, the external conflicts between Bibiana and Luzia, the death of Bolívar's friend, Severino, the unhappy marriage of Bolívar and Luzia, the story of Aquinaldo Silva and the birth of the Sobrado.

With these subtle sophistications comes a more complex manner of narration. Érico moves from his position as editorial author and allows the people involved to put

forth their points of view. Narration becomes subjective as we see the characters through the eyes of their contemporaries rather than from an intruding author who assures us of the attitude of a given person. The most obvious narrator of this type is Dr. Winter, a German immigrant who views life in Rio Grande do Sul as an innocent bystander. Close enough to be included he still, as a foreigner, is not considered a meddler. Unbound by the social mores of the land, accepted by his peers, his education and exceptionally perceptive insight into the people of Rio Grande make him a good informant and a reliable narrator.

The story of this chapter is the first that cannot be isolated and treated as a separate novella. Bolívar dies in battle, as should all Cambarás, but we do not see the final developments of the other subplots: the conflict between Luzia and Bibiana, the passion that drives Bibiana to re-acquire the house and Luzia's haunted fascination with death.

The following Interlude (I, 460) deals again with a Caré and his relationship to society as seen in war and peace. War is the vehicle for the development of this character. Without war he is nothing. It is only in war that a Caré can be immortalized. The battle still surrounds the Sobrado. Past (but simultaneous) eras are filled with their own wars. But, then, why should all



these wars be separated? War may take place among men on the field of battle or between people on a personal basis. The theme is constant. When men are not fighting wars they are discussing them. The transition from age to age has been simplified, simplified for the author and simplified for the reader. The work that has been touted as being representative of the gaúcho culture appears to be no more than a series of wars. The Paraguayan War (1865-1870) is just drawing to a close in the chapter entitled "A Guerra" while the other war, the one between Luzia and Bibiana, left unresolved in "A Teiniaguá," continues within the Sobrado in all its intensity.

The next Interlude (I, 655) is removed from the events of the novel and informs the reader of the technological advances being made in the world at large. The advances viewed through the eyes of Fandango, a character we will later come to know and one we have already seen in the Sobrado of 1895, are considered travesties of man's traditional way of life. The backland gaúcho has no way of knowing or really caring about modernity, so this structural technique serves to keep the reader abreast of the times as he is somewhat more sophisticated than the rudimentarily educated gaúcho. These factors also give the reader a needed sense of unity as the years pass. They give him the sense of passing time contrasted with the apparent suspension of time manifest in the personal

conflicts of this novel. The years covered are so vast that these literary devices are necessary for the reader to maintain his equilibrium.

The youth of Licurgo and the politicizing of the Cambará family are related in "Ismália Caré." Licurgo goes against the ignorant but romantic aversion of his forefathers to the government and accepts political responsibility.

The last Interlude of "O Continente" fills the time space from 1884 to 1895 and returns the reader to the battle of the Sobrado. The converging lines of present and past action seem to meet. For those who consider this volume a novel in its own right, they do meet. For those who view the three volumes as one, the past has been no more than the development of the present generation who will continue the story introduced in the seventy-eight pages of "O Sobrado."

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O Retrato

The structure of Volume Two, "O Retrato," differs substantially from that of Volume One. The publication date came only two years after the first, yet apparently "O Retrato" was not a sequel to "O Continente." The style, structure, thematic elements and objective seem to be totally distinct. The style is far more personal than that of the first volume, and the structure differs in that there is not the constant transposition from one time dimension to another. The salient difference, however, is that "O Retrato" no longer deals exclusively with a historical Rio Grande do Sul.

"O Retrato" begins with a plane flying above Santa Fé, and this modern ambience immediately disinvolves the reader from the spiritual continuation of "O Continente," which terminated in the nineteenth century. No longer is the action structured extensively nor is the story fast-moving. "O Retrato" continues the same structural pattern of "O Continente" but with a changing perspective of the role of the characters: the author begins a psychological penetration into the characters. Conflict is no longer in the action but in the people. There is a single most important crisis point around which all the characters of



this novel evolve: the imminent death from a cardiac arrest of Rodrigo Terra Cambará in 1945. Everything and everyone is secondary to this central focal point. Structural parity with "O Continente" is maintained by the two major chapter divisions which describe the past of Rodrigo Cambará and illustrate the development of events in Santa Fé as they relate to him. The editorial author no longer tells us objectively what the circumstances are, but the characters themselves tell us and show us their own present personal viewpoints based on their past petty prejudices and subjective opinions.

Given the distinct perspective of the volume, it becomes necessary for the author to utilize different narrative techniques from Volume One. "O Continente" gives us the background and history of the forming of the state of Rio Grande do Sul and the Terra-Cambará family through 592 pages of flashbacks. It also gives us a precursory introduction to the family, which we now see in 1945, in its seventy-eight pages of "O Sobrado." Volume Two is a hiatus in the development of the time-life simultaneity to concentrate on the psychological maturing of one man, one life. We have seen this individual in the first volume, but he did not become more than a stock character with whom any gaúcho male could identify. The stock gaúcho male of "O Continente" now becomes a well-rounded literary character. Thus the necessity of a

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business and for the protection of the interests of all parties involved. The document then goes on to describe the various methods and techniques used to collect and analyze data, highlighting the need for consistency and reliability in the information gathered. It also discusses the challenges associated with data collection and analysis, such as the need for specialized equipment and the potential for human error. The document concludes by emphasizing the importance of ongoing monitoring and evaluation of the data collection process, and the need for flexibility in the face of changing circumstances.

different novelistic technique to allow the reader to know this man better as well as to inform him unobstrusively that the objective of Volume Two is far more complex than the first.

The different approach, however, is intimately related and complementary to the structures of Volumes One and Three as illustrated in Diagram A. The first and third volumes appear to be related, but without the second volume there would be thematic and stylistic elements that would appear completely incongruous.

"O Retrato" differs from "O Continente" in its temporal inception by using the actual present of 1945 rather than the historical present of 1895 as its point of inauguration. The very title is an indication of the different perspectives of the two volumes. The first followed a neat pattern of time dimensions from 1895 into the past. The second begins in the present but, like Volume One, also involves the past. 1945 is an abrupt change for the reader who has become comfortably situated in the past. The reader was easily making the transitions in time from 1895 to the more remote past and was clearly aware of the objective of the imminent time-blending illustrated by the converging lines of Diagram B. The reader is abruptly wrested from this repetitive pattern to be thrust into the twentieth century.

"O Retrato" opens with an exceedingly subjective discussion of Rodrigo by the mexeriqueiro Cuca Lopes and the leading citizens of Santa Fé. The reader is not wholly disoriented, however, as the major leitmotifs link him to the past and there is no change in space. Although not prepared for an abrupt forward movement in time, the reader quickly becomes aware that he is being subjected to yet another experience involving the most important element of the work: time. The reader is not left on his own to decipher the links between 1895 and 1945. Many references to the dead make the obvious connections. The plot is being developed without reference to exact chronology, but the reader delays little in realizing that he is living a story that is developing on three simultaneous levels of time. A reference by José Lírio (Liroca) to the events of 1895 and the saying "Mundo velho sem porteira!" (II, 43) unites us to the events of that year and leads us to believe that it is not merely an allusion to the past but to a related moment that continues to exist. In Volume One we see 1895 as a developing element which continues on its own time dimension in spite of lapses to the past. The shift to 1945 also maintains the progression of the era of 1895. Liroca goes on to say

Me lembro como se a coisa tivesse acontecido ontem --prosseguiu, com a voz apagada--Foi numa noite de São João e D. Alice estava pra ter uma criança, a coitada, que Deus a tenha. Fiquei ali na torre de olho vivo, bombeando o quintal do Sobrado, e de

repente vi um vulto se mexendo devagarinho . . .
(II, 44)

The reader is momentarily transported from 1945 to 1895. The battle for the Sobrado goes on. This eternal moment for Liroca becomes an eternal moment for the reader. The past and present are occurring atemporally just as the two pasts of Volume One occurred simultaneously. Liroca has a structural function rather than a fictional one at this point. This is further corroborated when the chapter entitled "Chantecler" flashes back to December 20, 1909. Liroca recalls the day that Dr. Rodrigo came back to Santa Fé from Porto Alegre, where he had just received his medical diploma. Liroca wanted to be the first to greet the recently graduated doctor and rode out to meet the train at a water stop some miles outside the town. As Liroca muses this eternal moment, we are transported to that very moment which is existing concurrently in time. The author is transferring the now accustomed reader to a point in time in the past from the present. We are more intimately involved now as the author has removed us from our snug present. We cannot look upon this transfer as a transition others are making in eras removed from our own reality. We are being taken out of our reality and transferred to an unfamiliar age. It cannot be considered a historical age since we look at a historical age from the vantage point of our own tangible present.



We have been thrust into a past which is a new reality to us. We are made to realize that our relationship with time is not so secure as we had assumed. The reader is now aware that the element of time may be more complex and less hypothetical than he had previously thought.

The perfect novelistic technique in making easy transitions between two ages is in part responsible for the readers' uncomfortable feeling that this may not be as fictitious as he had assumed. In H. G. Wells's The Time Machine, the author asked the reader to accept his machine as a ploy for the sake of fiction. Érico Veríssimo does no such thing. He does not expect the reader to accept certain given propositions for the sake of a hypothetical situation. Rather he narrates an interesting story which envelops the reader and transports him into various time dimensions through means of perfect stylistic and structural transitions based on the reader's relationship to the written word. This is done so subtly that the reader finds himself accepting the veracity of the reality in which time dimensions are not chronological but synchronous.

"Chantecler," the title of the past time dimension to which the reader has been transferred, gives us an obvious clue as to what the central story line will be. We know that it deals with Rodrigo Terra Cambará who returns triumphant from Porto Alegre to be received by

virtually everyone in town. He sets about the tasks of marrying, setting up his medical practice and involving himself in politics.

The author has now narrowed the focus of the reader to one man in one interior city of Rio Grande do Sul. This narrowness of vision presents a myriad of problems for the author. Érico had to remain aware of the larger context of society and the changes being wrought in other communities and countries which were directly influencing the personal habits and attitudes of this spatially isolated community. To deal with these problems Érico utilized the quest for culture that Rodrigo pursued throughout his life. His love of music, fine wines and gourmet foods as well as his personal obsession to visit Paris, for him the cultural capital of the world, played an important structural role. Rodrigo's obsession with culture was genuine and an integral part of his psychological make-up but it also served the technical function of advising the reader of the social changes and historical events around the world. Rodrigo's subscription to L'Illustration and the many allusions to movies and movie stars as well as an entire chapter devoted to a discussion of the current and past movies, comparing the various national film industries to one another, keep the reader informed of the cultural and political events of the day. Another novelistic method of keeping the reader informed

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of the changing styles of dress, behavior and social customs, is the inclusion of the yearly Reveillon⁷ at which the high society of Santa Fé parade ostentatiously to show their latest material and cultural acquisitions.

"Chantecler" proceeds with Rodrigo's image growing ever larger both to others and to himself. This chapter ends on a positive note with Rodrigo holding his penache high, and there is little doubt that he likens himself to the cock of Rostand's Chantecler. He feels that he is the center of everyone's attention and the sun not only rises and sets on him but depends on him to do so. Rodrigo is convinced that only he can pull his backcountry community into the twentieth century. His knowledge of medicine and his active interest in politics place him in the self-appointed historical role of bringing modernity to Santa Fé. Rodrigo has become synonymous with the development of O Tempo e o Vento. The story is focused to such a degree on this one character that it is difficult if not impossible to separate the character from a discussion of structure.

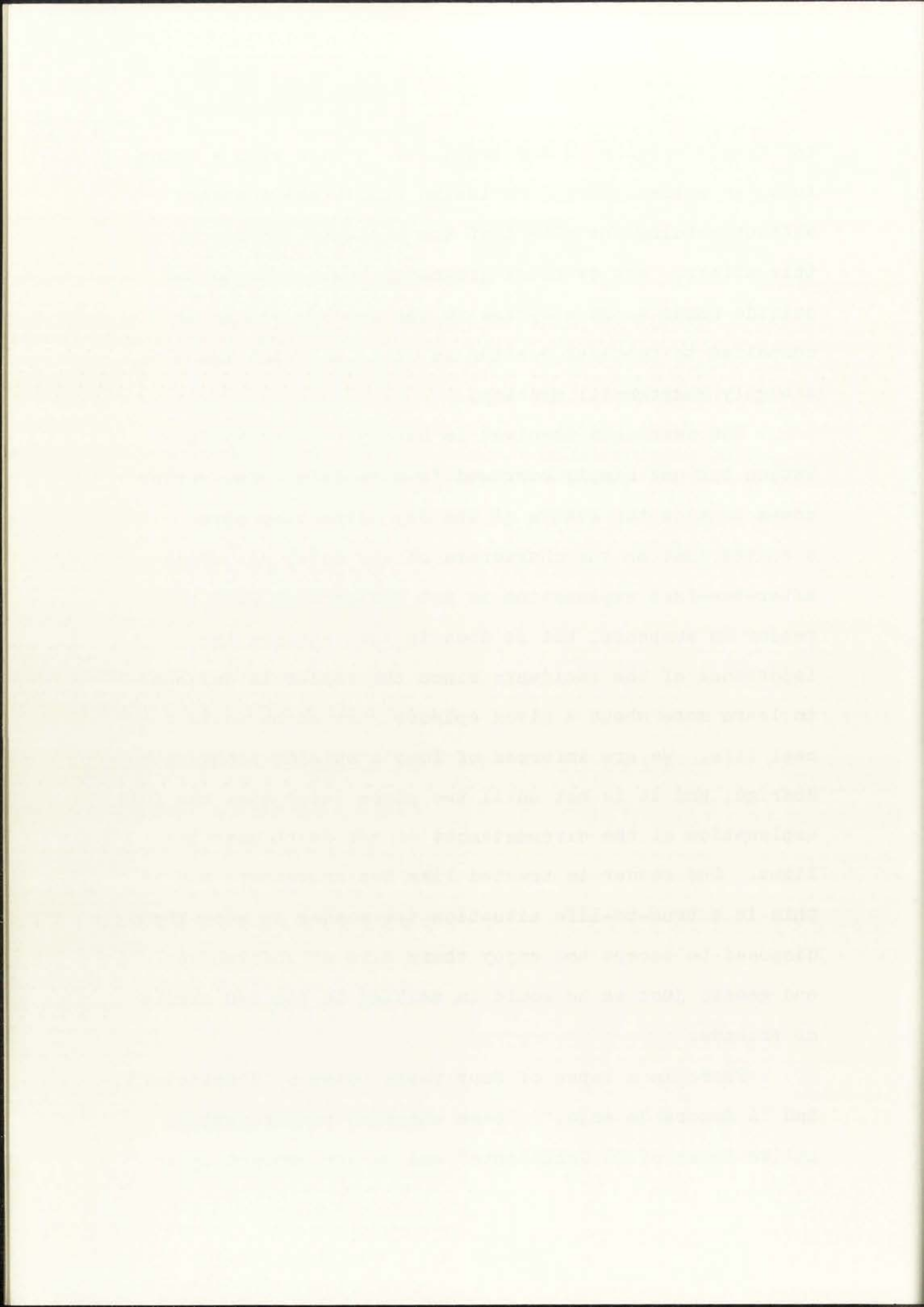
Any allusion to Rostand's Chantecler is obviously intentional. There is an air of imminent tragedy woven into the story. The first carefully laid clue is planted by the priest of Santa Fé who counsels Rodrigo that his life will not continue to be a rosary of triumph or a rose-strewn path. (II, 493) On the following page begins



the tragic episode of Rodrigo's love affair with a young Austrian maiden. Érico Veríssimo builds the suspense without ruining the effect of the ultimate outcome of this affair. Her eventual pregnancy that leads to her suicide comes as no surprise to the reader, yet he is compelled to continue reading as if he were intrigued by a highly suspenseful mystery.

The technique involved is hardly a literary innovation but one simply borrowed from reality. The reader comes to know the events of the day after they have occurred just as the characters of the novel do. This after-the-fact explanation is not designed to keep the reader in suspense, but it does in fact enhance the importance of the incidents since the reader is anxious to learn more about a given episode just as he would in real life. We are informed of Toni's suicide along with Rodrigo, and it is not until two pages later that the full explanation of the circumstances of her death come to light. The reader is treated like the characters and as this is a true-to-life situation the reader is more than disposed to accept and enjoy these bits of information and gossip just as he would in talking to his own circle of friends.

There is a lapse of four years between "Chantecler" and "A Sombra do Anjo." These chapters are sequential unlike those of "O Continente" and we are brought up to



date through a series of conversations and recollections by the characters to give us an idea of the chronology we missed. This also plays the important role of informing the reader that the chronology as such is not important but that he is pampered by the author since the reader is a creature dependent on a chronology to maintain his security in time. There is a narrative flashback (II, 478) to inform the reader of the events that have occurred in Santa Fé over the past four years such as changes of government figures and new political factions. We have not only skipped these episodes chronologically but have been concentrating so intently on Rodrigo's personal life that the reader is totally unaware and even uninterested in what has been happening about town. Nonetheless, in spite of the reader's casual attitude toward the local circumstances, Érico realizes that he must be kept informed so that he may better appreciate the development of the central character. No man lives outside his circumstances,⁸ and it is for this reason that the author carefully and skillfully keeps the reader informed of the events that surround the personal drama that is the main story line.

Érico is fully aware that the reader most probably is not secure existing in the synchronic time dimensions of the novel and thus extends the courtesy of allowing him to grasp a chronology. In spite of this simple courtesy, Érico cautions the reader not to rely solely on

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his own diachronic concept of time by making a reference to a past action that has not yet occurred in the course of the novel. (II, 607) An allusion to a particular evening of 1923 from the vantage point of 1945 seems perfectly acceptable but the reader is uncomfortably aware that this episode is still in the future and will only be unveiled in the final volume. Érico's use of prophecy is significant in that it redoubles everything that will happen. This is a confirmation of speech itself because everything that is told in advance actually transpires.⁹

In "Chantecler" Érico halts the forward movement of the chronology to interject into the 1909 present an episode out of the past. As Rodrigo returns from Porto Alegre on the train, he "avistou em cima duma coxilha os muros brancos do cemitério, e seu pensamento levou-o de volta a uma noite terrível, à mais viva recordação de sua infância." (II, 55) Following this final sentence Érico begins a new section with "As DEZ HORAS daquela noite de dezembro de 1899 . . ." (II, 56), and he goes on to narrate the Tom Sawyerish episode of the two brothers stealing candles from the cemetery. The following section begins with "Era pela frente dêsse mesmo cemitério que agora passava apitando o trem que naquela tarde de dezembro de 1909 trazia de volta a Santa Fé o Dr. Rodrigo Terra Cambará." (II, 68) This eleven-page suspension of time discussed the occurrences of an entire evening in the split second that Rodrigo

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viewed the cemetery for the first time on his return. The mind is capable of reliving entire days or hours in a split second, but the novelist does not have the same liberty as he is restricted by the bounds of syntactic expression. Nevertheless, Érico effectively halted the forward action of the novel to insert an entire evening instantaneously. We have witnessed eternal moments that will continue to develop throughout the course of the novel. Just as the moment becomes eternal, so too can an eternity be funneled inversely into a moment. The apparent contradiction evident in finite and infinite or eternal and temporal is successfully dealt with by the author. The binary oppositions of the infinite and the finite, the temporal and the eternal coalesce the various dimensions of time to manifest once again the very essence of O Tempo e o Vento.

O Arquipélago

The structures of the first two volumes differ somewhat owing to the different focus of each one. The original volume dealt with a myriad of characters set in a mural-like background of historical Brazil. The second volume concentrates on one character and expresses less concern with the historical circumstances. More emphasis is placed on character development than on the extensive development of action and plot stressed in Volume One.

"O Arquipélago" reverts to the structure of "O Continente." The characters, the plot and the structure of Volume Three are the most sophisticated of the three volumes. The characters and plot are dealt with on various dimensions of time, yet the reader is now completely atuned to these simultaneous time planes. The fact that they are out of chronology and perhaps beyond the grasp of man does not invalidate the fact that the characters, the plot and time perfectly complement each other to create an authentic reality.

It should be noted that a return to the structure of Volume One is not a return to an emphasis on the extensive plot. People retain their central role as in Volume Two. Rodrigo Cambará is still the protagonist, but we now turn

from an almost exclusive study of the man to the characters around him. The reader becomes slowly aware that the members of the Cambará clan are not so closely knit as he has been led to believe. Despite differences of opinion the family always remained the central unit. The reader is now cognizant of conflicts stemming from personal matters and political opinions. For the first time individual interests are separating the members of this family. Herein lies the crux of "O Arquipélago." O Tempo e o Vento has gone from the historical perspective of the first volume to the personal attitude of the second and now to the third in which the reader, being aware of the personal and historical circumstances of the family, is better able to understand the forces behind the separation of a close-knit family.

The entire family has returned from Rio de Janeiro after the fall of Getúlio Vargas with whom Rodrigo had linked his political fortunes. The precipitous return to the Sobrado after an absence of thirteen years was prompted not only by the political misfortune of Getúlio but also by the heart attack which Rodrigo suffered. Volume Three opens with Rodrigo suffering a relapse of his heart condition.¹⁰ The heart attack creates a sense of urgency, of imminent danger, a fear of the unknown. This aura of immediacy, of the all-important present, makes the character's reflections on life more relevant and



extremely intense. The man who so dearly loved life and lived it to the fullest has reached the end of his existence. Without mentioning time, Érico has completely engrossed the reader in this preoccupation.

Floriano is the principal character in this first "Reunião de Família," but he does not diminish the stature of his father as the protagonist of the entire novel. On the contrary, it is his relationship with his father that gives ultimate credibility to these literary personages. After having been introduced to the individual personalities and told of the interpersonal conflicts that exist among them, the reader knows that he will be delivered to a previous time dimension and brought up to date. The reader is quite prepared for this and the first "Caderno de Pautas Simples" (analogous to the poetic Interludes of "O Continente") is readily accepted as a vehicle of transmission from one time dimension to another. The references to the past in the first chapter also did not escape the reader's attention. The reference, for example, to that "remota e trágica noite de Ano Bom . . ." (III, 6) was an indication of a past occurrence that is still in the future of the reader. This particular technique of breaking the chronology with prophecies will be employed with greater frequency than in previous volumes to establish the author's convictions of time outside the horizontal concepts commonly held in the West.

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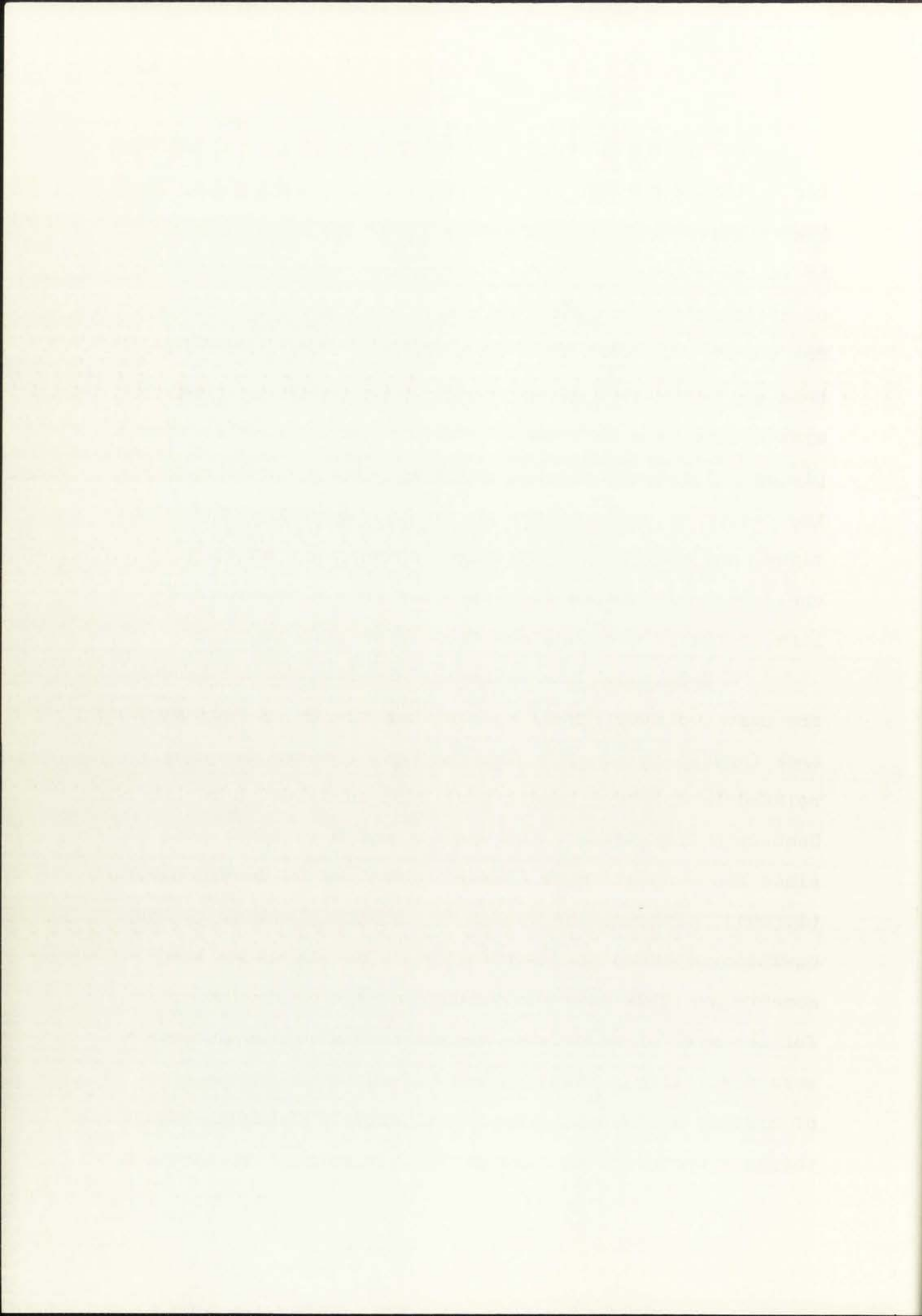
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The first "Caderno de Pautas Simples" is not unfamiliar to the reader and in fact gives him a feeling of togetherness with the characters since he is aware that he is being transported to a dimension outside the realm of diachronic succession and now finds this quite natural. The entire "Caderno" is an evocation of Floriano's childhood and his vision of the world as it was then: big, mysterious, held together by his tia Maria Valéria. Names, places and situations of a man's childhood are evoked, yet the reader is quite secure in the knowledge that man (individual and collective) and time (present and past) are one. Both dimensions of time, like both dimensions of life, merge to create a new concept of life and time.

"O Deputado," the following chapter, is a return to the past (October, 1922) to continue the chronological trek forward in time.¹¹ Yet the trek forward is quickly related to the more remote past with an allusion to Licurgo Cambará's illegitimate son who has not been mentioned since his conception in "Ismália Caré" of "O Continente." (I, 644) Although the reader is scarcely aware, he has unwittingly accepted the theory that people as well as moments are timeless. In Volume One the reader accepted for the sake of novelistic technique that these moments were vertically juxtaposed and the author's perspective of history was accepted hypothetically. "O Arquipélago," though structured the same as "O Continente," is far more



subtle. The reader is prepared in Volume One to accept an illogical sense of time, but in Volume Three the reader is not only unaware of this but is unconsciously accepting it as perfectly natural. References to that eternal moment that has been with us since the first page of "O Continente," the siege of the Sobrado in 1895, are constant and vivid. The obvious connection made between Rodrigo Terra Cambará of 1922 and Capitão Rodrigo of 1828 cannot be overlooked. The Rodrigo of 1922 was proud of the mark (bruise) that he left on the face of a newspaperman he attacked, just as his great-grandfather was proud of the mark he left on the face of Bento Amaral with a knife. These are but a few of the many references that Érico makes about moments and people in the past that continue to live in the minds of men. Or perhaps they continue to live in their own right, in another dimension that the reader has tacitly if not consciously accepted.

One of the most important leitmotifs of the entire novel is the worm-eaten wooden cross that has been handed down since the days of Ana Terra (1777). The eternal role of woman is mentioned time and again in "O Continente." In 1923 the role of woman remains unchanged: to wait for her man to return from the war and nurture him back to health. The leitmotif of the cross is sufficient to bring to mind the many women that prayed before it. From Ana Terra to Bibiana to Maria Valéria, the theme has

The first part of the report is devoted to a general survey of the situation in the country. It is followed by a detailed account of the work done during the year. The report then discusses the results of the work and the conclusions reached. Finally, it contains a list of references and a list of names of the persons who have assisted in the work.

The work done during the year has been of a general nature. It has consisted in the collection of material for the study of the history of the country. This material has been collected from various sources, and has been arranged in a systematic manner. The results of this work are given in the following chapters.

The first chapter deals with the general history of the country. It is followed by a chapter on the history of the province. The third chapter deals with the history of the city. The fourth chapter deals with the history of the district. The fifth chapter deals with the history of the county. The sixth chapter deals with the history of the parish. The seventh chapter deals with the history of the village. The eighth chapter deals with the history of the hamlet. The ninth chapter deals with the history of the farm. The tenth chapter deals with the history of the house. The eleventh chapter deals with the history of the church. The twelfth chapter deals with the history of the school. The thirteenth chapter deals with the history of the hospital. The fourteenth chapter deals with the history of the prison. The fifteenth chapter deals with the history of the workhouse. The sixteenth chapter deals with the history of the almshouse. The seventeenth chapter deals with the history of the workhouse. The eighteenth chapter deals with the history of the almshouse. The nineteenth chapter deals with the history of the workhouse. The twentieth chapter deals with the history of the almshouse.

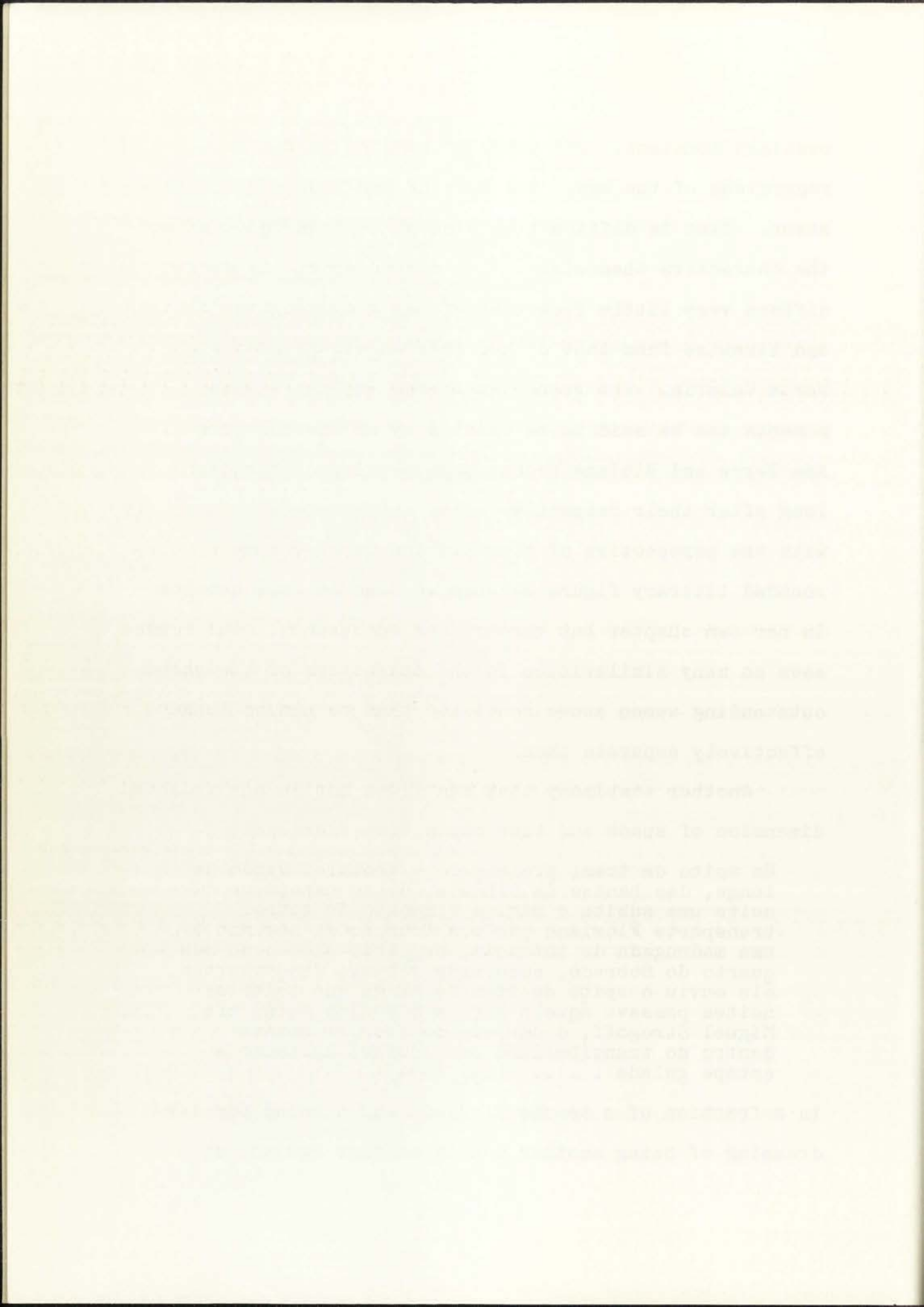
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remained constant. The theme of mankind is the same regardless of the age. The role of man also remains constant. Time is difficult to dissect at this point as are the characters themselves. The character of Ana Terra differs very little from that of her granddaughter Bibiana and likewise from that of her great-great-granddaughter Maria Valéria. The recurring themes and the eternal moments can be said to be enacted by an eternal person. Ana Terra and Bibiana become more developed characters long after their respective roles in the novel pass. Only with the perspective of time did Ana Terra become a well-rounded literary figure because we came to know her not in her own chapter but through her successors. The reader sees so many similarities in the characters of the three outstanding women above mentioned that he can no longer effectively separate them.

Another testimony that man lives not in one isolated dimension of space and time comes from Floriano:

Um apito de trem, prolongado e trêmulo, vindo de longe, das bandas da Sibéria, dá ao espaço da noite uma súbita e mágica dimensão de tempo: transporta Floriano por uma fracção de segundo a uma madrugada da infância, num frio agosto no seu quarto do Sobrado, encolhido debaixo das cobertas, ele ouviu o apito do trem de carga que tôdas as noites passava àquela hora e o menino então era Miguel Strogoff, o correio do Czar, e estava dentro do transiberiano que cruzava apitando a estepe gelada . . . (III, 384)

In a fraction of a second Floriano was a young boy day-dreaming of being another man in another age and at a



different place. His imagination traveled and transported him to a point in time and space he had never visited. This was evoked by reality, not purely by a figment of his imagination, but by the real sense of sound. The whistle of the train transported him to a fictitious place he knew through the magic, though no less real, world of literature. The combination of reality and fiction merged to evoke in a man sensations he felt yet could not attribute to anything tangible. The function of literature in this case was to provide a verisimilitude of which Floriano as a man was incapable of producing himself. Literature does not necessarily create new situations or recreate new perspectives on old situations; but it does, in fact, combine the concepts of time and space that man is unable to grasp on his own. Man can experience the past momentarily, but literature is able to create an eternal past. Through literature, i.e., the written word, man is finally able to make his past a present reality. The past does not depend on the word to exist, but mankind needs this medium to maintain a relationship with the past. Man and his past are inseparable at the level of discourse.

The following "Caderno" is again a vision of a past evoked by Floriano. Rather than a vision from the perspective of a child, however, this "Caderno" is a reflection of his youth from the adult Floriano. This entire section may seem incoherent at first, as most of the evocations

are not immediately obvious to the reader. Floriano is evoking events from his past that the reader has not yet come to know. The objective is in fact to join the various time dimensions in which man exists. The past and the present are not separate entities just as man is not an isolated individual. The individual has validity only in relation to those about him. For man to be fulfilled and complemented as an individual, he must interrelate and communicate with his own kind. A major concern of the author's is the lack of communication that exists among people. This is reflected in "O Arquipélago" in general, as well as in the very structure of this "Caderno." The author is being evasive by referring to events in the past of which the reader has no knowledge. The reader, aware of the medium of communication, has complete confidence that he will understand in spite of the loss of chronology which is so important in contemporary society. He is also aware of his ignorance of certain previous events, but the bond of communication that the author has established cannot be destroyed.

This "Caderno" blends beautifully into the past with the last reflection on the bubonic plague. Floriano's horror at his recollections merge with the chapter entitled "Lenço Encarnado" which begins with the same alarming news that the plague is being reported in various parts of Rio Grande do Sul. This chapter brings some welcome

The text on this page is extremely faint and illegible. It appears to be a standard page of prose, possibly a chapter or section from a book, but the specific words and sentences cannot be discerned. The layout suggests a single column of text with a header or title at the top, though these are also unreadable.

relief in the plot. It is now again carried by the action rather than by the characters. The reason for this return to the boots-and-saddles attitude of Volume One is to keep the reader cognizant of the underlying theme of man and war that permeates this novel. Critics have praised "O Continente" saying that war was a motivating factor in the formation of the gaúcho and a basic reason for his intense love of life. Érico has very subtly written an anti-war theme into this novel only to have it praised for its violence. In no section of this book is war ever praised or lauded. War is lamented by the women and, though enjoyed, dreaded by the men, for they know that war changes the status quo. Man is a territorial animal that must adjust to his environment, and war serves to disrupt the environment that makes man a social being. The only man to profit from war is the Caré, the antithesis of the ideal man.

This last volume more than the previous ones utilizes the flashback and memory to take the reader back and forth in time. Up to now the time transitions were made principally at chapter endings. Now that the novel has developed to a sophisticated level of interrelated lives throughout history, it is necessary for the author to refer consistently to the other dimensions, and to the other volumes, in order to establish the dependency of the present on the past. Érico interrelates time by having

The first part of the paper is devoted to a general discussion of the problem of the
 representation of the physical world in terms of a mathematical model. It is shown
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characters refer to events of their own past that will be related to the reader at a future point in the novel. Examples of this technique include giving us a fact, a startling fact, with little more than vague preparatory hints. Floriano happens to mention parenthetically ("Já te contei meu caso com a americana, . . . [III, 387]) and then he casually goes on leaving the reader to ponder his affair with the American which has already happened but has not been revealed. Floriano mentions "o discurso que papai fêz na estação aqui de Santa Fé em outubro de 1930 antes de embarcar para o Norte, no trem que passou com Getúlio Vargas e o seu Estado-Maior." (III, 388) Of this the reader knows nothing. A few lines later, "fica por um instante a pensar se deve ou não discutir com Roque uma das noites mais terríveis de tôda a sua vida: 3 de outubro de 1930" And of this we know nothing at this point in the novel.

Érico also introduces us to people in flashbacks to the past that we will meet in the future. Fandango was casually introduced in an Interlude of "O Continente" but did not assume validity as a character until much later in the novel. The Reverend Dobson is first presented in a "Caderno" that is an evocation of Floriano's past. Aderbal Quadros, the father of the girl Rodrigo marries in "O Retrato," is another example of a character who is intimately related to the Sobrado and, although we have

known him superficially since the first pages of Volume Two, it is not until well into "O Arquipélago" that he achieves the status of a well-defined character. These people are very real to the family at the "Reunião," but they are still unknown to the reader. This duality of temporal perspective is what gives credence to the fact that these time elements are synchronic as well as diachronic. The historical chronology (diachrony) of the work is maintained and complemented by the idea that time is a series of independent sequences that exist simultaneously (synchrony).

"Reunião de Família III" is an entire section devoted to a nocturnal discussion between Floriano and Roque Bandeira. Floriano bares his soul to his friend and discusses his own neuroses as well as the family conflicts in general. This chapter leads beautifully into the following "Caderno" as Floriano ruminates over the conversation he just had with Roque earlier in the evening. Floriano is preoccupied at this point with the direction of his own existence and particularly with his development as a writer. This "Caderno" is a synthesis of just this development. In it we see how he has finally come to the realization that a writer must not write externally but must write from within the depths of his own person.

Escrevo para mim mesmo. Não creio que as notas deste caderno possam ser aproveitadas no romance que estou projetando. O que procuro agora é

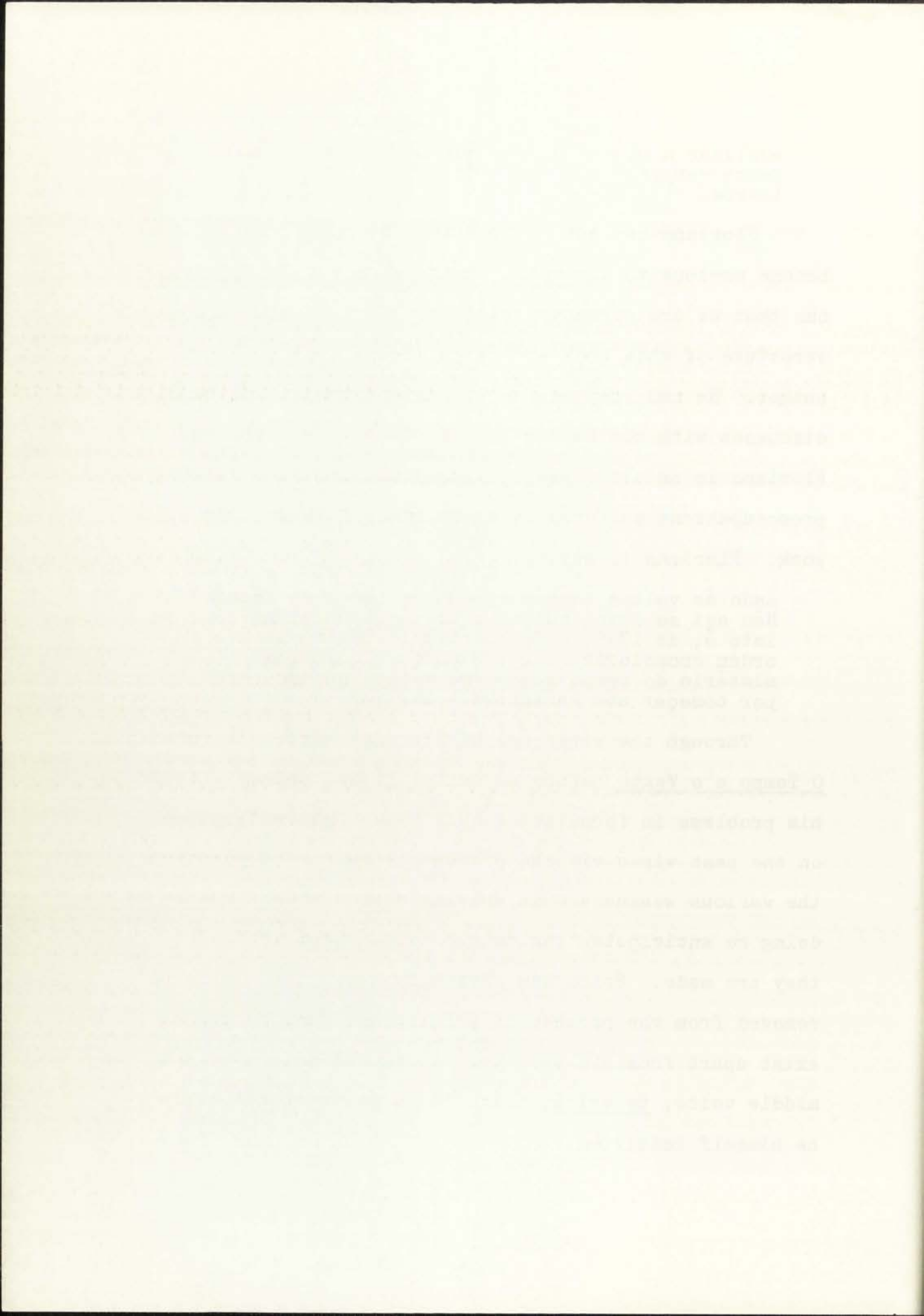
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explicar a mim mesmo por que minha gente e minha terra sempre foram os grandes ausentes nos meus livros. (III, 406)

Floriano has not yet written his novel, but it has become obvious to the reader that his novel is the very one that we are currently reading. Just as time and the structure of this book are multi-dimensional, so is the author. He not only writes it and appears in it, he also discusses with the reader his problems in writing it. Floriano is an alter ego utilized to convey the literary preoccupations suffered by Érico himself in writing this work. Floriano is saying,

Ando às voltas também com um problema de técnica. Não sei se devo começar a história do princípio, isto é, de 1745, e depois seguir rigorosamente a ordem cronológica . . . É curioso como esse mistério do tempo sempre me visita quando estou por começar uma narrativa. (III, 751)

Through the alter ego of Floriano, Érico is revisiting O Tempo e o Vento before he writes it and shares with us his problems in formulating this book. His reflections on the past vis-à-vis the present allow him to point up the various weaknesses in writing such a novel, and by so doing he anticipates the charges of the critics before they are made. Érico was obviously aware that he is not removed from the process of writing and that he cannot exist apart from his writing. As in the modern verb of middle voice, to write, Érico is an agent of the action he himself initiates.



The chapter "Reunião IV" is an auto-analysis before the mirror by Floriano in much the same fashion that Érico later wrote his brief autobiography, "O Escritor diante do Espelho." This interior monologue (or dialogue between the two selves of Floriano) goes on to give us Floriano's opinion of the rest of the family. It is strictly from Floriano's point of view that we see the other members, but we have come to accept him as one of the more objective observers of the family.

The following "Caderno" (III, 399) takes this even farther by being a chronological continuation of the previous chapter. Instead of transporting the reader back into his childhood or some previous age, Floriano begins to analyze the events of the day and expresses his pre-occupation with the state of his father's health. He begins to analyze the reasons for his father's anguish: Sônia Fraga! The value placed on sex and life by Rodrigo is not shared by his son. Floriano has inordinate sexual inhibitions and sees in Sônia the personification of the legend of Teiniaguá. This legend is a continual leitmotif and an important unifying factor. It gives an emotional unity to the characters from Pedro Missioneiro, who first told the legend in "O Continente," to the present Sônia. "Estará nessa lenda a chave da alma e do destino do gaúcho? Enigma a decifrar." (III, 606)

The chapter "O Cavalo e o Obelisco" deals with the 1930 revolution in Brazil and how this was a turning point for the interpersonal relationships of the Cambará family. Rodrigo and Floriano are forced into a shooting battle with a friend, Tenente Bernardo Quaresma. Floriano does not shoot to protect his father and shows himself to be a coward. The following "Reunião V" comes immediately after this incident of October 3 and is a current perspective of this tragic event that occurred fifteen years ago. The present perspective is given immediately after the historical. The same incident, the same point in time is relived by different people with different points of view and different sentiments toward that moment. The death of a man, shot and killed before one's eyes, is not something a sensitive person can easily forget. It is a moment that will remain eternal. It is happening at this moment in Floriano's mind just as it is happening in its own dimension for all eternity.

A most important chapter is the final return to the past which Érico handles in a completely different way. Rather than return to another time dimension, the author chooses the "Diário de Sílvia" to insure the reader of a completely new approach to the events affecting the family in the few years preceding 1945. In her diary Sílvia reviews much of what we have already experienced but from a totally distinct point of view. This reinforces

The purpose of this study was to determine the effect of the treatment on the response of the patients. The results of the study are presented in the following table. The data show that the treatment had a significant effect on the response of the patients. The mean response of the patients in the control group was significantly lower than that of the patients in the treatment group. This indicates that the treatment was effective in improving the response of the patients. The results of this study are consistent with those of other studies which have shown that the treatment is effective in improving the response of the patients. The study was limited by the small number of patients and the short duration of the study. Further studies are needed to confirm the results of this study.

the concept that there is not one basic truth applicable to all human endeavors. This inference to the unreliability of any one source of information seems yet another confirmation of the validity of perceiving reality in the relationship of diverse elements to one another. Different people perceive different realities owing to their differing relationships to the elements involved. By extension man's basic assumptions about constancies in his universe are also open to question: to wit, the very question of time and man's relationship to it.

An important indication of this is that *Sílvia* not only gives us her very personal yet reliable opinion on the events surrounding the family at this point of their existence, but she also predicates the same theories of life and time that the author has given us. She sees the past as still alive and sees it manifested in the present. She studies her husband, *Jango*, and sees the qualities that have built and kept the family ranch, the *Angico*. She sees and appreciates the *Angico* as a cathedral containing the images of *Saint Bibiana*, *Saint Licurgo* and *Saint Fandango*. (III, 887) *Maria Valéria* continues to be the epitome of gaúcho womanhood who personifies the historical and individual qualities that built this land and this family. She is the personification of every woman since *Ana Terra*.

The first part of the paper is devoted to a general discussion of the
 various methods which have been employed for the determination of the
 rate of reaction in the case of a reaction of the type
 $A + B \rightarrow C + D$
 where A and B are the reactants and C and D are the products.
 The methods which have been employed are the method of initial rates,
 the method of half-lives, the method of integrated rate laws, and
 the method of linear plots. The method of initial rates is the most
 accurate method, but it is also the most tedious. The method of
 half-lives is the simplest method, but it is only applicable to
 reactions of the first order. The method of integrated rate laws is
 the most general method, but it is also the most complicated.
 The method of linear plots is the most convenient method, but it
 is only applicable to reactions of the first order.

In the final thirty pages every major leitmotif of the novel is intricately woven into the last chapter: the "Cristo carcomido sem nariz" of Ana Terra, the "Punhal de prata" of Pedro Missioneiro, the ditado "Mundo velho sem porteira" of Liroca. Bento, the tertiary character whose entire role is to take orders, and Liroca, who has been a constant since the first page of "O Continente," join the more famous Fandango as the epitome of the gaúcho. They do not die; they live. They are the eternal gaúcho.

"Encruzilhada" for the Cambará family is a point when the future course of the family is dramatically changed. The death of Rodrigo releases any bond that may have been holding this family together, regardless of how tenuous. Apparently it is the end of an era, the end of an age that is passing forever. The gaúcho tradition of family and land is weakened by modernity, and the members of the family are splintering into their various paths nevermore to meet.

Floriano, pondering this very situation, sits in the Sobrado listening to the tick-tock of the pendulum clock that exemplifies the very heart of this ageless home. From above he can hear the low noises of the rocking chair of Maria Valéria. The Sobrado lives, he realizes, and rather than the end of an era, it is the continuation of life. Pondering his personal problem of how to begin his novel he goes to his typewriter and continues "Era uma

The first part of the paper is devoted to a general discussion of the problem of the origin of the universe. It is shown that the origin of the universe is a problem which has been discussed by philosophers and scientists since the beginning of time. The question is whether the universe had a beginning or whether it has always existed. The paper then discusses the various theories which have been proposed to explain the origin of the universe. These theories include the Big Bang theory, the steady state theory, and the cyclic universe theory. The paper concludes by discussing the implications of these theories for our understanding of the universe.

noite fria de lua cheia. As estrêlas cintilhavam sôbre a cidade de Santa Fé, que de tão quieta e deserta parecia um cemitério abandonado."

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... of the ...

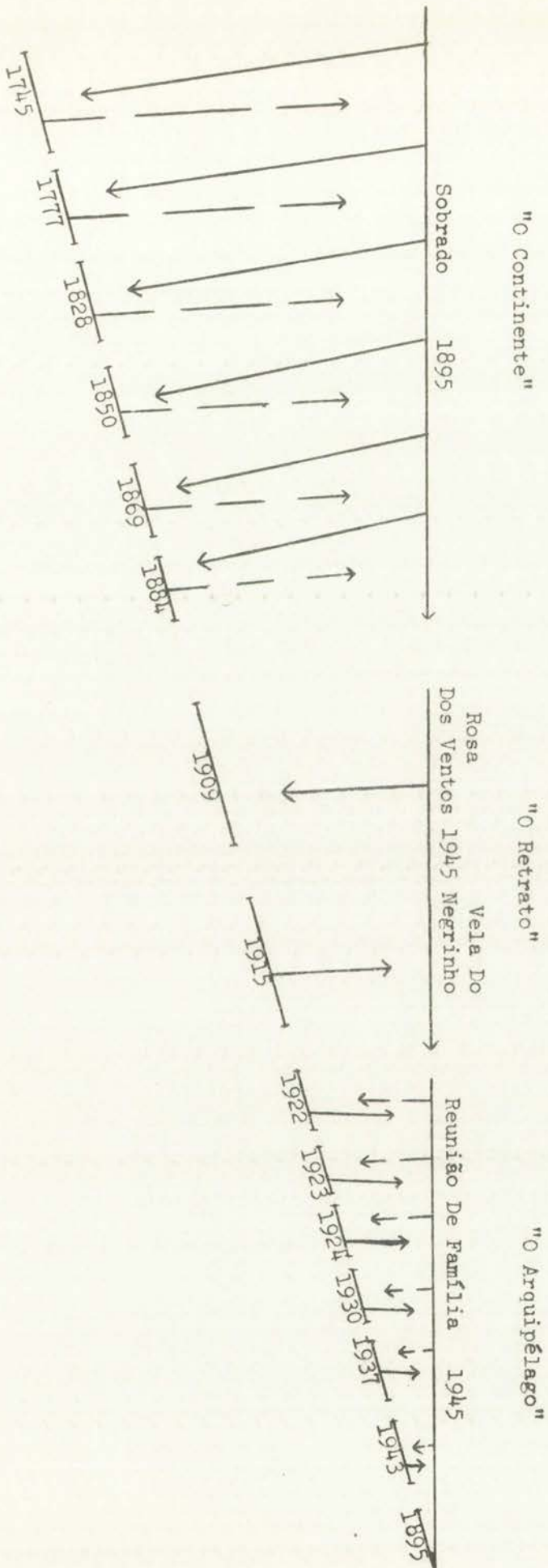
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DIAGRAM A

O TEMPO E O VENTO

Volume I concerns the past. The past can only be understood in relation to the present; therefore, Volume I is incomplete without Volumes II and III.

Volume II is a hiatus in the development of time in order to dwell on the psychological development of one man who is the focal point of the whole work and the unifying element between Volumes I and III.

Volume III carries to the now obvious conclusion that man and time are multidimensional and cannot be dissected or understood individually outside an interpersonal context. Man's true essence is seen only as he relates to others.

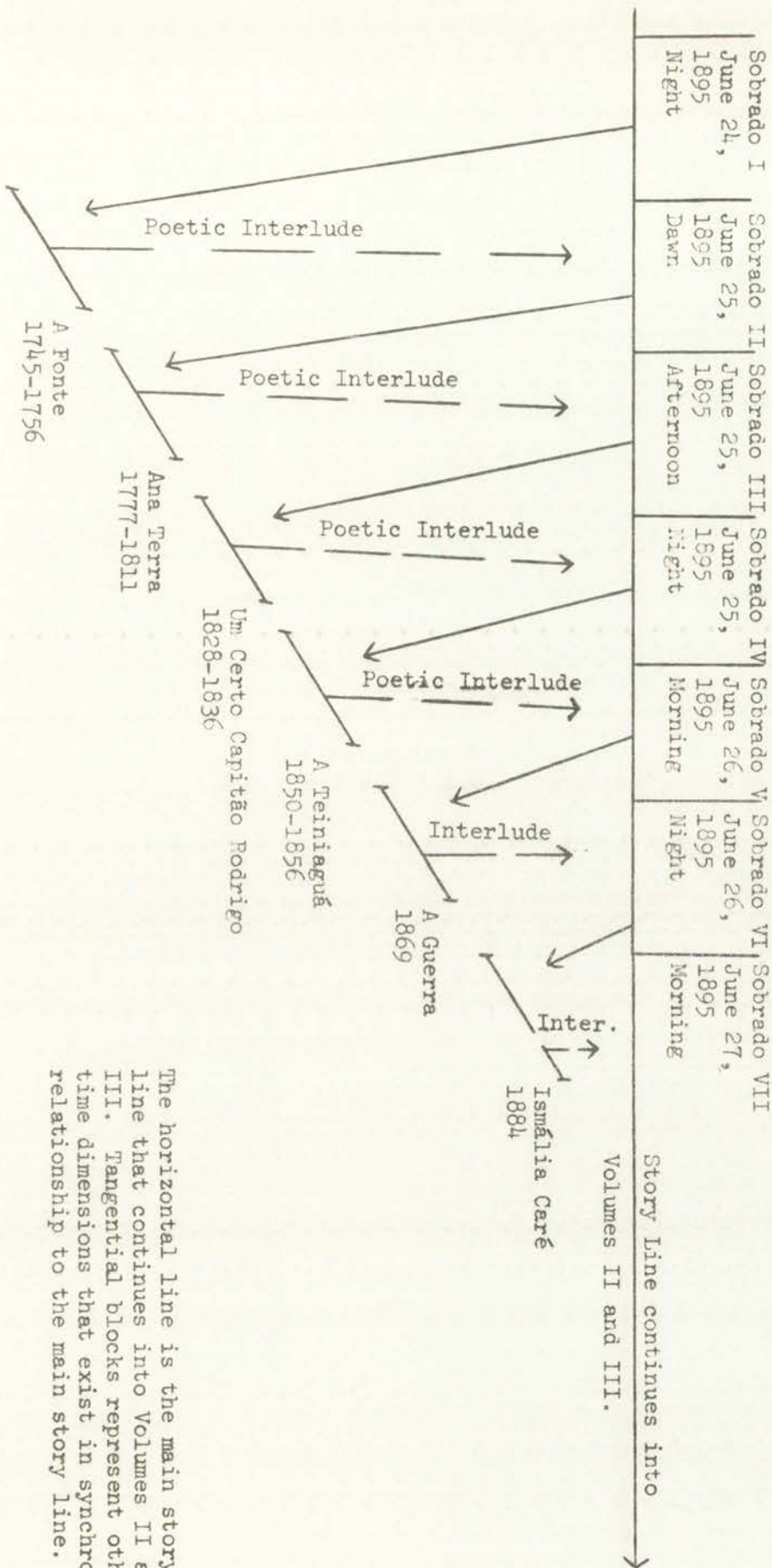


of about 100 ft. width
 at half the temperature and
 with an output of 1000
 horsepower. The engine is
 built with a view to the
 fact that it will be used
 in a high altitude region
 where the air is thin and
 the temperature is low.

The engine is built with a
 view to the fact that it will
 be used in a high altitude
 region where the air is thin
 and the temperature is low.

The engine is built with a
 view to the fact that it will
 be used in a high altitude
 region where the air is thin
 and the temperature is low.

DIAGRAM B
"O Continente"



The horizontal line is the main story line that continues into Volumes II and III. Tangential blocks represent other time dimensions that exist in synchronic relationship to the main story line.

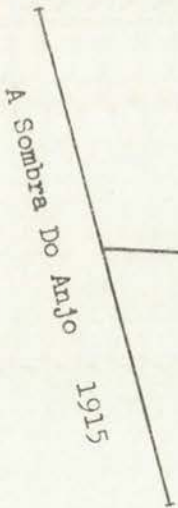
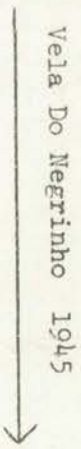
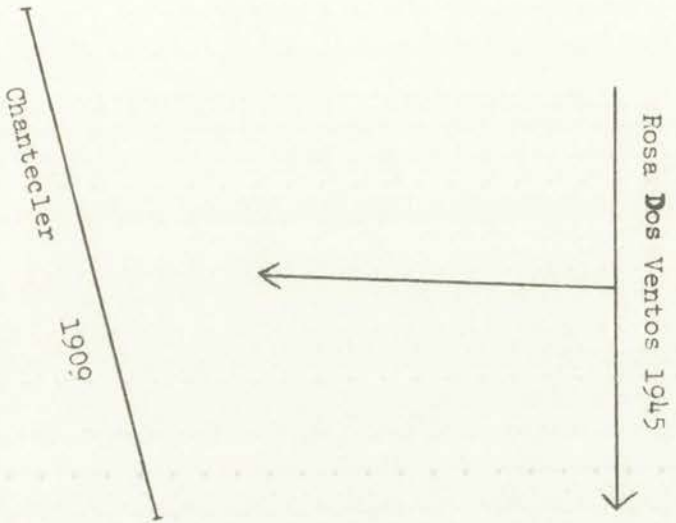
1. 1950-1955
2. 1956-1960

1950-1955
1956-1960
1961-1965
1966-1970
1971-1975
1976-1980
1981-1985
1986-1990
1991-1995
1996-2000
2001-2005
2006-2010
2011-2015
2016-2020
2021-2025
2026-2030
2031-2035
2036-2040
2041-2045
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2061-2065
2066-2070
2071-2075
2076-2080
2081-2085
2086-2090
2091-2095
2096-2100



1. 1950-1955
2. 1956-1960
3. 1961-1965
4. 1966-1970
5. 1971-1975
6. 1976-1980
7. 1981-1985
8. 1986-1990
9. 1991-1995
10. 1996-2000
11. 2001-2005
12. 2006-2010
13. 2011-2015
14. 2016-2020
15. 2021-2025
16. 2026-2030
17. 2031-2035
18. 2036-2040
19. 2041-2045
20. 2046-2050
21. 2051-2055
22. 2056-2060
23. 2061-2065
24. 2066-2070
25. 2071-2075
26. 2076-2080
27. 2081-2085
28. 2086-2090
29. 2091-2095
30. 2096-2100

DIAGRAM C
"O RETRATO"



This volume is a hiatus in the development of synchronic simultaneity to concentrate on the psychological make-up of one individual. Thus the necessity of employing a different novelistic technique.

Student
Name

Roll Number



Line of Student A

Student
Name

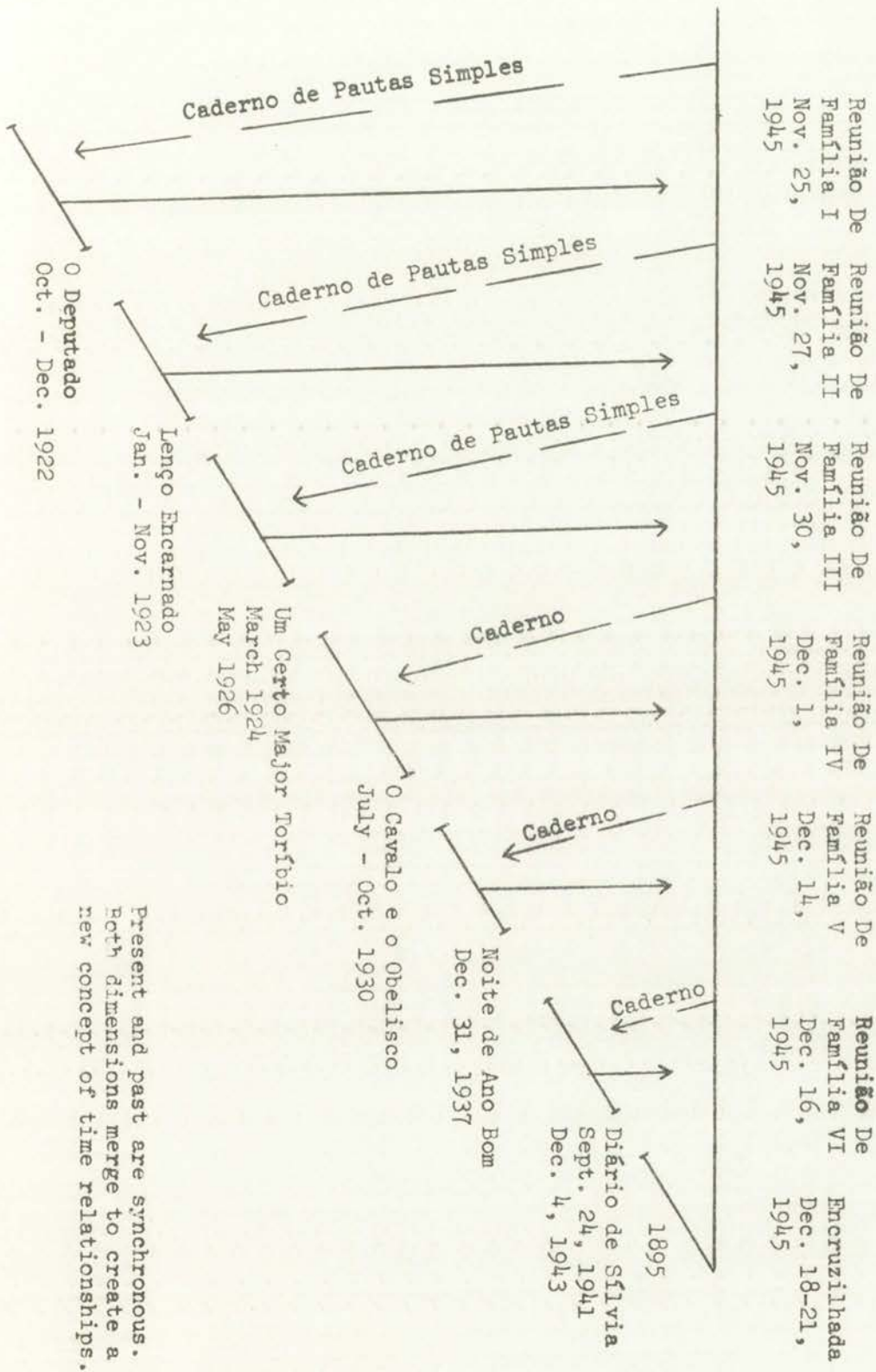


Line of Student B

Directions for all items in all units shall be followed as prescribed in the syllabus. The questions are to be attempted in any order. The total marks for all items shall be 100. The duration of the examination shall be 1 hour. The questions are to be attempted only after the instructions are read.

DIAGRAM D

"O ARQUIPÉLAGO"



Present and past are synchronous. Both dimensions merge to create a new concept of time relationships.



This drawing is for the design
 of a shaft of length 100 mm. The
 diameter of the shaft is 20 mm.

Notes

¹José Fernando Miranda, lecture delivered at Pontifícia Universidade Católica on O Tempo e o Vento, Porto Alegre, Brazil, November, 1971.

²Terra is earth, soil, land. Cambará is a small tree known for its hard wood. The importance of the telluric symbolism will become more apparent in the chapter on characterization.

³See horizontal line of Diagram B, page 64.

⁴This confluence of past and present time dimensions is represented by the converging lines of the diagrams, A and B, pages 63 and 64.

⁵All references to the text of O Tempo e o Vento will indicate the volume and page numbers from the 3rd ed., 2nd printing, (Porto Alegre: Editora Globo, 1967). The first and second volumes were both published in two parts each and the third volume in three parts. This was employed to facilitate binding and does not affect the sequential pagination. Henceforth all allusions to the text will be as follows: I indicates "O Continente"; II indicates "O Retrato"; III indicates "O Arquipélago."

⁶Érico Veríssimo, "Ana Terra Revisitada," in Ana Terra, (Porto Alegre: Editora Globo, 1971), p. xviii.

⁷Érico Veríssimo, Personal conversation, Porto Alegre, Sept. 25, 1971.

⁸Arcangelo Buzzi, "Eu e minhas circunstâncias: O Ser-Homem," in "Caderno do Sábado" of Correio do Povo, Porto Alegre, Sept. 25, 1971, p. 8-9.

⁹Jameson, Prison-House, p. 199.

¹⁰The vivid description of Rodrigo's heart attack in the first pages of "O Arquipélago" was rewritten by the author after he himself suffered a cardiac arrest during the writing of this volume. Personal conversation, Porto Alegre, Feb., 1972.

¹¹Illustrated in Diagram D which is analogous to Diagram B. Page 64.

The first part of the report deals with the general situation in the country and the progress of the work during the year. It also contains a list of the names of the persons who have been appointed to various positions in the service of the Government.

The second part of the report deals with the financial statement for the year. It shows the total amount of the revenue and the expenditure for the year, and also the balance of the accounts at the end of the year.

The third part of the report deals with the administrative work of the Government during the year. It describes the various departments and the work done by each of them, and also the progress of the work in the different branches of the service.

The fourth part of the report deals with the military and naval forces of the country. It gives a list of the names of the officers and the rank of each of them, and also the names of the vessels in the service of the Government.

The fifth part of the report deals with the public works and the progress of the work in the different branches of the service. It describes the various projects and the work done during the year.

The sixth part of the report deals with the education and the progress of the work in the different branches of the service. It describes the various schools and the work done during the year.

The seventh part of the report deals with the health and the progress of the work in the different branches of the service. It describes the various hospitals and the work done during the year.

CHAPTER II

THE WEB OF PLOT AS AMALGAM OF STORY, THEME,
MOTIF, MOTIVATION AND HERO

As grandes máquinas realísticas, considero-as hoje impossíveis e falsas, se não forem feitas da fragmentação ignominiosa do mundo que nos é dado. O que sobretudo importa é que a estrutura estética em que essa fragmentação seja organizada se nos não apresente como a estrutura de uma realidade social que reputamos falsa. Com que autoridade imaginamos personagens que passam de capítulo a capítulo, quando a suspensão do mundo não consente nem justifica a unidade interior de ninguém? Com que direito supomos uma sequência lógica dos acontecimentos, quando a lógica da causalidade se perde em nexos que sabemos mais vastos? Com que autenticidade nos damos a descrever uma realidade, fingindo-a real, se a realidade é, em si mesma, outra? Por isso, sejamos objectivos com a fantasia, e subjectivos com a realidade.

--Jorge de Sena

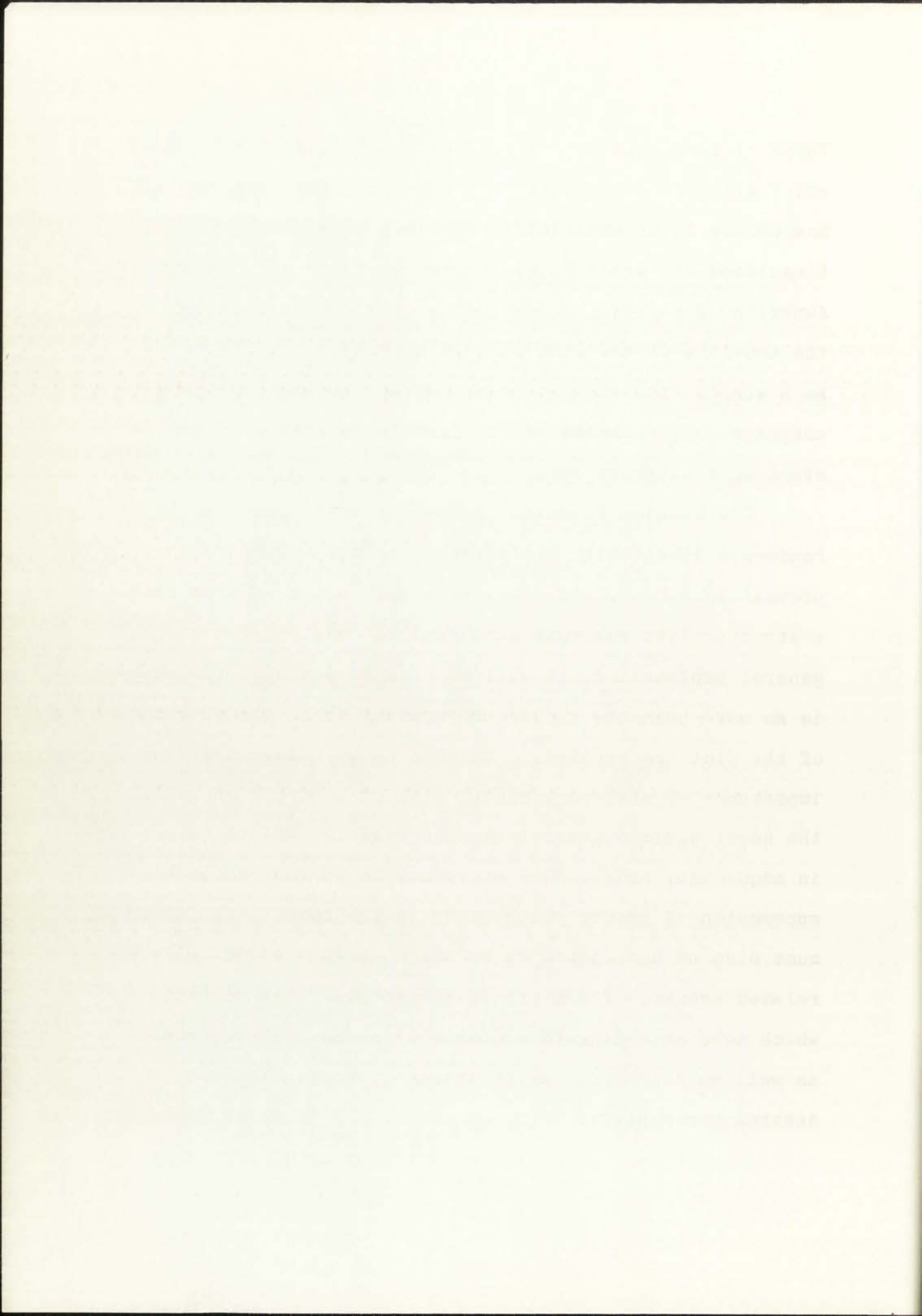
The plot of the novel is undoubtedly one of the least discussed aspects of this genre although it is the one with which a writer must most immediately contend in the composition of a novel. This conviction can be confirmed by approaching the plot of O Tempo e o Vento as a compositional and not as a thematic concept. The plot of any novel is the synthesis effected by the writer of the components of story, theme, motif, motivation and hero.

The first of the new...
local financial aspects of the...
and will which a...
the composition of a...
lines by...
operational and...
has moved to the...
operational...
operational...

The plan of the new...
local financial aspects of the...
and will which a...
the composition of a...
lines by...
operational and...
has moved to the...
operational...
operational...

These elements must be considered components of a totality which will reveal an artistic perception that remains unapparent in an empirical analysis. These must be distinguished and articulated so that they are seen in their functions vis-à-vis one another as well as in relation to the totality of the plot and, by extension, to the novel as a whole. The understanding of the function of the compositional elements of the plot is essential in understanding a literary work.

The Russian Formalist school of criticism chiefly concerned itself with the internal relationships that prevail in a book, and it is from this point of view that a structuralist analysis must depart. Beginning with a general explanation, it will suffice to say that the story is no more than the background against which the elements of the plot are studied.¹ This in no way diminishes the importance of the story since, without a strong story line, the novel would degenerate into a register of events arranged in sequential order. The story may be the chronological succession of events which occur in the novel, but it must also be understood to be the aggregate of mutually related events. The story is the total system of actions which move according to probable or necessary synchronic as well as diachronic associations that give the plot a desired homogeneity.



A story must be constructed of coherent themes to keep the reader aware of the diachronic associations while the author is making synchronic associations that may have a disruptive affect on the chronology. Let us consider a story about a gaúcho who steals away a farmer's daughter and whom the farmer tracks down and kills. The killing is witnessed by a band of riders who then apprehend the farmer and take him to Porto Alegre, where he is tried and eventually released after revealing the circumstances.

To tell this simple tale by beginning with the trial and disclosing, during the testimony, the circumstances that preceded the killing would not affect the story, since the extenuating circumstances of the killing would be revealed in detail at the trial. Thus the chronological aggregate of events is not hampered by this transposition of events; rather the plot has been altered to give a different perspective of the killing to the reader. The story then can be called the action or actions of the novel, while the plot consists of the way the writer chooses to arrange the action or actions in their presentation to the reader.

The theme of justice that permeates this tale is readily apparent regardless of the manner in which the author chooses to unveil the action. It is the function of a theme to maintain the coherency of the novel in spite of the length and intricacies of a complex plot in which

The first part of the book is a history of the novel, from its origins in the 18th century to the present day. It discusses the various forms of the novel, from the picaresque to the realist, and the influence of the novel on other literary forms.

The second part of the book is a study of the novel as a genre, examining its characteristics and its relationship to other literary forms. It discusses the novel's role in society and its function as a form of entertainment.

The third part of the book is a study of the novel as a form of art, examining its aesthetic qualities and its relationship to other art forms. It discusses the novel's use of language and its ability to create a world of its own.

The fourth part of the book is a study of the novel as a form of culture, examining its relationship to the social and cultural context in which it is written. It discusses the novel's role in the development of national identity and its function as a form of social criticism.

The fifth part of the book is a study of the novel as a form of history, examining its relationship to the historical events and figures that it depicts. It discusses the novel's ability to provide a new perspective on the past and its function as a form of historical education.

The sixth part of the book is a study of the novel as a form of psychology, examining its relationship to the human mind and its ability to explore the complexities of human nature. It discusses the novel's role in the development of the self and its function as a form of self-exploration.

The seventh part of the book is a study of the novel as a form of politics, examining its relationship to the political system and its ability to influence public opinion. It discusses the novel's role in the development of the nation and its function as a form of political education.

The eighth part of the book is a study of the novel as a form of religion, examining its relationship to the religious tradition and its ability to explore the questions of faith and morality. It discusses the novel's role in the development of the soul and its function as a form of spiritual education.

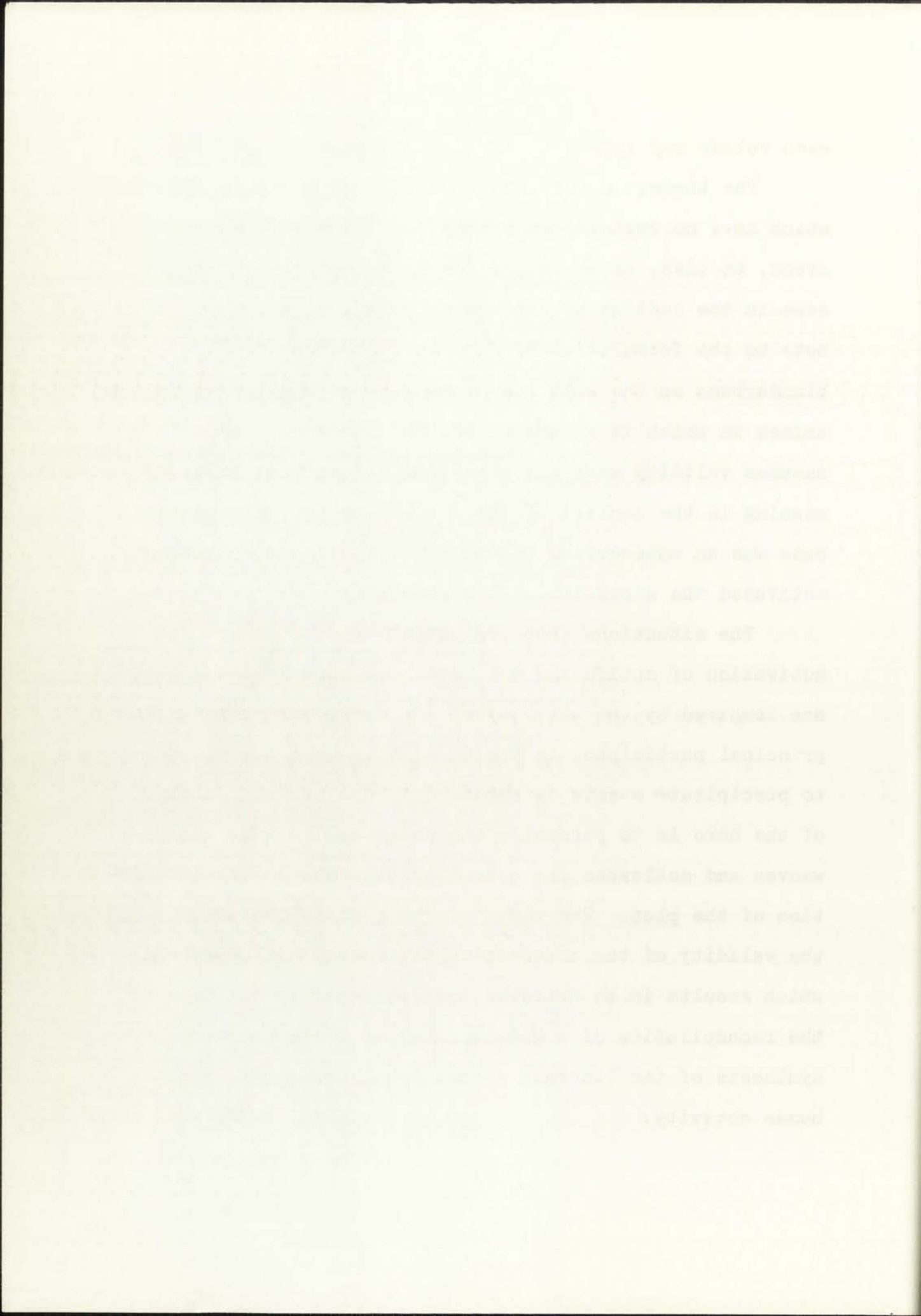
The ninth part of the book is a study of the novel as a form of philosophy, examining its relationship to the philosophical tradition and its ability to explore the fundamental questions of existence. It discusses the novel's role in the development of the mind and its function as a form of intellectual education.

The tenth part of the book is a study of the novel as a form of science, examining its relationship to the scientific method and its ability to explore the laws of nature. It discusses the novel's role in the development of the world and its function as a form of scientific education.

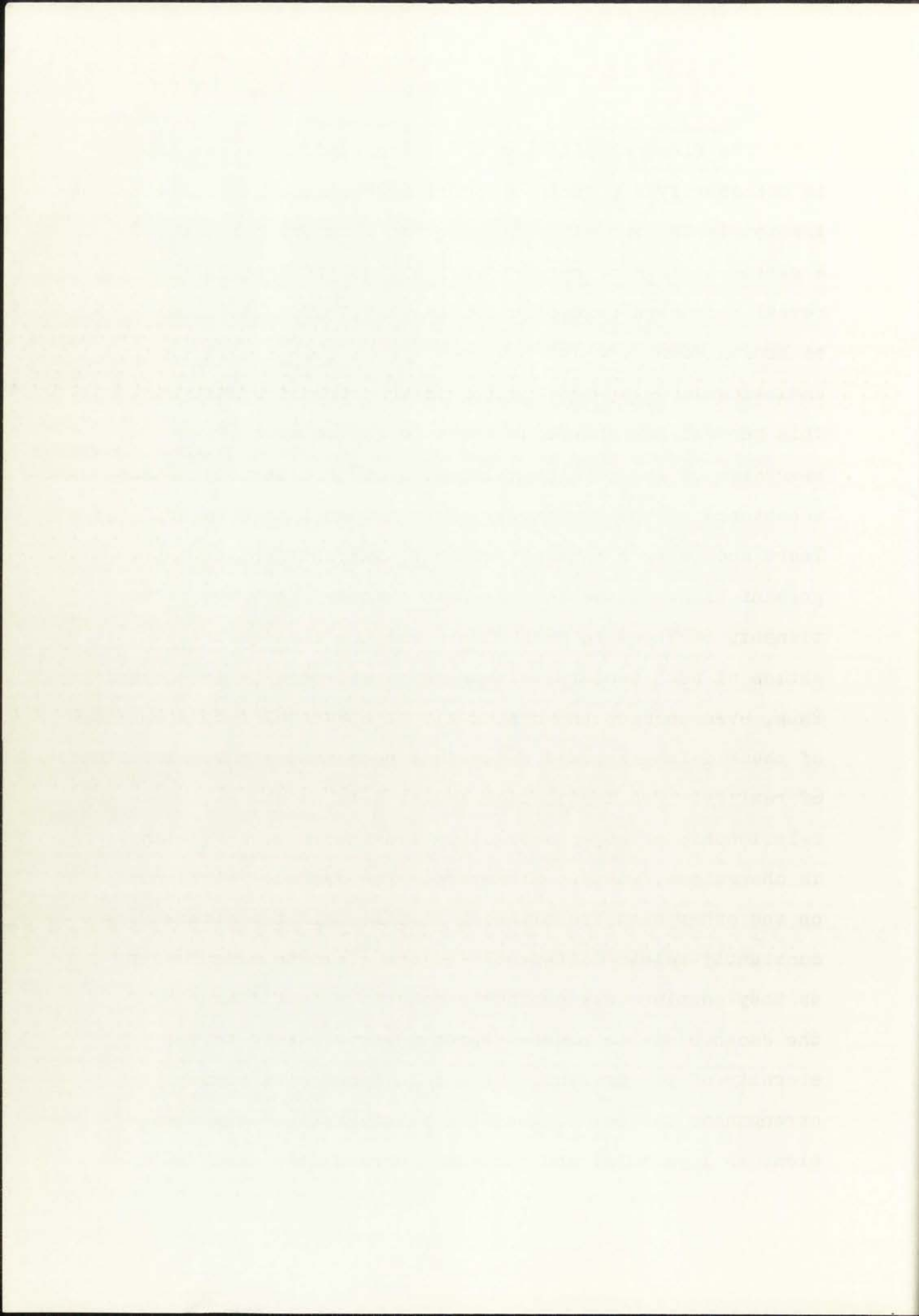
each volume may appear to have a different perspective.

The theme, in turn, is comprised of a series of motifs which have no validity in themselves. A motif, be it an event, an idea, or an object, assumes importance only when seen in the context of other motifs, all of which contribute to the formulation of a theme. The presence of a blunderbuss on the wall has no importance until a situation arises in which it is needed to kill someone. The motif assumes validity when the situation arises that gives it meaning in the context of its circumstances. The blunderbuss was an unessential object until the proper situation motivated the necessity of its presence.

The situations that are established to prompt the motivation of motifs and ultimately to formulate a theme, are inspired by the activity of the hero. The hero is the principal participant in a situation in whom the potential to precipitate events is embodied. This primary function of the hero is to personify the potentiality which interweaves and coalesces the preceding elements in the formulation of the plot. The worth of the plot is measured by the validity of the interaction of these basic components which results in an artistic creation that is not merely the recompilation of a given number of facts but is the synthesis of the literary elements constructed to imitate human activity.



The first step toward the understanding of the plot is necessarily a process of defamiliarization. Defamiliarization is the isolation of specific literary components, a making strange of heretofore familiar phenomena to reveal a renewed perception of reality.² The plot must be broken down into its component parts that are virtually indistinguishable when couched in the context of the whole. This renewal of perception leads to the concept of an awareness of abrupt discontinuities and not an unconscious acceptance of the continuity of traditional succession. There should be a constant state of awareness of both the present circumstance and the past circumstance, the relationship of these to each other, and the consequent realization of each temporal dimension as affected by the other. Thus, even in plot the synchronic or atemporal reconstruction of these defamiliarized situations recreates a new perception of reality. The distinction sought here is not a static relationship of objects or situations because the static is changeless, without a history. The dynamic relationships on the other hand are altering in time, and the alterations constantly relate differently to the elements around them as they continuously produce a conscious fulfillment of the essence of the present which gives credence to the eternity of the present. This cognizance of ubiquity strengthens the belief that the relationship among these elements is natural and confers a permanent quality to the



renewal of perception.

In broaching the constituent elements of the plot it is necessary to establish the theme as the component which gives clarity and coherence to a work of art. This function of the theme gives the reader a sense of unity so that the various elements of the work appear to relate to each other throughout the chronological succession of the events of the story. The feelings and emotions of the reader must be involved in the story to insure the interest of the reader; consequently the onus is on the theme to evoke feelings of sympathy or hostility. This empathy or disdain for the characters is a necessary condition of all plots and one from which the reader derives the most pleasure.

Érico Veríssimo's O Tempo e o Vento obviously stimulates the sympathy of the reader, particularly in the volume "O Continente." The subject material is interesting not only to the Brazilian audience but also to a foreign audience as well. The romanticism surrounding the formation of the gaúcho culture has a universal appeal that transcends regionalism in literature. Inherent in the formation of Rio Grande do Sul and the gaúcho culture, however, is the theme of war that permeates the totality of this novel. The theme of man in open conflict with man is a common one, and the violence displayed by this society is of intense interest to the average reader. Most feel

that Érico portrays the formation of gaúcho society in this vein of adventure and violence. Closer inspection of the construction and arrangement of the plot subtly belies this superficial and widely held belief. That Érico did in fact write an anti-war theme into his novel is substantiated by the ironical tone of the narrative.

Death goes hand-in-hand with war and is not mentioned unless it is associated with the rot and putrefaction of the body as a physiological consequence of death. An immediate illustration in the opening pages of O Tempo e o Vento of this treatment of death is the soldier who was shot while retrieving water from the well of the Sobrado:

O Bibilo estava na tôrre da igreja, viu aquela coisa esbranquiçada, dormiu na pontaria e . . .
pei! O bichinho testavilhou e caiu de bruços
em cima da tampa do poço.

--Ficou lá?

--Ficou. De rabo pro ar. Está apodrecendo
nessa posição. (I, 5)

The battle continues and there is no truce called to bury the dead or care for the wounded. The narrator informs the reader that

Licurgo olha para os dois cadáveres que estão estendidos há vários dias ali no meio da rua, a uns oito metros do Sobrado. Felizmente agora a noite esconde-lhes as feições decompostas, mas é horrível vê-los à luz do dia, cobertos de môscas. Quando o vento sopra de oeste, o cheiro pútrido que emana dêles entra no casarão, por tôdas as frestas, empestando o ar. (I, 9)

Death is a natural phenomenon of war and whenever it is mentioned in this context, it is almost immediately

associated with the resulting putrefaction which is its logical extension. Death is also mentioned in situations unrelated to war, and in these contexts it is often associated with its own antithesis: life. Licurgo begins to reminisce about his mother:

Seus olhos agora estão fiços no espelho oval, mas
o que êle vê é apenas o mármore duma sepultura:

Aqui jaz

LUZIA SILVA CAMBARÁ

1833-1872

Paz à sua alma!

Alice sacode a cabeça dum lado para outro, solta um débil gemido, seu rosto se contorce, os dedos se crispam sôbre o cobertor. (I, 13)

Alice, Licurgo's wife, is suffering the muscular contractions of childbirth. The reminiscence of death is disturbed by an act of life.

These two examples of putrefaction and life associated with death reveal the two major kinds of arrangements of the thematic elements. The association of death with the resulting putrefaction has a causal-temporal relationship (diachronic) between the thematic elements. The association of death with life is a contemporaneous relationship (synchronic) between the resulting elements. Causal-temporal relationships comprise a tale and require indication of time and cause. These are themes that pertain directly to the story of the novel. Regardless of how the

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plot is presented, causal-temporal themes may be considered in a purely chronological sense with a successive arrangement of elements. A chronological arrangement of the story of O Tempo e o Vento was formulated by Jean Roche in his article "O Tempo e o Vento: Obra Prima de Erico Veríssimo,"³ but the story seen from this perspective peculiarly loses the artistic contribution made by the author. A story can exist in its own right, but the essence of literature is a story re-created in artistic and esthetic terms. It is in the plot that the arrangement of these elements and their relation to one another is stated in such fashion as to convey an artistic and again esthetic reality.

The themes of O Tempo e o Vento are numerous owing to the manner in which the author formulated the plot. The main theme of the "O Sobrado" chapters is that of war and its extenuating circumstances. As the battle for the Sobrado continues, the reader realizes that the theme of war is complemented by more subtle themes that provide probabilities for future action. The conflict between Licurgo and Maria Valéria becomes increasingly evident as the novel unfolds. The most obvious and immediate conflict is the decision whether or not Licurgo should call a truce to allow a doctor to come to treat Alice, who is in labor, and Tinoco, who is in shock. As the story is unveiled, the reader appreciates this deepening conflict even more. Licurgo and Maria Valéria appear to be operating on two

different sets of values. He insists on the importance of political principles, and she upon the importance of the individual life:

--É melhor a senhora ir calando a bôca. Como chefe político tenho deveres que uma mulher não pode compreender.
 --De política não entendo nem quero entender. Só sei que minha irmã está doente e precisa dum doutor e de remédio. Só isso é que sei. (I, 163)

This relationship has long been evolving, and at the end of "O Continente" it is evident that it has not reached a satisfactory denouement.

Each part of the story may have a number of related themes, but each part will also have a central theme that gives coherency to the whole section. This central theme will also unite it to the other sections and to the work as a whole. The gaúcho of "O Continente" goes from a psychological awareness of himself in "O Retrato" to a growing away from his own kind in "O Arquipélago." The islands of an archipelago are clearly separated from the mainland, and the issue at hand is to open and maintain communications. The main theme of O Tempo e o Vento is inherent in the titles of the first and last volumes, "O Continente" and "O Arquipélago." The image of an island removed from the mainland is one of separation, loneliness and lack of communication which may indeed be detrimental to the survival of the island community.

This principal theme is particularly enunciated in "O Arquipélago" through numerous examples. Rodrigo on his deathbed would like nothing more than the love of his son, Floriano, but he does not know how to reach out to a son who was alienated years before. The obvious incidents, like the public disowning of Floriano after the battle of October 3, 1930, were only partly responsible. Far more important were the numerous times Rodrigo ignored his son's better interests by not directing his reading or by failing to realize that Floriano was a sensitive person who could not be treated in the same manner as his brothers.

This prevailing theme of O Tempo e o Vento is complemented by many minor themes in each section or chapter. "A Fonte" has as a theme the life and circumstances of Rio Grande do Sul during the eighteenth century. "Ana Terra" depicted the first Portuguese settlers of the interior and described the intercourse they established with the Indians and the Spaniards. "Capitão Rodrigo" is perhaps the chapter which best depicts the life of the ideal gaúcho with his love of adventure and scorn for the sedentary life. These three chapters serve to establish the circumstantial background of O Tempo e o Vento.

In "A Teiniaguá" there is a marked change in the theme. "A Teiniaguá" distinguishes itself from the preceding chapters in that the characters are beginning to react for themselves and it is their individual conflicts

that predominate and not the conflict of war in general. The major theme of this chapter is the personal conflict that exists between Luzia Silva and Bibiana Terra. The conflict is initiated over the mastership of the Sobrado and evolves to include the rearing of Luzia's son, Licurgo. This theme is so important that it is carried over into the following chapter, "A Guerra." The overriding theme of war has slowly become secondary to the personal involvements of the characters. This is seen particularly in the final flashback, "Ismália Caré," when this heretofore unknown lover of Licurgo Cambará becomes an important literary character and contributes to the development of the character of Licurgo himself.

These chapters are juxtapositioned with the various "Sobrado" chapters which constitute the continuing story of the siege in 1895. The major theme in 1895, of course, is the conflict between Licurgo and Maria Valéria. This is perfectly complemented by the theme of each of the preceding chapters. The circumstances of Rio Grande do Sul and the development of the gaúcho and his relationship with those about him are the elements that have contributed to the two personalities involved in the major "Sobrado" theme which gives unity to the entire volume. The development of the immigrant Azorean and that of the adventuring Bandeirante have culminated in these personalities of Maria Valéria and Licurgo.

The subtle composition of "O Continente" allows the uninitiated reader to consider these themes resolved and accept this as a logical denouement. More subtle yet is the manner in which the probabilities for future action are maintained. One may accept these probabilities as a believable situation and be satisfied with this conclusion, but the author obviously meant this volume as an introduction for a far greater development. "O Continente" is the preparation for the principal theme of O Tempo e o Vento: man's inability to communicate with his own kind.

The second volume, "O Retrato," is a closer look at the early period of Rodrigo Cambará's formative years. He has just returned from Porto Alegre with his medical degree and everyone and everything is subordinate to him. He matures, develops and embarks on his political, medical and amorous career. The action in "O Continente" is fast, exciting and ever-changing. "O Retrato" will prove to be quite different. The general conflicts of war, revolution and social customs become secondary to the more intense personal conflicts of the individuals. The story becomes a narrative of people. The action becomes one man's activities. Rodrigo Cambará and his development comprise the central theme of "O Retrato."

The action of the story slows somewhat as the central thematic elements are expressed in a series of sessões at the Sobrado attended by the various personalities of Santa Fé.

The world is a very different place than it was a few years ago. The changes are so rapid and so profound that it is difficult to keep up with them. The old ways of thinking and doing things are being replaced by new ones. The pace of life is faster, and the demands are higher. We must learn to adapt to these changes if we are to survive and thrive in the new world. The future is uncertain, but we must have faith and courage to face whatever comes our way. We must work together and support one another in these difficult times. Only by doing so can we hope to build a better world for ourselves and for the generations to come.

The favorite topics of conversation are music, culture and philosophy. Nietzsche and Comte are most quoted since two military dignitaries are representative of these philosophies. Pepe García, the artist who painted the full-sized portrait of Rodrigo, from which Volume Two derives its title, is the cynical anarchist who manages to throw a disparaging light on all the Christian institutions that constitute Western Civilization.

In the intervals between the sessions at the Sobrado, Rodrigo is busily pursuing his amorous escapades with a frenzy unequalled by any of his illustrious ancestors. Rodrigo goes about his affairs with a certain trepidation owing to his position as a respected doctor and family man; nevertheless, he does not let these minor incidentals cool his ardor. This theme of sexuality, which becomes more vividly detailed in "O Retrato," has been criticized vehemently by more than one critic. Moisés Vellinho, in his article "O Tempo e o Vento" stated, "Ora, não me parece que as cenas de erotismo que Erico Veríssimo semeou pelo seu livro estejam sempre de acôrdo com as legítimas exigências do romance."⁴ This criticism was made after the publication of "O Continente," and it could not have become evident that the sexuality displayed by the characters was indeed an integrating theme of the novel until the publication of "O Arquipélago." The sexual activity in O Tempo e o Vento is very much an integral theme of the

novel since it is the driving force in the life of Rodrigo Cambará.

In the chapter, "A Sombra do Anjo," the sessões at the Sobrado continue to be an important aspect of this volume. Innumerable personal, religious and political matters are discussed, but for the most part the story seems to wind down and Rodrigo is getting bored with life. He feels unfulfilled, unsatisfied. He wants action, a fight, an affair.

During World War I an Austrian family comes to Santa Fé. Rodrigo, an undeviating Francophile, is indignant that his government would even consider allowing people from those barbaric Germanic countries into Brazil. Nonetheless, the irrepressible Rodrigo becomes the protector of this nationless family and the impassioned lover of the daughter, Toni Weber. The affair fructifies in Toni's eventual pregnancy, which causes her considerable personal anxiety and intense moral anguish. Rodrigo in turn worries that his reputation will be tarnished. While Rodrigo is pondering his own circumstances, Toni resolves her moral and social dilemma by taking her own life. For the first time in his egotistic life Rodrigo suffers an anguish that is intensified by the full knowledge that he is solely responsible for her death. His greed, possessiveness and lasciviousness caused the destruction of this young woman he loved so deeply.

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The themes that comprise "O Retrato" are perfectly compatible with the overriding theme of O Tempo e o Vento. Man's inability to communicate is becoming increasingly more apparent as the story is developed and the characters become more psychologically capable of answering for their own deeds. The story of "O Arquipélago" chronologically begins in 1922 with Rodrigo having to give up his seat in the Rio Grande do Sul Chamber of Deputies because of his father's break with the party leader, Borges de Medeiros. Rodrigo returns to Santa Fé to embrace the imminent revolution, and this theme continues in the following sequential chapter, "Lenço Encarnado." The only way to save Rio Grande do Sul is to change the political course of the province through revolution. Érico does not go into a detailed discussion of the antecedents of this revolution since the reader is fully conscious of the syndrome from his reading of "O Continente." The attitude of the characters is similar to that of Licurgo during the battle of the Sobrado in the first volume.

This is a very exciting chapter in the spirit of "O Continente." It is a chapter carried by the action with less importance given to the individual characters. It is a series of succeeding small adventures and misfortunes. An interesting excerpt from this section is the battle of Santa Fé. It is clearly reminiscent of the battle for the Intendência in which Capitão Rodrigo was killed in 1836.

The battle takes place in the same square of Santa Fé, under the large oak tree and before the Sobrado. The same sentiments of death and its consequent putrefaction are voiced in this episode. The descriptions in the death scenes and the scenes of battle are so repugnant that it can leave little doubt as to the author's opinion of war!

O último "provisório" que ainda resistia, conseguiu disparar o fuzil e atingir um dos revolucionários, que tombou nas pedras da rua já manchadas de sangue, mas teve êle próprio o ventre rasgado por um golpe de espada e saiu cambaleando na direção da calçada segurando com ambas as mãos as vísceras que lhe escapavam pelo talho. (III, 325)

The war ends and the men come home. It does not matter how or why. The Assisistas claim a victory since they receive certain concessions from Borges de Madeiros. The Borgistas also consider it an overwhelming victory since it contained the revolution. This is a most curious and important aspect of gaúcho wars. Neither side loses; yet the victors return home vanquished and the dead stay dead. Maria Valéria expresses this sentiment to Dr. Camerino:

--Parece mentira--murmurou a velha. --Dez meses de guerra. Sabe Deus quanta gente morreu!
 --Mas o tratado de Pedras Altas é uma vitória--
 replicou o médico. --Nossos companheiros não morreram em vão.
 --Mas morreram. (III, 374)

The conflict between Licurgo and Maria Valéria over the principles of war versus the loss of human compassion in war which began in "O Continente" is finally resolved.

Licurgo Cambará is killed in this war.

The death of Rodrigo's daughter, Alicinha, in 1924, leaves Rodrigo in such a state of grief that he sees the absurdity of life for the first time in his charmed existence. Alicinha's death prompts Rodrigo toward a metaphysical and existential introspection of which the reader hardly deemed him capable. He is helpless before a greater power. In this distraught state of mind Rodrigo destroys everything that reminds him of his medical training. He burns books, surgical instruments and even his diploma, a meaningless reaction that we have seen before. Capitão Rodrigo acted in an inexplicable fashion the night his daughter lay dying. Licurgo was helpless to aid the birth of his stillborn daughter. The gaúcho, a man of action, must strike out. He must act even if in vain and by acting in vain he alienates those around him.

The uprising of 1924 in São Paulo reaches serious proportions. Military garrisons around the country revolt until the movement reaches the dimensions of a full revolution. Toríbio can withstand no longer. He joins the movement. His political motivation is a love of war. It is in this chapter that Toríbio meets and rides with Érico Veríssimo's famous Tio Nestor. Many of the feats attributed to Toríbio in the novel were actually realized in the Prestes Column by Nestor himself.⁵

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Rodrigo stays in Santa Fé. He is living the most vapid period of his life. He has no personal or professional interests to give purpose to his life. The revolution has no meaning for him. Rodrigo's life is apathetic and so is the story. These pages are relatively dull and slow-moving. There is a noticeable lack of tension which is a correlation of Rodrigo's existence. This lack of tension in the story is not to be seen as a weakness in the formulation of the plot. To the contrary, the correlation of the loss of tension with the spiritless circumstances of the protagonist is a perfect blending of form and content which substantiates the excellence of the plot.

"O Cavalo e o Obelisco" portrays the national ambience of 1930 as one of turmoil and restlessness. The political climate grows incandescent and culminates in the assassination of Dr. João Pessoa, which results in the takeover of Getúlio Vargas and the projection of Rio Grande do Sul into the zenith of national politics. The revolution is set for the third of October. Rodrigo is in charge of rallying the local military detachments but runs into opposition from a young lieutenant with whom he has become a personal friend. The lieutenant warns that he is a professional soldier and will not betray the government he is sworn to defend. On the day of the uprising Rodrigo leads an assault on the local military barracks. The

soldiers capitulate as prearranged except for Tenente Bernardo Quaresma. Tenente Quaresma is killed by the man he loves like a father. Not only does Rodrigo kill an intimate friend but also berates his son for not coming to his aid under fire. A Cambará does not quaver in the face of the enemy. Rodrigo disowns his own son and publicly decries his cowardice.

Rodrigo feels the grief of having to kill a friend; yet the principles that drive men to war are stronger than the bonds between friends and even between brothers. In "Noite do Ano Bom" Rodrigo has returned to Santa Fé to try to convince the riograndenses that the Vargas government is acting in their behalf. They, in turn, feel that Rodrigo and the government he joined in 1930 have betrayed them. One of the disenchanted is Toríbio Cambará. For the first time in their lives the brothers are at odds over political principles. The theme of man's inability to communicate intensifies.

"Rosa-Dos-Ventos" and "Uma Vela Pro Negrinho" of "O Retrato" are chronologically associated with the "Reunião de Família" chapters of "O Arquipélago." The wind is blowing and the funeral march of Chopin fills the air. Getúlio Vargas has fallen and Rodrigo Cambará has returned to Santa Fé. This controversial political figure is lying on his deathbed suffering the effects of a series of heart attacks. He is the topic of everyone's conversation. He

is lauded; he is derided. He is seen as the hometown hero returned; he is seen as the scoundrel parasite come limping home to lick his wounds.

The town gossips, particularly Cuca Lopes, are the agents through whom the reader learns the facts of the past fifteen years. The Cambará family is inextricably divided. The brothers and sisters have all assumed different life styles, and the unity that the family had enjoyed for two hundred years is dissipating. The communist Eduardo despises his middle-of-the-road brother, Floriano, and both disagree with Jango, who prefers the simple life style of the Angico to that of modern urbanization. Bibi, the sister, is a shallow, self-centered, apolitical, comfort-seeking creature who was weaned on the beaches of Copacabana and whose heart yearns only for the sun and the sand.

Floriano and Maria Valéria are constantly assailed for not being politically motivated. These are the two characters, however, who manage to maintain a sense of normalcy. They do not confuse their human values with political ideologies. They remain human beings trying to coexist with their proximates in spite of political differences. They are aware of a historical lesson learned through heredity: ideologies pass but the dead stay dead. Men may be dead in the literal sense, as was the case in "O Continente" when innumerable revolutions led men to die for their convictions, and dead in a figurative sense in

The first part of the book is devoted to a study of the historical background of the movement. It is shown that the movement is not a new phenomenon, but has its roots in the past. The author traces the development of the movement from its early stages to the present day. He shows how the movement has grown and changed over the years, and how it has become a major force in the world. The author also discusses the various theories and ideologies that have influenced the movement, and how they have shaped its development. He concludes that the movement is a natural and necessary part of the human condition, and that it will continue to grow and change in the future.

that Rodrigo has little to live for when even his own family is alienated.

Aquela inesperada reunião de família, precipitada pela queda de Getúlio Vargas, só servia para provar o de que havia muito ele, Floriano, desconfiava: O Rio em quinze anos havia desintegrado o clã dos Cambarás e tudo indicava que Santa Fé não conseguiria uni-lo outra vez. (II, 601)

Rodrigo is aware of the imminent tragedy that faces him and his family. Despite the distrust he has sown among the members of the family, he is still the mutual bond that binds them all together. His death will signal the end of the Cambará clan. Jango at the Angico, Eduardo with his politics, Bibi on her beaches and Floriano in his intellectual aloofness have completely different life styles. These differences are complicated by their being played off not only against one another but all separately against Rodrigo. Floriano, in particular, is most aware of these existing circumstances. As a novelist he studies the human condition. He sees wretchedness as well as beauty, and the most wretched of human conditions is that in which an individual is not in control or even aware of his own existence; an individual who does not act out of a personal consciousness but who is guided through life by the norms and mores set forth by social decree. This person is not responsible for his own existence. He lives life unaware of the ramifications of his actions. To act in such an unconscious manner is the same as not acting at

all. Many people live their lives in an unconscious routine, and it is as if they had never existed. These unauthentic lives are restored only through a renewal of a conscious experience.⁶

Floriano feels he is guilty of this transgression. He is dominated by his father. Of all the children, only he is aware of the control that Rodrigo Cambará exercises over those about him. Rodrigo appears to be a man who not only controls his own circumstances but who also exerts his influence over all who fall into the wake of his existence.

The death of Rodrigo Cambará releases the hold of the family members to one another, and at the same time it releases the hold that Rodrigo had over each one individually. Floriano is the person most affected in this latter sense. He is now free for the first time in his life. He is not controlled, dominated or overshadowed by his father. Floriano feels that his moves are no longer a habitual reaction to another and realizes that he is acting with a conscious awareness. The separation he has felt from his fellowman is diminished. Floriano, the frustrated author, is able to write authentically about life. He must live intellectually the way gaúchos live every day, by facing life consciously. To ignore the problem is not a solution to the anguish of living. To live at the mercy of another, at the mercy of public

The first part of the paper is devoted to a general survey of the situation in the field of the study of the history of the philosophy of science. It is shown that the history of the philosophy of science is not a neutral and objective study of the development of scientific theories, but a study which is influenced by the social and cultural conditions of the time. The author points out that the history of the philosophy of science is a study which is influenced by the social and cultural conditions of the time.

The second part of the paper is devoted to a study of the history of the philosophy of science in the 19th and 20th centuries. It is shown that the history of the philosophy of science in the 19th and 20th centuries is a study which is influenced by the social and cultural conditions of the time. The author points out that the history of the philosophy of science in the 19th and 20th centuries is a study which is influenced by the social and cultural conditions of the time.

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opinion is to lead an unauthentic existence. To be conscious of our existence is to be an authentic being. (III, 379-80) The ending of O Tempo e o Vento signifies the beginning of Floriano's own novel. His life is dedicated to the book that he has heretofore been unable to write. This alter ego of Érico Veríssimo himself is able to complete the novel that will be the fulfillment of himself. Not only will he fulfill himself but he also will complement his father's existence as Roque Bandeira assures him, "podes trazer teu pai de volta à vida no teu livro." (III, 1006)

Although Rodrigo appeared to live an authentic existence, he actually failed because he was unable to communicate with those about him. He lived for himself and man cannot live alone. He must attempt communication with the kindred and divergent souls about him. "No man is an island" and although Érico very explicitly states that these characters are just that, he in reality believes himself in Floriano. The importance of consciousness is in communication. Floriano is important to the novel as the alter ego of Érico Veríssimo, who as an integral part of the work establishes a conscious experience. Floriano is aware of this vital need to communicate and his function as a writer is precisely that.

Estou chegando à conclusão de que um dos principais objetivos do romancista é o de criar, na medida de suas possibilidades, meios de comunicação entre as

ilhas de seu arquipélago . . . construir pontes
 . . . inventar uma linguagem, tudo isto sem
 esquecer que é um artista, e não um propagandista
 político, um profeta religioso ou um mero amanu-
 ense . . . (III, 220)

With the establishing of the main themes of the work, it is possible to go a step farther in the defamiliarization process of the novel with the isolation of another specific literary element. From the theme the logical procedure is toward the irreducible part of the work, the motif. The problem of plot is not solved by the mere enumeration of techniques and devices.⁷ The more important task of their organization must be such that the result of these related components is indeed a conscious completion of artistry. The distinction between classification of motifs (identity) and the re-ordering of motifs (difference) is basic to the theory of plot. These distinctions are homological to the Saussurean categories of the syntagmatic and the paradigmatic. Rather than merely identify and categorize the motifs, it is necessary to oppose them to the elements in their particular environments and perceive the important associative functions they effect upon one another. The compilation of motifs in this fashion constitutes the theme, which in turn is linked with other motifs and themes to form the story. The syntactic analogy is obvious and serves as another indication that this entire process is based on the ultimate system of language whose terms are understood and accepted.

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In dealing with the irreducible element of the novel, it must be understood that the more general motif of comparative literature, the motif that can be transferred from one plot to another, has no validity in the context of one novel. To transfer motifs such as "The butler did it" is to give them validity in themselves and not in the situation in which they are found.⁸ Each sentence can be said to have its motifs:

As estrelas cintilavam sôbre a cidade de Santa Fé,
que de tão quieta e deserta parecia um cemitério
abandonado. (I, 1)

The quiet of the night associated with the resting place of the dead sets the tone for the opening of O Tempo e o Vento. The beginning sentence of "A Fonte" immediately establishes the motifs of dawn, autumn, the eighteenth century, religion and a state of mind:

Naquela madrugada de abril de 1745, o Pe. Alonzo
acordou angustiado. (I, 21)

These five motifs have no particular importance taken individually, but placed in association with one another, they contribute to the construction of the theme of life and circumstances in Rio Grande do Sul.

The theme is formed from the aggregate of two kinds of motifs which must be considered separately. A free motif may be omitted without detriment to the coherence of the story. A man's bombachas, his chiripá or a sorvo de cachaça can usually be omitted without destroying the

The first part of the report, the review of the work, is divided into two main sections. The first section deals with the general principles of the work, and the second section deals with the results of the work. The first section is divided into two parts, the first part dealing with the general principles of the work, and the second part dealing with the results of the work. The second section is divided into two parts, the first part dealing with the results of the work, and the second part dealing with the conclusions of the work.

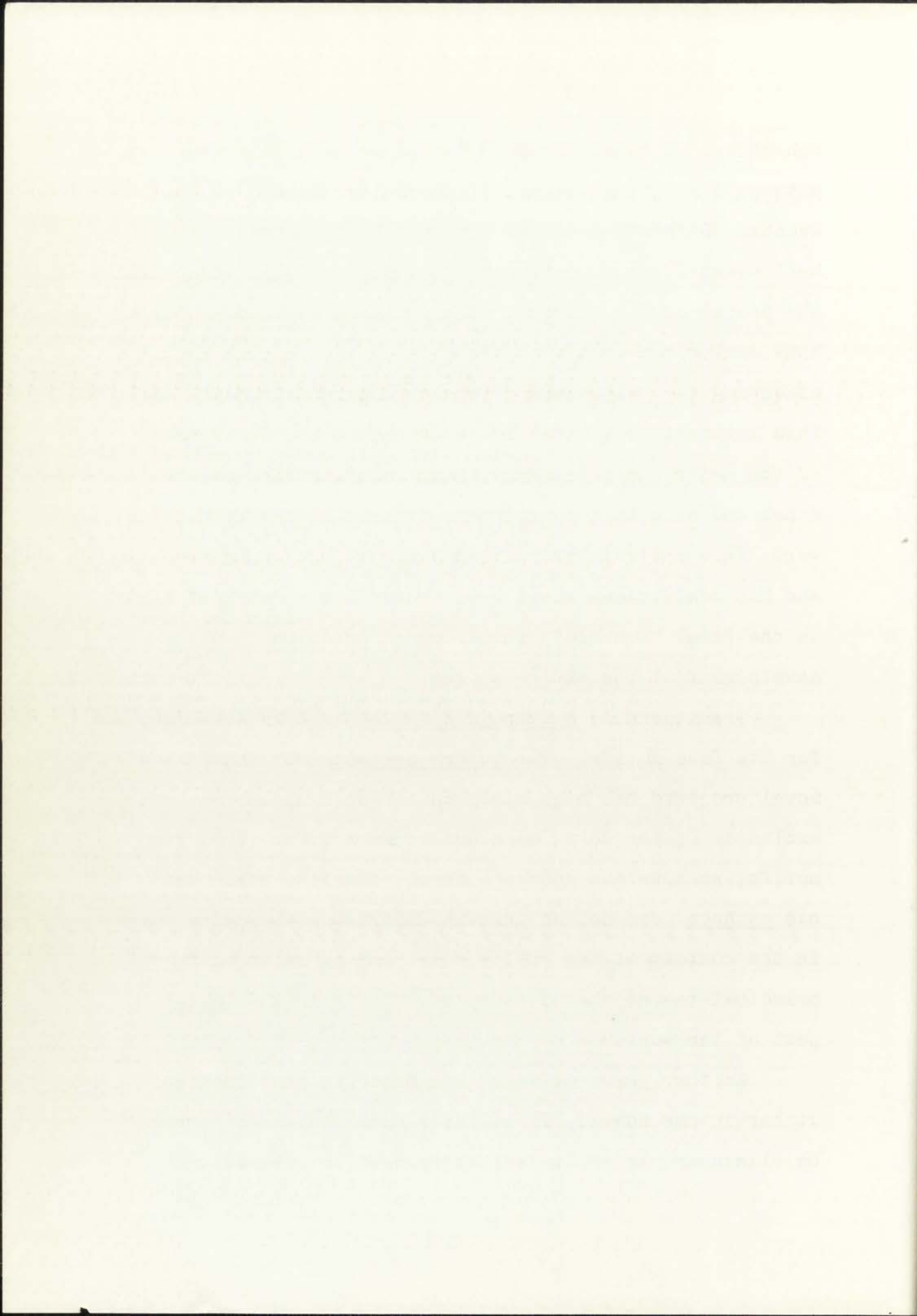
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coherency. A bound motif on the other hand cannot be omitted without disrupting the causal-chronological course of events. Liroca's assignment to watch the Sobrado from the bell tower is organic to his subsequent relationship with the people of the Sobrado. The imminent birth of Alice's baby during the battle of the Sobrado is a causal motif affecting the relationship between Licurgo and Maria Valéria. This imminent childbirth is important to the development of the major characters and their relationship to each other and also to the omnipresent theme of the horrors of war. This child is sacrificed owing to Licurgo's feelings and his convictions about war. To omit the motif of birth in the first "Sobrado" chapter would drastically alter the development of the entire work.

Traditionally O Tempo e o Vento has been acclaimed for its free motifs. The quadro de modas air that the novel projects has been given unwarranted attention to the exclusion of the more important bound motifs. The free motifs, such as the gaúcho's dress, his life style and his cachaça, are not of primary importance when considered in the context of the entire novel and in relation to the principal themes that develop more fully in the latter part of the work.

Another perspective of the motif is the function it has in the novel. If it has a function which cannot be eliminated or if it is instrumental in provoking a



change in a situation, then it is an organic function. Capitão Rodrigo was miserably unhappy as a sedentary store tender in Santa Fé, and the eruption of the Farroupilha War caused a change in his mental attitude since he could now return to the type of life he preferred. Rodrigo Terra Cambará also reaches a point in his life when he is completely dejected and unfulfilled in his career. He drastically needs a challenge, an affair, a war to stimulate and change the course of events in his vapid existence. The Revolution of 1930 was just such a catalyst. These dynamic motifs cannot be eliminated from the story and are indispensable to it.

In opposition to the dynamic is the static motif. Descriptions of nature, of the sunset or of local customs are not integral to the story and may normally be eliminated. It goes without saying that a riograndense novelist in writing about his own people must flavor it with local customs, but it should be realized that the basic objective of the novelist is not to depict life in Rio Grande do Sul. Local color should be allowed to function as a static backdrop against which the artistic recreations of the novel are developed.

The static and the dynamic motif can be more or less correlated with the free and bound motifs since there is a possibility of overlapping functions. The static motif of the silver dagger appears to have only a function of

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local color, but upon closer inspection it also has a technical function of uniting one time era with another as explained in the preceding chapter on structure. In "A Fonte" the dagger appears to be a static motif which is not necessary for the priest to recount his anguish over the intended murder of another. The anguish could have been recounted equally well without the physical presence of the dagger; yet in the context of the whole work, this becomes a bound motif which cannot be eliminated without destroying the author's dynamic manner of inter-relating characters and time dimensions.

A similar situation is the motif of the wind. The separately published novella Ana Terra begins with this free motif as an indication of the mental processes of the character, Ana Terra. It could have been omitted with relative ease and the exclusion of this motif would not have affected the novella at all. It merely serves as a pleasant effect since the story both begins and ends with the mention of the wind. In the larger context of O Tempo e o Vento the wind becomes a dynamic motif which has a definite structural function. The motif of the wind is used to associate this isolated story of Ana Terra with complementary tales occurring simultaneously. These dynamic and bound motifs are most important because they prepare the way for a transition to another situation. An example of a motif that prepares the way to a new situation is

Rodrigo's heart attack. Rodrigo's state of ill health is not only a new situation in itself but it has bearing on the existing relationship of other characters to Rodrigo. The family ties are now complicated by the imminence of death and by the sense of urgency that did not exist before. This dynamic motif defines a new perspective which affects the status quo of the pre-existing relationships.

The blending of many motifs, or in structuralist terms, the placing in opposition of these motifs, creates a situation which gives a struggle in which conflict is seen, and it is these conflicts that constitute the intrigue.⁹ The thesis of one motif opposed by the antithesis of another establishes their functions which are inherent in the difference. Yet the continual existence of two opposing forces is impossible; consequently it is often in the synthesis that one finds the essence of these relationships.

The conflicting forces at work in the case of Capitão Rodrigo reveal the very essence of the man himself. Capitão Rodrigo is an adventurer, a lover of life and a man who exalts in the excitement of the hunt, and the capture of pleasure, be it from a good woman or from a good fight. The entire chapter is filled with motifs and examples of this spirit until the Captain is finally settled in marriage to Bibiana Terra. The sedentary life of Santa Fé begins to take its toll. Capitão Rodrigo begins to

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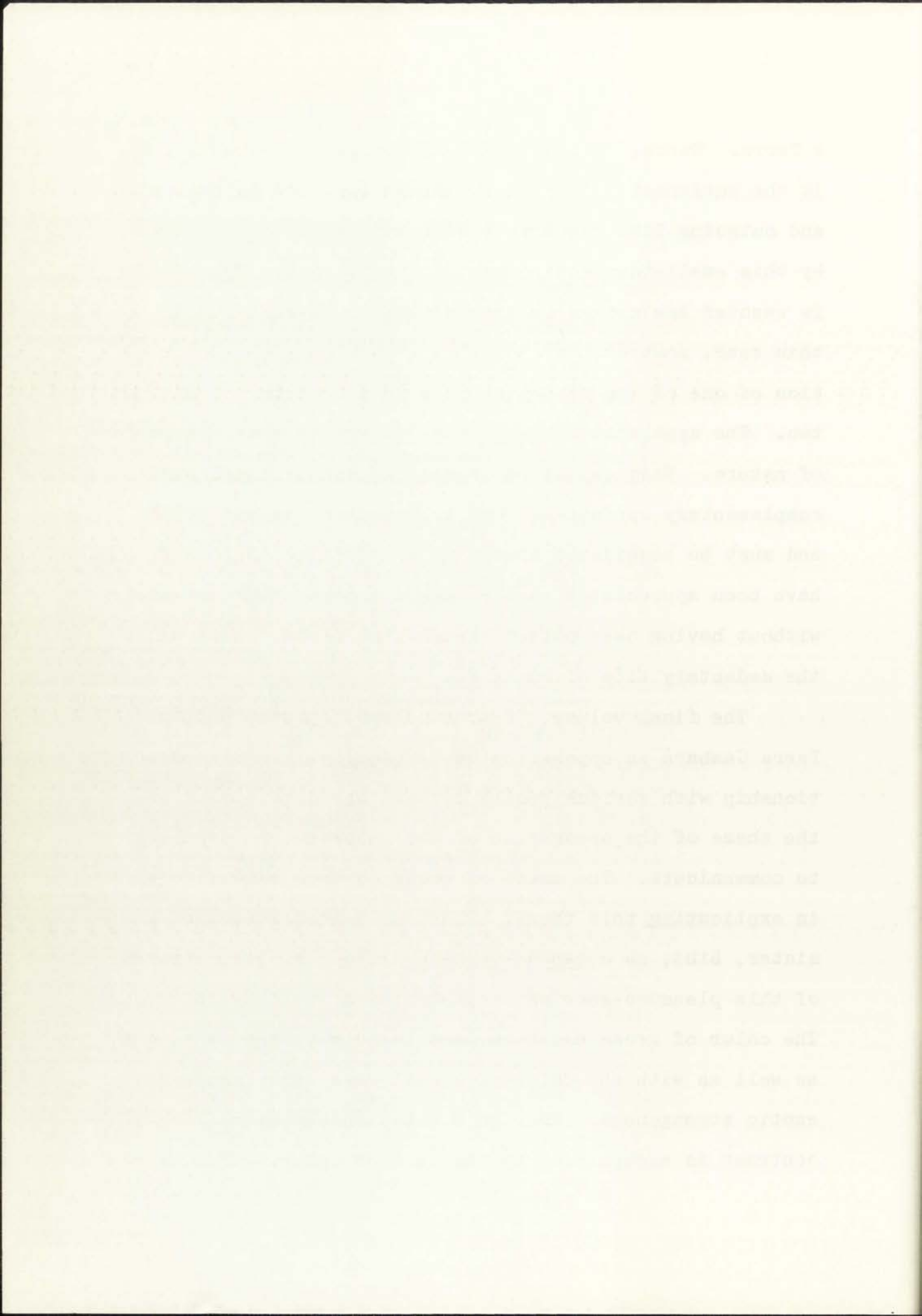
drink and he degenerates into slovenliness. Sitting behind the counter of his little store selling cachaça and onions all day begins to wear on his personality and on his attitude toward life. He manages one attempt to break out of this slothful torpor by taking a two-month wagon trip for supplies and merchandise.

This attempt is not enough to resolve the situation. It is just a momentary respite that only whets his longing for the freedom of the coxilhas. The return to Santa Fé lowers him into the same doldrums. The epitome of adventure and freedom cannot reconcile himself to the ambience of the small village of Santa Fé which is the epitome of the pastoral life. The synthesis of these two antithetical positions can only come in one form: war. War will either change the status quo and add a little excitement to the adventurer's life or it will be the death of him. Either way, it is a solution. Death is a solution of which Capitão Rodrigo is fully aware and he not only accepts it but also actively seeks it out. He is a man of action who must take matters into his own hands, and his situation is resolved when he is shot through the chest as he leaps through the window of the Intendência.

These motifs lend themselves to more than one manner of renewal of perception. The vertically juxtaposed or synchronically related motifs of the conflict of characters are patently manifest. Rodrigo is a Cambará. Bibiana is

a Terra. Terra, a peasant of the stolid respectable life, is the antithesis of the Cambará warrior. He is expansive and outgoing like the tree itself and cannot be shackled by this small-town environment. His captivity by a Terra is reacted against as he breaks away to adventure. In this case, however, the solution is not only the destruction of one of the elements but also a blending of the two. The synthesis of terra and cambará is a manifestation of nature. They cannot be considered antithetical but complementary opposites. One is dependent on the other and must be considered accordingly. Rodrigo could not have been appreciated as the rugged and adventurous warrior without having been pitted against the Terra family and the sedentary life of Santa Fé.

The final volume, "O Arquipélago," places Rodrigo Terra Cambará in opposition to his family. In his relationship with various people is seen the development of the theme of the separation of man owing to an inability to communicate. The motif of color is used extensively in explicating this theme. Floriano's description of his sister, Bibi, as a mancha vermelha is a perfect portrayal of this pleasure-seeking, self-centered, shallow individual. The color of green has been associated with the Teiniaguá, as well as with the color of Sônia's eyes that exude an exotic strangeness. Rodrigo's relationship with Flora in contrast is exemplified by the lack of color. This couple



is completely alienated from one another and at one point she comes in to see him and asks how he is "com voz incolor."

The act of love itself can be considered a motif. The sexuality of Rodrigo defines a situation in "Reunião de Família II." Rodrigo has already suffered a series of severe heart attacks yet steals out of the Sobrado to the local hotel where Sônia awaits him.

E houve um instante de intenso prazer e intensa angústia, um momento de transfiguração e pânico em que teve a impressão de que tôda a seiva, todo o sangue, tôda a vida que tinha no corpo jorravam convulsivamente para dentro dela.

(Italicized in print, III, 195)

This description of the climactic moment of love carries within itself the opposites inherent in the theme of life and death. The intense pleasure opposed to the intense anguish is an indication of two motifs played off against one another to establish a new perception of reality. Rodrigo in this situation is living life to the fullest and yet both he and the reader are aware that he is at the brink of death. His love of life is intensified by this nearness to death. Rodrigo, like his grandfather before him, is not afraid of death but actually seems to seek it in his attempt to live life to the fullest. Rodrigo's anguish is not caused by a fear of death but by the thought that he will no longer be alive. To Rodrigo life is sensuality personified, and in death there are no sensations.

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The situations and conflicts that are stimulated and created by the combining of many motifs lead to the themes that unite the story and upon which the plot is constructed. This syntagmatic development of the story leads to the denouement which must be such that by the end of the book the conflicts have all been resolved. This creates a static condition in which there are no further motifs to be developed. O Tempo e o Vento, however, is written in such a fashion that even the motifs of an apparent static ending have a paradigmatic relationship with the motifs of the rest of the novel. The end of the novel is actually an anticipation of a continuation of conflicts. The fact that Érico ends the story with the same line that began it is not a literary innovation, but the importance of this technique in this instance is that it unites the motifs of the ending with those of another space and time dimension, and they continue to stand in dynamic association. The reader has been thoroughly conditioned by the structure of the novel to be transported into time dimensions that he has now accepted unconsciously because his linguistic capacity and formation allow him to be conveyed at the level of discourse. The inclusion of dynamic motifs at the end of O Tempo e o Vento gives an anticipation of the process that is being completed. The past and the present and, by extension, the future are only real in as much as they relate to one another.

The dynamic ending of O Tempo e o Vento cannot be said to be a final and harmonious resolution of all the conflicts of the novel since most major conflicts are settled only in death. Man cannot resolve his own conflicts; so as long as there are men there will be a repetition of situations. The death of Rodrigo did seem to resolve the dilemma of those around him but actually this is not the end of an era of conflict but merely a continuation. Just as the Cambarás passed before him, there will be Cambarás to succeed him and the basic conflicts of man will continue as indicated by the dynamic conclusion.

The technique of ending the novel in 1895 with the written word of Floriano's novel equates the existence of this character with the author of O Tempo e o Vento and further substantiates the inferior status of the diachrony of the novel by establishing a synchronic relationship between Érico Veríssimo and Floriano.

A consideration of the motifs will also substantiate the conclusion that O Tempo e o Vento must be taken as a single novel and not three separate but related works. Reading "O Continente" on the superficial level of a general conflict of man against man in open warfare, it may appear that there is a resolution of the theme. The war is over, the Sobrado is not taken and Licurgo is vindicated in his stubbornness to capitulate. The baby is dead, Tinoco is dead and Antero, who spit in Tinoco's

face, is absolved by making it through for help. It appears that the story reached a logical denouement and that this is the end of the novel.

Yet there are many themes left unresolved, and this is apparent to the reader owing to Érico's subtle use of the motif. The motif of telluric names is an indication that terra and cambará must be synthesized to give a natural order to things. The children Rodrigo and Toríbio are the logical elements of unity for this synthesis since they are products of both families. We do not see their development, however, and consequently must be aware of this unresolved situation. The motif of the dagger links these children to 1745, and we know that by logical extension of the same process that they must also be linked to the future.

The thesis and antithesis manifested by Maria Valéria Terra and Licurgo Cambará remain unresolved. The conflicts between these two characters grow as a result of the tension around them. The motifs of siege, death, birth, lack of provisions and disease contribute to the difficult situation in which these characters find themselves. Maria Valéria and Licurgo clash over these external reasons as well as over personal reasons. Maria Valéria cannot understand Licurgo's not calling a truce long enough to bury the dead and to allow Dr. Winter to come in to treat Alice and Tinoco. Licurgo cannot compromise his political convictions

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not even for these humanitarian reasons because "guerra é guerra." (I, 162) A man must live and die for his principles. Not to do so is to exhibit weakness regardless of the principles of humanity involved. Licurgo confirms his belief that a life is less important than a conviction. "Milhares de homens têm morrido nesta revolução por causa de suas idéias. A vida duma pessoa não é tão importante assim. Há coisas mais sérias." (I, 162)

"O Continente" cannot stand alone as an accomplished novel. The tension between Maria Valéria and Licurgo has not been resolved. The dynamic motifs that fashion this theme must be dealt with. The motif of hatred builds to such a point of tension that it must force a situation change. The necessary release of this tension is an indication to the reader that there must be a continuation of the novel.

Fandango presents another set of motifs when he reflects, "E por um instante êle revê os campos da estância em outros tempos, quando saía pelas invernadas com o Curgo de quinze anos, a ensinar-lhe coisas." (I, 548) This instant is unknown to the reader; yet having deciphered Érico's technique of prophecy it becomes evident that the novel is far from concluded. To end the novel here is impossible and short-sighted on the part of the reader because these motifs and themes have been firmly established and the end of "O Continente" is not a

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satisfactory synthesis of the existing conflicts. The story line being told in the Sobrado series must logically be prolonged and this proves the dependency of "O Continente" on the following volumes for completion of the novel.

With a consideration of the theme and the motif it is necessary to treat the manner of exposition. This presentation of the circumstances determines the interrelationships of the characters since it deals with the manner in which they come into contact. The exposition can be traditionally considered to be at the beginning of the narrative. In the case of O Tempo e o Vento, however, the exposition is spread throughout "O Continente" and this unique structuring of the exposition makes this volume even more dependent on the following ones. Volume One cannot stand alone since it is fundamentally the exposition of the characters and not the development of their conflicts.

This type of delayed exposition is not an uncommon manner of detailing the situation in which the characters will function. The author has so interrelated the various structural components of O Tempo e o Vento that the reader learns about the characters quite slowly and from hints scattered throughout the novel.

The manner of development of the themes and the motifs of O Tempo e o Vento are important because Érico also uses transposed exposition. As we learn of the characters in the Sobrado during the siege, we are constantly

returned to earlier historical moments that give an insight into these characters. The reader invariably returns to the continuing battle of the Sobrado with a new awareness of some distinct trait of the characters. By the end of "O Continente" it is with a deeper understanding that the reader views these characters since he has seen how they have come to be what they are. It is only at this point that their conflicts are ready to be developed and that the main theme of O Tempo e o Vento begins to make itself apparent. This transposed exposition of the events leading up to the Sobrado will be carried over to Rodrigo's youthful days in "O Retrato," and we see what type of an individual he has become and the reasons that he will be so domineering and the center of everyone's life. "O Retrato" is just another facet of delayed exposition. It will not be until "O Arquipélago" that the characters being detailed actually attain their completeness.

In writing O Tempo e o Vento, Érico utilized various manners of unfolding the story contributing to the uniqueness of the plot. Érico established the novel as an integral entity, with each element of the plot inextricably bound to another and subscribing to the evolution of the whole.

The danger in arranging the plot in such a complicated fashion is that the chronological displacements can be confusing to the uninitiated reader. The reader who

The first of these is the fact that the novel is not a simple
 story of a man's life, but a complex and multi-layered
 work. It is a study of the human condition, of the
 struggles of the individual against the forces of
 society and fate. The novel is a masterpiece of
 narrative art, and it is a work of great
 significance. It is a work that has
 inspired generations of readers, and it
 is a work that will continue to
 inspire for many years to come.

exists in a diachronic concept of time feels that he loses touch with the reality of the various time dimensions. To combat this tendency of the reader to feel jostled from one historical period to another the author uses connecting motifs to maintain a relationship between the various time elements of the story. Certain parts of the story may be narrated after the reader knows that they have occurred because the motif maintains the unity of these sections. The motif of the silver dagger is a symbol of war that is appropriate for the men of Rio Grande do Sul, and the cruz carcomido, a symbol of religion which signifies that the women see a deeper meaning in life than do their men. The cross is carcomido, not by chance but by design, to inform the reader that the women are not necessarily purists about orthodox religion. It is a metaphysical symbol that unites the women of the novel and gives a coherency to the development of the woman of Rio Grande do Sul.

The repetition of a motif throughout the story is typical of plots that are not developed in their natural chronological order. A repeated motif shows the connection which exists between various parts of the story and is often called a leitmotif. A leitmotif is usually a free motif, not organic to the story, yet repeated quite often to maintain unity, and thus it has a technical function of giving coherency to the plot.

"The introduction of each motif or set of motifs must be motivated. The network of devices justifying the introduction of individual motifs or groups of motifs is called motivation."¹⁰ The first type of motivation to be considered is compositional motivation. This may be comprised of an object or of the activities of the characters. Cuca Lopes as the Mexeriqueiro in "O Retrato" exerts an influence on an existing situation and therefore can be considered motivation. A prop such as the dagger can also be an indispensable part of the compositional constituency of the novel. The dagger first appeared in 1895 and was used as a symbol of transition to 1745, but when considered in relation to the entire novel, it is seen as a symbol of the continuation of present time throughout the whole of O Tempo e o Vento. The physical presence of the dagger at the denouement is an important aspect of the continuing present. When O Tempo e o Vento ends with Floriano beginning to write his own novel, the reader is transported back to the beginning of O Tempo e o Vento in which this motif first appeared. Thus the introduction of the silver dagger in "O Continente" prepares the audience for the final moments of "O Arquipélago."

The second type of motivation to be considered is realistic motivation. Érico has been praised for his realistic re-creation of the development of gaúcho society by the traditional critics. Érico's imitation of reality

The first type of vowel is the so-called "open" vowel, which is characterized by a high degree of oral cavity expansion. The second type is the "close" vowel, which is characterized by a low degree of oral cavity expansion. The third type is the "mid" vowel, which is characterized by a moderate degree of oral cavity expansion. The fourth type is the "gliding" vowel, which is characterized by a change in the position of the tongue during the articulation process. The fifth type is the "nasal" vowel, which is characterized by the simultaneous articulation of the oral and nasal cavities.

In relation to the entire vowel, it is seen that the articulation of the vowel is a continuous process. The physical process of the articulation of the vowel is an important aspect of the articulation process. When the tongue is in contact with the alveolar ridge, the air is forced through the oral cavity. The articulation of the vowel is a continuous process. The physical process of the articulation of the vowel is an important aspect of the articulation process. When the tongue is in contact with the alveolar ridge, the air is forced through the oral cavity.

The second type of articulation is the so-called "nasal" articulation. This type of articulation is characterized by the simultaneous articulation of the oral and nasal cavities. The articulation of the vowel is a continuous process. The physical process of the articulation of the vowel is an important aspect of the articulation process. When the tongue is in contact with the alveolar ridge, the air is forced through the oral cavity.

in O Tempo e o Vento is an excellent achievement, but the artistic qualities of his writing have not been correspondingly lauded. The introduction of realistic motivation into this work enhances the artistry of his fiction. The inclusion of factual circumstances to augment the fictional elements produces a unique perception of reality. Thus the historical figures of O Tempo e o Vento give validity to the fictional circumstances. Some of the stories that Toríbio told about his feats while fighting with the Prestes Column appear to be superhuman and border on the fantastic. The coincidence that Toríbio's name was recognized by the army officer in charge of the firing squad in Bahia is not a touch of nineteenth-century romanticism but a true occurrence based on the life of Érico Veríssimo's Tio Nestor.¹¹ Another instance where the realistic motivation appeared more fictional than factual was the incident of Toríbio's being waved back by his dead father who appeared before him at a crossroad in Goiás. This too is substantiated as fact by the author himself.¹²

A more normal function of realistic motivation is to give an interpretation of the actual historical events so that the literary creation may be played out against this background. The recreation of an aesthetic reality is superimposed on actual historical circumstances. The constant references to the magazine L'Illustration in "O Retrato" kept Rodrigo informed of the circumstances of

The first part of the paper is devoted to a general discussion of the historical background of the problem. It is shown that the problem of the existence of a solution to the Dirichlet problem for a domain in the plane is a classical problem in the theory of partial differential equations. The second part of the paper is devoted to a detailed study of the problem of the existence of a solution to the Dirichlet problem for a domain in the plane. It is shown that the problem is solvable if and only if the boundary values are continuous and satisfy certain conditions. The third part of the paper is devoted to a study of the problem of the uniqueness of the solution to the Dirichlet problem for a domain in the plane. It is shown that the solution is unique if the boundary values are continuous and satisfy certain conditions. The fourth part of the paper is devoted to a study of the problem of the regularity of the solution to the Dirichlet problem for a domain in the plane. It is shown that the solution is regular if the boundary values are continuous and satisfy certain conditions. The fifth part of the paper is devoted to a study of the problem of the asymptotic behavior of the solution to the Dirichlet problem for a domain in the plane. It is shown that the solution has a certain asymptotic behavior as the distance from the boundary goes to infinity. The sixth part of the paper is devoted to a study of the problem of the representation of the solution to the Dirichlet problem for a domain in the plane. It is shown that the solution can be represented as a sum of a certain series of functions. The seventh part of the paper is devoted to a study of the problem of the approximation of the solution to the Dirichlet problem for a domain in the plane. It is shown that the solution can be approximated by a certain series of functions. The eighth part of the paper is devoted to a study of the problem of the numerical solution of the Dirichlet problem for a domain in the plane. It is shown that the solution can be approximated by a certain series of functions. The ninth part of the paper is devoted to a study of the problem of the stability of the solution to the Dirichlet problem for a domain in the plane. It is shown that the solution is stable if the boundary values are continuous and satisfy certain conditions. The tenth part of the paper is devoted to a study of the problem of the convergence of the solution to the Dirichlet problem for a domain in the plane. It is shown that the solution converges if the boundary values are continuous and satisfy certain conditions.

the outside world. The Almanaque de Santa Fé in "O Continente" serves a similar purpose. Not only did it bring the fictional circumstances up to date in 1853, but it also served to bring the reader up to date on the actual historical circumstances that transpired during the Farroupilha War without bogging down in the factual details.

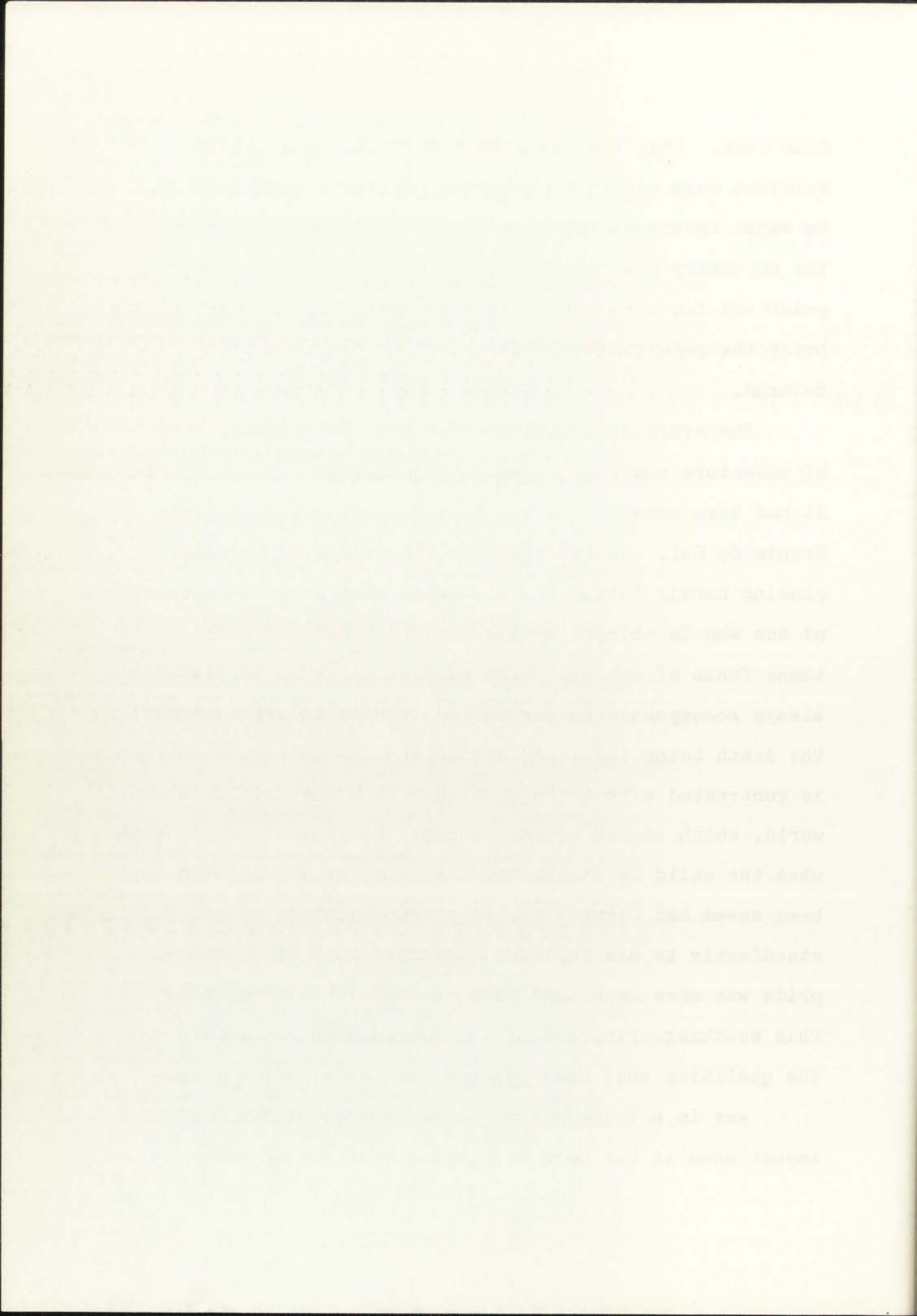
Another function of realistic motivation is to bring humorous relief to the reader from time to time. During a particularly long and exhausting political discussion between Floriano and Roque Bandeira, this latter character takes off his shoes and begins to rub his corns. This touch of mundane reality is actually a welcome respite to the reader who may have been somewhat fatigued by the weighty discussions of "O Arquipélago."

Realistic motivation is supported by an artistic motivation which is the aesthetic justification of realistic material by according it a new and individual interpretation.¹³ At one point of his life Rodrigo was experiencing a period of general depression. He was not interested in the current revolution and life seemed to hold little excitement for him. Even though he was having an affair with a Caré from the Angico, he himself admitted that "eu caminho para os quarenta e a vida é uma droga." (III, 469) In the next paragraph Rodrigo reads that air postal service would journey from Toulouse to Buenos Aires in less than

four days. This realistic report of the progress of aviation only serves to heighten Rodrigo's frustrations. He wants to travel to Paris but never manages to pluck up the necessary motivation. His mental doldrums at this point are far more acute since the advances of modernization bring the possibility of his changing his situation closer to hand.

The overriding theme of war and the gaúcho's love of adventure has been romanticized to such a degree that it has been accepted as the historical reality of Rio Grande do Sul. Rather than describe feats of war in glowing heroic terms, Érico relates them from the perspective of one who is shocked by the violence that accompanies these feats of bravery. The mention of death is almost always accompanied by the mention of its inherent opposite. The death being inflicted during the battle of the Sobrado is contrasted with Alice's attempt to bring life into the world, which itself becomes another manifestation of death when the child is stillborn. Perhaps the child could have been saved had Licurgo called a truce instead of sticking steadfastly to his political convictions. His personal pride was more important than the life of his daughter. This scathing criticism of war overshadows his praise for the qualities that make gaúchos such excellent warriors.

War in all its horror comes through with major impact when it has been stripped of all its verbal



justification. Licurgo cannot understand that war and political convictions are less important than life. But Maria Valéria does not let Licurgo or the sophisticated reader forget that life is far more dear than political convictions which will eventually pass. This is borne out in the readmittance of Liroca as a regular to the Sobrado. Wars will pass but the dead stay dead.

This treatment of realistic motivation grants the reader a distinct perspective of the theme of war. It is not a historical reality that should be praised and re-lived because the destruction of life can never be remedied. An example of this is the death of Tenente Bernardo Quaresma. He defends the military barracks when the Revolution of 1930 breaks out because he remains loyal to his convictions as a professional military man. He is the only soldier to defend his honor, and subsequently he dies at the hand of one of his best friends, Rodrigo Terra Cambará. Rodrigo himself does not see the incongruities involved here, but his son, Floriano, could not and does not ever reconcile himself to the gratuitous death of a personal friend.

The complex of theme, motif and motivation are intricately woven into the character of the hero. This treatment of the protagonist is important at this point to illustrate that Rodrigo is an agent of the story and to show his involvement in the construction of the plot. In uncomplicated chronicles a character may be identified

The first thing I noticed when I stepped
 out of the car was the smell of
 fresh air. It was a relief after
 being stuck in traffic for hours.
 The sun was shining brightly, and
 the birds were chirping happily.
 I took a deep breath and felt
 a sense of peace. The world
 seemed so much better when
 you're not stuck in traffic.
 I had heard that the traffic
 was terrible, but it wasn't
 as bad as I thought it would be.
 The driver was patient and
 the car was comfortable. I
 was lucky to have a good
 experience. The traffic was
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 traffic was not too bad. The
 driver was patient and the car
 was comfortable. I was lucky
 to have a good experience.

by his name, just as the telluric qualities of the Terras are appropriately manifested in their names. Secondary and tertiary characters may be well defined in their respective roles through names, such as A Gioconda, the girl that sat in her window with the enigmatic smile, or Fandango, who exhibited an intense love of music and dance. An example of a more well defined character, though not of major proportions, would be José Lírio. He considered himself a coward but he constantly disproved this by voluntarily placing himself in the front lines of battle. In a society where it is honorable and praiseworthy to kill, José Lírio accepted his aversion to killing as a sign of cowardice. He did not want to kill and conversely did not want to be killed. He could have killed Licurgo during the battle of the Sobrado in 1895 but he refused to do so out of consideration for the family and his own future relationships with the family. The name of lily is well representative of a man who was a pacifist and who placed greater emphasis on the bonds of friendship than on being a great warrior. He was a pacifist but forced himself to go to war because his society expected it of him. To be a gaúcho, to be a macho, in the tradition of his entire family, he had to do battle even though he was opposed to it.

Direct characterization is employed in "O Continente" because it is a less complicated story which unfolds around

fairly straightforward characters. The people are seen and recognized through straightforward narration of the author until the chapter "A Teiniaguá," when Érico begins to alter the techniques employed to that point. The characters are capable of psychological sophistication and begin to disclose themselves through their own actions. They are also detailed from the perspective of the people with whom they deal every day. The case of Dr. Winter as a credible narrator is a perfect case in point of indirect narration. Luzia, the woman who fascinates him as an unfathomable personality cannot be explained by direct and simple narration, so it is through the eyes of another and in her own actions that she takes on the veracity of a true literary character.

In direct narration, the characters do not attain status as authentic persons because they are the referent of narration and not part of the discourse. Their reality is an artificial one. They remain pasteboard figures since they do not participate in the instance of discourse which is the essence of literature. In indirect discourse, however, we are seeing the development of characters through their own deeds, through their own words and through the perspective of the people who deal with them directly. The characters described in direct characterization are often no more than static figures who remain exactly the same throughout the course of the story. The early



characters of "O Continente" showed little change and consequently were dealt with sufficiently well by the process of direct narration. The characters of "O Retrato" and later of "O Arquipélago" are dynamic persons who are affected by their circumstances and change accordingly.

Rodrigo Cambará, the most complex of characters, continues to suffer psychological change throughout the whole of O Tempo e o Vento. Even on his deathbed he suffers change. The thoughts that he entertains about wanting to be with his lover, Sônia, and dying in her arms during the wild excitement of love are contrasted with his feelings for his family and the shame this would bring upon them. He is torn by the restrictions placed on him regarding eating and drinking because he has always considered these vital to living a full life. Rodrigo has not lived the life of a spartan and his epicurean gusto is now depriving him of enjoying life. Life without sensual pleasure is not worthy of being lived according to Rodrigo's sense of values. He constantly exhorts his friends to stay to drink and talk even though he knows it is detrimental to his health. He would rather live a short intense life than merely to exist for a longer period.

The character who receives the most acute emotional representation, Rodrigo Terra Cambará, maintains interest throughout by causing in the reader feelings of joy, sorrow, compassion, sympathy and even disgust at various points

during his life. The protagonist should not be classified and categorized as a man with whom we can identify ourselves, or for whom we feel only compassion or sympathy. He must be far more complex and capable of generating various reactions. Rodrigo instills feelings of pride and admiration in the reader when he returned from Porto Alegre as a doctor and attempted to better the social conditions of the poor of Santa Fé. He was a man who knew no malice. This is testified to by the fact that Rodrigo was instrumental in having Liroca brought back into the family circle of friends even though he had been an enemy of his father.

The character of Rodrigo is so intricately developed that the reader has ambivalent feelings toward him. Each change of situation is usually precipitated by an act of imprudence or indiscretion on the part of Rodrigo. His reaction to Toni Weber's disclosure that she was pregnant elicited a reaction of surprise and disgust from the reader. Rodrigo immediately began worrying about his own reputation, about what people would say about him and how this would affect his career. Of course, Rodrigo's problem was solved when Toni committed suicide shortly thereafter.

There are three types of plot, plots of action, of character, and of thought, all of which are manifest in the protagonist.¹⁴ In the first, the primary principle is a completed change, gradual or sudden, in the situation of the protagonist. This underlying principle can be readily

identified in O Tempo e o Vento. Rodrigo's situation from an innocent child in the 1895 battle of the Sobrado changed to that of a dying man in the Sobrado in 1945. In the second type of plot, the completed process of change is in the moral character of the protagonist. Rodrigo changed his personal values constantly during the course of his life. He was an idealistic young doctor who set out to bring modernity to Santa Fé in 1909. By 1930 he had relinquished his career, no longer bothered with discretion in his amorous rendezvous; he had joined Getúlio Vargas whom he did not previously admire and thereby had alienated his entire family owing to his egocentrism. In the third type of plot, a completed process of change is necessary in the thought of the protagonist and consequently in his feelings. Rodrigo at the end of the novel desires the love of his son whom he has long since alienated and not until his deathbed does Rodrigo realize the importance of his loss.

Érico Veríssimo synthesized all three types of plot into the protagonist of O Tempo e o Vento, but it must be emphasized that the protagonist nevertheless is not an essential part of the story. The story remains the aggregate of motifs that have been compiled, and the protagonist is the result of the formation of the story material into a plot. The hero moreover has an interrelated function of being the embodiment of the motivation which connects

the motifs.¹⁵ A study of the motifs reveals their synchronic relationship to other motifs through the motivation of the protagonist.

In fiction a continuity of characterization must be maintained that is not necessary in a real life situation. Characters must be treated coherently for the important preservation of unity. In life a person goes about collecting fragments of another's personality until a unity is perceived, but in literature the author must be more cohesive and less variable because the lack of a unified creation leads to incommunicability.¹⁶ Therefore, in literature the author must put in essential traits of the character to give the reader a knowledge that he cannot slowly glean on his own as he might in real life. The reader must depend on the author to know these people and also to transmit their verity on the basis of discourse which essentially includes the author in the reality of the character.

There are few novels of comparable length in which the various elements constituting the plot are so artfully conceived. The complex web of story, theme, motif, motivation and hero is constructed in such a manner as to demonstrate that the elements of plot, as the structuralist construes them, form a complex composite of interrelated components and thus render O Tempo e o Vento a dynamic artistic creation which would have been inconceivable

The results of the study are presented in the following tables. The first table shows the distribution of the sample according to the various characteristics of the population. The second table shows the results of the statistical analysis of the data. The third table shows the results of the regression analysis. The fourth table shows the results of the correlation analysis. The fifth table shows the results of the factor analysis. The sixth table shows the results of the cluster analysis. The seventh table shows the results of the discriminant analysis. The eighth table shows the results of the principal component analysis. The ninth table shows the results of the canonical correlation analysis. The tenth table shows the results of the discriminant function analysis. The eleventh table shows the results of the discriminant power analysis. The twelfth table shows the results of the discriminant validity analysis. The thirteenth table shows the results of the discriminant reliability analysis. The fourteenth table shows the results of the discriminant stability analysis. The fifteenth table shows the results of the discriminant generalizability analysis. The sixteenth table shows the results of the discriminant transferability analysis. The seventeenth table shows the results of the discriminant replicability analysis. The eighteenth table shows the results of the discriminant robustness analysis. The nineteenth table shows the results of the discriminant sensitivity analysis. The twentieth table shows the results of the discriminant specificity analysis. The twenty-first table shows the results of the discriminant accuracy analysis. The twenty-second table shows the results of the discriminant precision analysis. The twenty-third table shows the results of the discriminant recall analysis. The twenty-fourth table shows the results of the discriminant F1 score analysis. The twenty-fifth table shows the results of the discriminant AUC analysis. The twenty-sixth table shows the results of the discriminant ROC curve analysis. The twenty-seventh table shows the results of the discriminant confusion matrix analysis. The twenty-eighth table shows the results of the discriminant performance analysis. The twenty-ninth table shows the results of the discriminant comparison analysis. The thirtieth table shows the results of the discriminant benchmark analysis. The thirty-first table shows the results of the discriminant validation analysis. The thirty-second table shows the results of the discriminant testing analysis. The thirty-third table shows the results of the discriminant evaluation analysis. The thirty-fourth table shows the results of the discriminant assessment analysis. The thirty-fifth table shows the results of the discriminant monitoring analysis. The thirty-sixth table shows the results of the discriminant reporting analysis. The thirty-seventh table shows the results of the discriminant documentation analysis. The thirty-eighth table shows the results of the discriminant communication analysis. The thirty-ninth table shows the results of the discriminant dissemination analysis. The fortieth table shows the results of the discriminant archiving analysis. The forty-first table shows the results of the discriminant preservation analysis. The forty-second table shows the results of the discriminant restoration analysis. The forty-third table shows the results of the discriminant recovery analysis. The forty-fourth table shows the results of the discriminant reconstruction analysis. The forty-fifth table shows the results of the discriminant reanalysis analysis. The forty-sixth table shows the results of the discriminant reevaluation analysis. The forty-seventh table shows the results of the discriminant revalidation analysis. The forty-eighth table shows the results of the discriminant retesting analysis. The forty-ninth table shows the results of the discriminant reevaluation analysis. The fiftieth table shows the results of the discriminant reanalysis analysis.

in traditional criticism.

THE HISTORY OF THE UNITED STATES

OF THE

AMERICAN PEOPLE

FROM THE

EARLIEST PERIODS

TO THE

PRESENT

BY

W. H. RAY

OF THE

UNIVERSITY OF CHICAGO

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1894

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¹Lemon and Reis, Introduction to "Thematics," by Tomashevsky, p. 61.

²Jameson, Prison-House, pp. 50-51.

³in Erico Veríssimo: Ficção Completa, Vol. V, (Rio de Janeiro: José Aguilar, 1966), pp. 721-748.

⁴pp. 151-52.

⁵Erico Veríssimo, "O Escritor Diante do Espelho: Uma Auto-Biografia Compacta," in Ficção Completa, Vol. II, p. 18.

⁶Jameson, Prison-House, p. 51.

⁷Ibid., p. 62.

⁸Tomashevsky, "Thematics," pp. 67-68.

⁹Ibid., p. 71.

¹⁰Ibid., p. 78.

¹¹Veríssimo, "Um Escritor Diante do Espelho," p. 18.

¹²Ibid., Personal conversation. Porto Alegre, November, 1971.

¹³Tomashevsky, "Thematics," p. 85.

¹⁴R. S. Crane, "The Concept of Plot and the Plot of Tom Jones," in Critics and Criticism: Ancient and Modern, ed. R. S. Crane, (Chicago: Univ. of Chicago Press, 1952), p. 620.

¹⁵Tomashevsky, "Thematics," p. 90.

¹⁶Antônio Cândido, et al, A Personagem de Ficção, (São Paulo: Editora Perspectiva S. A., 1968), p. 57.

CHAPTER III

THE PERPLEX OF CHARACTER: CONTINENTS
AND ISLANDS

A individualidade e a personalidade são florescências desse invisível do nosso ser a que chamamos o nosso íntimo. Tudo quanto de bom ou de mau, de ótimo ou de péssimo exista em cada qual nasceu com ele e formou-se secretamente, intimamente, a despeito de todo o aspecto que lhe venha do exterior, de toda a educação e acção alheias.

--José de Almada Negreiros

The Cambará Male and the Terra Female

The understanding of the psychological development of the characters is best done in O Tempo e o Vento through a structuralist, collective approach. Of the almost four hundred people in the book spanning a time sequence of two hundred years, there are ultimately two major characters. These two major characters can best be described as a Cambará male and a Terra female. The understanding of this collectivization is of the utmost importance to the development of the characterization in O Tempo e o Vento. The two major characters are not merely representative types of Rio Grande do Sul as Virginia Burbridge maintains in her work, "A Study of the Novels of Érico Veríssimo,

THE PSYCHOLOGY OF THE SENSE OF TOUCH

The sense of touch is a complex phenomenon which involves the reception of stimuli from the external world and the interpretation of these stimuli by the brain. It is the most important of the senses and is essential for the survival of the individual. The sense of touch is a complex phenomenon which involves the reception of stimuli from the external world and the interpretation of these stimuli by the brain. It is the most important of the senses and is essential for the survival of the individual.

THE SENSE OF TOUCH

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Contemporary Brazilian Author":

Because of the large gallery of characters required by a novel which spans two hundred years, Veríssimo has created two basic groups; most of the male characters conform to what we shall call the "Cambará" man; the female characters are also presented as a type.¹

The view that Érico created two basic groups because of the numbers of characters with which he had to deal over the span of 200 years is too narrow an explanation of the author's concept of characterization. The collective mentality shared by the principal characters reflects the compatibility of the content of O Tempo e o Vento with the treatment of its form. The principal task of this chapter on characterization is to introduce the two major characters and develop them diachronically and, more importantly, synchronically throughout the span of O Tempo e o Vento.

The story begins with Pedro Missioneiro. This offspring of an Indian mother and a Bandeirante father was reared in the São Miguel Mission of Rio Grande do Sul by a Jesuit priest. Pedro Missioneiro is the synthesis of two distinct historical currents. He inherits the sacro-mythical essence of the Americas from his Indian mother and the pragmatic, rational concepts of Europe from his Portuguese father. He is an inevitable consequence of the New World, the innocent and simultaneous bearer of the mythical and the rational. The mentality and thought

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patterns of the American Indian differ radically from that of the European, and the synthesis of these two differing evolutions produces the mentality of the gaúcho.

Pedro was reared in a Catholic mission and received extensive schooling in religious matters. He was imbued with the teachings of the Catholic Church; yet these were flavored with the indigenous influences best described as magical. The emotive Indian culture enters into the personality formation of Pedro Missioneiro since he is imbued with the superstitions and mystic beliefs of his people.

Pedro is a meditative child who is fascinated by the mysteries of life and death. He is a profound thinker and possesses mystic powers of foreseeing the future or of knowing what is occurring in another region. The death of José Tiaraju, the Indian leader, is vividly described by Pedro as if he had physically witnessed the scene. Upon questioning by the priest, he affirms that he had in fact witnessed the battle.

Pedro Missioneiro is rather a symbolic character than a well developed personality. He is a symbol of the unknown past. His enigmatic behavior and mysterious powers allow him to act as a link with the mythical past of the Americas as well as permit him to establish contact with the future. These mystic powers are not incompatible with his reality as an eighteenth-century Indian of the Mission area of Rio Grande do Sul because,

os índios tinham uma imaginação rica, eram supersticiosos e estavam sempre prontos a invocar o milagre para explicar as coisas que não compreendiam.
(I, 55)

One such example is the Indian woman who had apparently died and had "returned" from the dead. Upon resuscitation she began to describe her adventure in another world. The priest, Padre Alonso, witnessed the woman's telling about her life fleeing from her body and being transported through the skies on the arms of two angels. The ascent to the heavens was difficult because swarms of demons with the heads of dogs, the bodies of cows and the wings of bats tried to knock her from the angels' grasp and transport her to hell. She went on to say that heaven was like the priest had said and that God was a big white man with a long beard and Our Lady had a blue cape edged with golden stars.

The case of Inácio is further testimony to the fervor with which Indians believe and the extent to which they are influenced by sacro-mythical convictions. Inácio had been discovered by his friends watching another man's wife bathe. He was taken before the priest who severely reprehended him with the fear of hell and all its horrors for sinning against the commandments. The priest, inspired by his own biblical oratory, recalled that if the eye scandalized it should be cast away. Such was the force of the father's eloquence and such was the profundity of

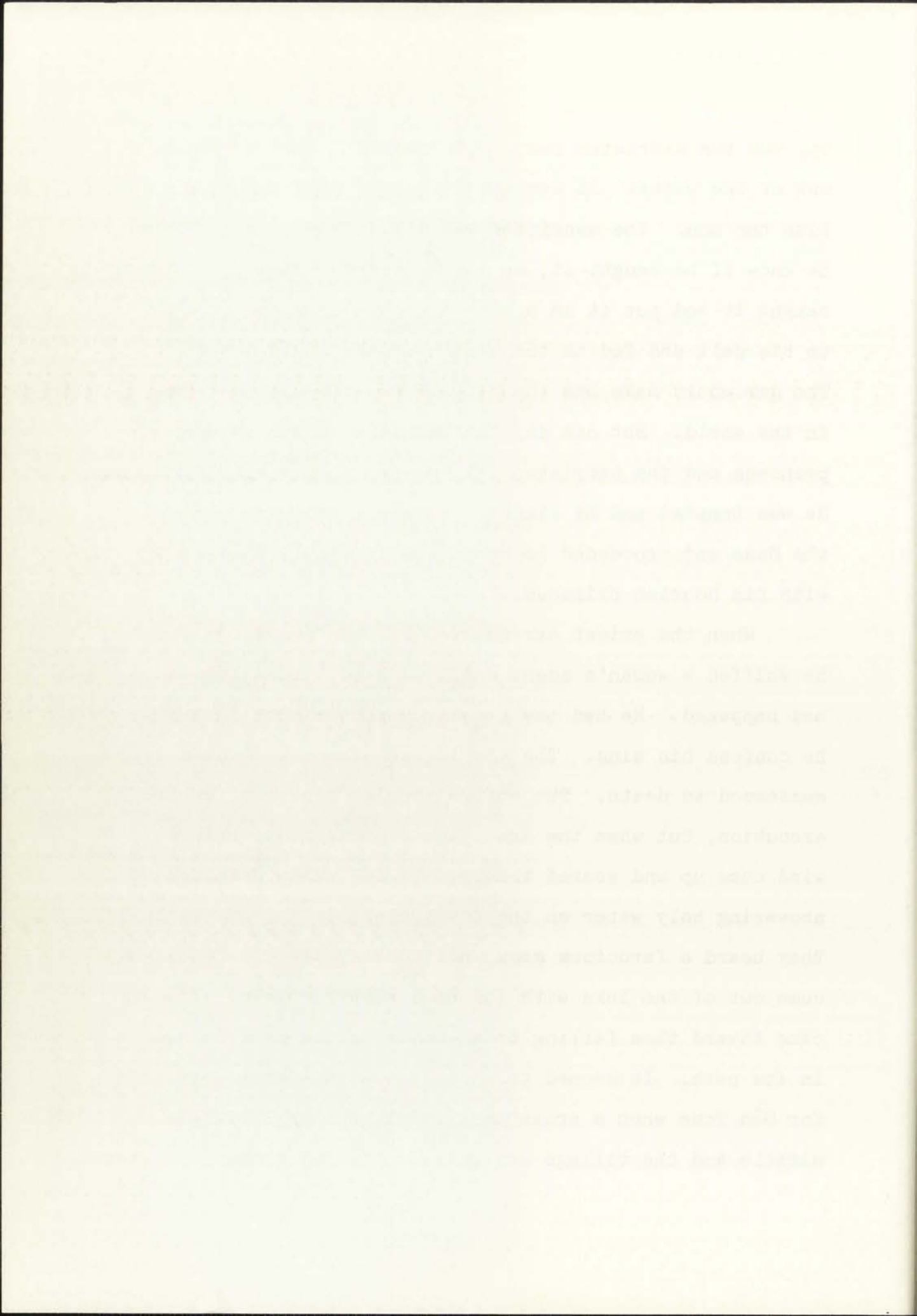
Inácio's sorrow that he ran to the work shop and gouged out his eye with a wooden gaff. Obviously the literal translation of the Bible was not intended, but this serves to establish the fervor of the Indians and their receptibility to myths and legends.

The most important legend of Rio Grande do Sul and the one most influential in O Tempo e o Vento is the legend of the Teiniaguá. When the Moors were defeated by the Christians in the Iberian Peninsula, they decided to come to the Continente de São Pedro and brought their beautiful princess with them disguised as an old lady. The Moors, who hated priests, saints and the Church, wanted to continue combatting the Cross. Consequently, upon arrival in the Continente de São Pedro they made a pact with the devil that transformed the beautiful Moorish princess into the Teiniaguá, the lizard that had no head. The Teiniaguá was also known as the "carbuncle" owing to the garnet with supernatural powers the devil substituted for its head. Then the devil and the princess met in a cave called a Salamanca and in seven nights of Fridays, the demon taught the Teiniaguá the location of all the caves that contained hidden treasures. She learned rapidly.

There was a sacristan at the São Tomé Mission who, during the siesta one day, went to a nearby lake that was apparently a cauldron of boiling water because the devil lived in it. All the fish had died and the grass dried

up, but the sacristan saw a little animal come scurrying out of the water. It was the Teiniaguá with the head like the sun. The sacristan was wild with delight because he knew if he caught it, he would find a fortune. So he caught it and put it in a horn full of water and took it to his cell and fed it the best honey he could obtain. The gem would make him the richest and the happiest man in the world. But one day the Teiniaguá became a Moorish princess and the sacristan fell madly in love with her. He was tempted and he sinned. He stole the wine used in the Mass and proceeded to become delightfully intoxicated with his Moorish princess.

When the priest arrived to find the sacristan drunk, he whiffed a woman's scent and immediately realized what had happened. He had the sacristan chained and insisted he confess his sins. The sacristan refused and was sentenced to death. The entire village came out for the execution, but when the executioner arrived a terrible wind came up and scared the crowd. The priest started showering holy water on the townspeople but to no avail. They heard a ferocious growl before they saw the Teiniaguá come out of the lake with its head spitting fire. It came toward them felling trees and leveling everything in its path. It seemed that the end of the world had come for São Tome when a cross appeared in the sky. It was a miracle and the village was saved. Meanwhile the sacristan



had been abandoned, still in chains, and the princess took him to the Cerro de Jarau, a cave which was full of treasure.

The legend of the Teiniaguá was first told by Pedro Missioneiro, the literate, mysterious and handsome mameluco, who represents the racial genesis of Rio Grande do Sul. Pedro was aware of the metaphysical aspects of life and accepted his destiny in life. His mystical powers apparently allowed him to know when he was destined to die. He did not try to flee this fate but accepted it as an inherent consequence of birth. He knew also that his son had been engendered in Ana Terra and that his death did not signify the death of his spirit.

Ana Terra kept Pedro Missioneiro alive. Hers was the fertile womb which gave life and nurtured it to maturity. Her son Pedrinho was the continuation of the life of her husband. As Pedrinho grew his mother saw in him the features of his father, and she knew what it had been that Pedro Missioneiro understood. Ana realized that life was greater than that which resided in each man's soul: "Viver era bom: ela desejava viver, para ver o filho crescer, para conhecer os filhos de seu filho e, se Deus ajudasse, talvez os netos de Pedrinho." (I, 131)

Um certo Capitão Rodrigo rides into Santa Fé dressed in a military tunic and bombachas, with a guitar slung over his shoulder. He meets Juvenal Terra, grandson of Pedro Missioneiro, and Rodrigo noticed that "era um tipo

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indiático." (I, 172) Juvenal was a quiet, reserved man who avoided strangers and confrontations of any kind, but he could not ignore Rodrigo. "Sentia por êle uma atração inexplicável." (I, 176) This remark goes unnoticed in the novel, but upon contemplating this seemingly insignificant statement we realize that Rodrigo's father, too, was a Bandeirante adventurer, Chico Rodrigues Cambará. The association is not made in a direct causal fashion, but the synchronic relationship cannot be overlooked. Rodrigo's father and the father of Pedro Missioneiro were decidedly kindred spirits. Érico Veríssimo does not remotely suggest that there may have been a direct kinship involved, but the process of defamiliarization brings to the surface a definite paradigmatic association in much the same way that language expresses synchronic relationships.

Rodrigo was a wanderer, an adventure-loving, free-roaming gaúcho. When he entered the city of Santa Fé he said to himself: "Capitão, pode ser que vosmecê só passa aqui uma noite, mas também pode ser que passe o resto da vida" (I, 173) Rodrigo sings loudly, laughs raucously, eats with gusto, drinks with gluttonous pleasure and loves the adventure of a good revolution: "Eu sempre digo, se é contra o governo podem contar comigo." (I, 177) Rodrigo is the epitome of loyalty. If he accepts someone as a friend, he gives himself as a friend, as he expresses to Juvenal Terra: "Cap. Rodrigo Cambará, pra servir vosmecê.

The first part of the paper is devoted to a general discussion of the various
 methods which have been proposed for the determination of the
 concentration of a component in a mixture. It is shown that the
 most reliable method is the one which is based on the measurement
 of the area under the peak in the chromatogram. This method
 is applicable to all types of mixtures and is not affected by
 the presence of other components. The accuracy of the method
 is high and the results are reproducible. The method is
 simple and easy to perform and does not require any special
 equipment. It is therefore the most suitable method for the
 determination of the concentration of a component in a mixture.
 The second part of the paper is devoted to a discussion of the
 various factors which affect the accuracy of the method. It is
 shown that the most important factors are the quality of the
 reagents, the stability of the instrument, and the skill of the
 operator. It is also shown that the method is not affected by
 the presence of other components. The accuracy of the method
 is high and the results are reproducible. The method is
 simple and easy to perform and does not require any special
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 The third part of the paper is devoted to a discussion of the
 various applications of the method. It is shown that the method
 is applicable to all types of mixtures and is not affected by
 the presence of other components. The accuracy of the method
 is high and the results are reproducible. The method is
 simple and easy to perform and does not require any special
 equipment. It is therefore the most suitable method for the
 determination of the concentration of a component in a mixture.

Pode contar com um amigo. E quando digo que sou amigo, sou mesmo." (I, 182)

Capitão Rodrigo does not worry about tomorrow. He lives for today. Without giving it conscious thought, he lives for the moment. He realizes that war is inevitable and he must be a part of it. He could never accept the sedentary life of the farmer waiting for his crops to ripen.

When Rodrigo sees Bibiana Terra for the first time, he naturally does so lustfully, for this is the only way he can look at her or any woman. Rodrigo perceives reality through his senses, and he is a man governed by the sole objective of satisfying his physical yearnings. The aesthetic abstract beauty of femininity is lost on him since it cannot serve the gratification of his instincts or be savored by his senses.

Rodrigo is ill-received in Santa Fé, and this convinces him that he should stay. The priest, Padre Lara, decides to talk to Rodrigo and convince him that a man of his type, one who loves war, gambling, women and drinking, is not compatible with the staid citizenry of Santa Fé. Rodrigo does not understand this rationale because he cannot conceive of a man who does not like these diversions. The conversation begins with general banalities and slowly comes around to law, religion and the afterlife. The priest assures Rodrigo that many men of his temperament live a lifetime without seeing a priest, but at the hour

The text on this page is extremely faint and illegible. It appears to be a scanned document with very low contrast, making the words and sentences impossible to read. The layout suggests a standard page of text, but the content is completely obscured.

of their death they call for a man of God.

Rodrigo soltou uma risada.

--Chamar padre na hora da morte? Acho que nem que eu queira vou ter tempo pra isso.

--Quem é que lhe garante?

--Na minha família quase ninguém morre da morte natural. Só mulheres, assim mesmo nem tôdas. Os Cambarás homens têm morrido em guerra, duelo ou desastre. Há até um ditado: "Cambará macho não morre na cama." (I, 203)

The conversation goes on to the afterlife and Rodrigo confesses that he does not bother to think about what may happen after death. He indicates the chaotic situation of the world to uphold his opinion that if God did make the world, He has long since repented and abandoned it. The priest retorts quickly with the natural order of things and the perfection of the human body. Rodrigo's thoughts are of another nature: "Rodrigo pensou no corpo de Bibiana. Nu em cima numa cama, os peitos de coalhada, as pernas roliças, os beiços vermelhos. O Corpo de Bibiana devia ser uma perfeição." (I, 204) Rodrigo is not being sacrilegious in pondering the physical attributes of the female anatomy while the priest is trying to use the body as an example of the God-imposed order of the universe. Religion to Rodrigo is intangible. The only reality he knows is that which comes to him through his senses. Thus heaven and hell mean nothing, while that which he can comprehend with his senses is real and therefore important. To Rodrigo life is not what one hopes it will be but what can be perceived now.

Padre Lara continues to talk about God's grand design and the evolution of the world towards a spiritual end and Rodrigo thinks:

Mas antes do mundo acabar . . . tenho de dormir com Bibiana Terra. E de novo sentiu fome. Será que o Nicolau me arranja alguma coisa pra comer?

--Vosmecê deve ter razão, padre. E eu lhe peço desculpas por ser tão herege. Pode ser que eu mude um dia . . . --acrescentou sem nenhuma convicção.

--Se Deus quiser!

--E se eu tiver tempo. (I, 205)

Rodrigo is convinced that his destiny is to die in battle, the fate of the Cambarás that preceded him. He cannot equate life with the world that may exist after death. Life is to be lived now and today in the only manner in which it can be known. Life is time. Rodrigo equates life with time by saying, "if time permits," and not "if God wills." But the difference may be purely semantic: "Já pensaste que o Tempo pode bem ser um dos muitos disfarces de Deus? . . . Talvez o Tempo seja Deus." (*Italics in print*, III, 751)

After this interesting conversation in which Rodrigo defines his pragmatic attitude toward religion and God, he goes back to the Venda of Nicolau only to find him gone and his wife there alone.

O Nicolau tinha saído de casa e ali do outro lado do tabique sua mulher estava numa cama . . . Não era nem muito moça nem bonita. Mas era uma fêmea. Fazia tempo que Rodrigo não tinha mulher. Ou tudo aquilo não passava de fome? Pensou em Bibiana. Imaginava Bibiana do outro lado do tabique, deitada

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na cama, nua . . .

--D. Paula --chamou êle. (I, 207)

Rodrigo is guided by his appetites. Man's basic instinctual desires must be satisfied within the natural order of things, and Rodrigo does not find these base cravings to be other than normal. Not only are these feelings normal but they are necessary for the propagation of the race and the preservation of the individual. Rodrigo confuses his hunger for food with his desire for women. Reality is only perceived through the senses and it is these experiences that constitute life.

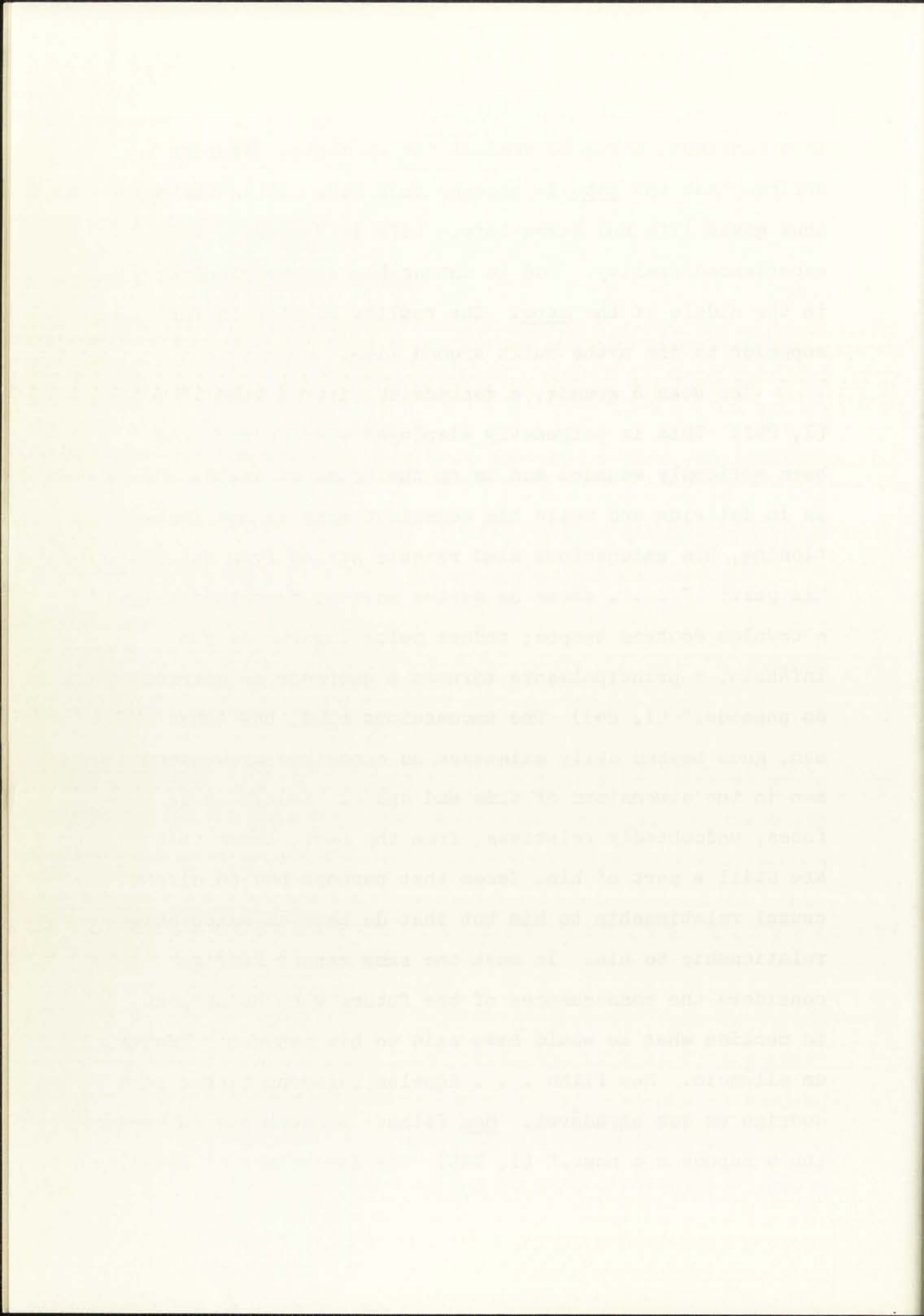
Rodrigo represents the mentality of the man of the interior, the warriors of Rio Grande do Sul who fear neither God nor the devil. These adventurers never attend religious services nor do they respect the priesthood. They have no order or stability in their lives that would allow them at least to devote one day of their lives to the Creator. In fact, more often than not, many of these gaúchos are not even aware that it is Sunday. On the other hand, how could they be expected to kneel down and bow their heads before God, knowing that he was a man? According to the code of the Continente, a gaúcho bows before no man. Habituated to war, asperity and violence, these men trust more in their horse, their arms and their courage than they do in priests, prayers and saints.

This attitude is reflected by Rodrigo. He lives by a code that demands that he act in order to live. Life

is a continual struggle against the elements. Rodrigo affirms that the mato is greater than God. It is the mato that gives life and takes life. Life is a sensual and experienced reality. God is intangible and meaningless in the middle of the mato. The reality of life is far superior to the myths built around life.

"Se Deus é grande, a vontade de viver é maior."

(I, 241) This is poignantly displayed when Rodrigo has been seriously wounded and is on the brink of death. He is in delirium and while his conscious mind is not functioning, his unconscious mind reveals scenes from out of his past: ". . . caras de gentes mortas, de velhos amigos e cavalos doutros tempos; andara pelos lugares de sua infância, e principalmente tornara a guerrear as guerras do passado." (I, 243) The unconscious mind, the inner man, goes beyond daily existence as conceived by Western man in the dimensions of time and space. Rodrigo sees faces, undoubtedly relatives, from the past, faces that are still a part of him, faces that perhaps had no direct causal relationship to him but that do have an associative relationship to him. In much the same manner Rodrigo considers the consequences of the future when he happens to mention what he would have said to his own son: "Houve um silêncio. Meu filho . . . Aquelas palavras tinham para Rodrigo um som agradável. Meu filho: o homem que ia herdar-lhe a espada e o nome." (I, 245) The importance of heredity



is apparent. The sword stands as a motif of the gaúcho's way of life. The son of Rodrigo would be a Cambará in whom Rodrigo would continue to exist just as his predecessors exist in him. Rodrigo is moved by the possibility of having a son, of his continuing existence in another being. Rodrigo cannot have deep metaphysical meanings attached to his feelings and emotions, but he is moved by the thought that there is something greater than himself: he sees the importance of the continuance of life.

The theme of the continuance of life is particularly acute when Rodrigo's daughter, Anita, lies dying. Bibiana repeatedly sends for Rodrigo who does not respond. He stays in the Venda playing cards and drinking heavily. He knows that his child is dying and the frustration is unbearable because he is helpless. A man of action has to act to assert that he is alive, but there is no action he can take to prevent this death.

Noite medonha . . . Noite medonha . . . Rodrigo não se erguia. Não sabia que era que o prendia àquela cadeira. Uma teimosia, uma vontade de contrariar os outros, um medo de . . . Medo de quê? Escutou o vento. "Sua filhinha está muito mal . . ." . . . Não sou curandeiro. Melhor é não ver nada. Não tem mais remédio. É questão de horas. Não me adianta nada ir. Não gosto de choro. Um dia a guerra vem. Tudo se resolve. A Guerra e o tempo. Remédio pra tudo. (I, 286)

When Rodrigo finally goes home to find his daughter dead, he breaks down in tears. He cries out of frustration at the helplessness of man before death. A Cambará is not

The first part of the report is devoted to a general survey of the situation in the country. It is followed by a detailed account of the work done during the year. The report concludes with a summary of the results and a list of recommendations.

The work done during the year has been of a very satisfactory nature. It has been possible to carry out the programme of work which was laid down in the report for the previous year. This has been due to the co-operation of the various departments and to the assistance of the staff.

The results of the work have been very good. It has been possible to complete the work on the various projects which were undertaken. This has been due to the efficient organization of the work and to the high quality of the work done.

The following are the main results of the work done during the year:

- 1. The work on the various projects has been completed.
- 2. The results of the work have been very good.
- 3. The work has been carried out in a very efficient manner.
- 4. The staff has been very co-operative.

The following are the main recommendations:

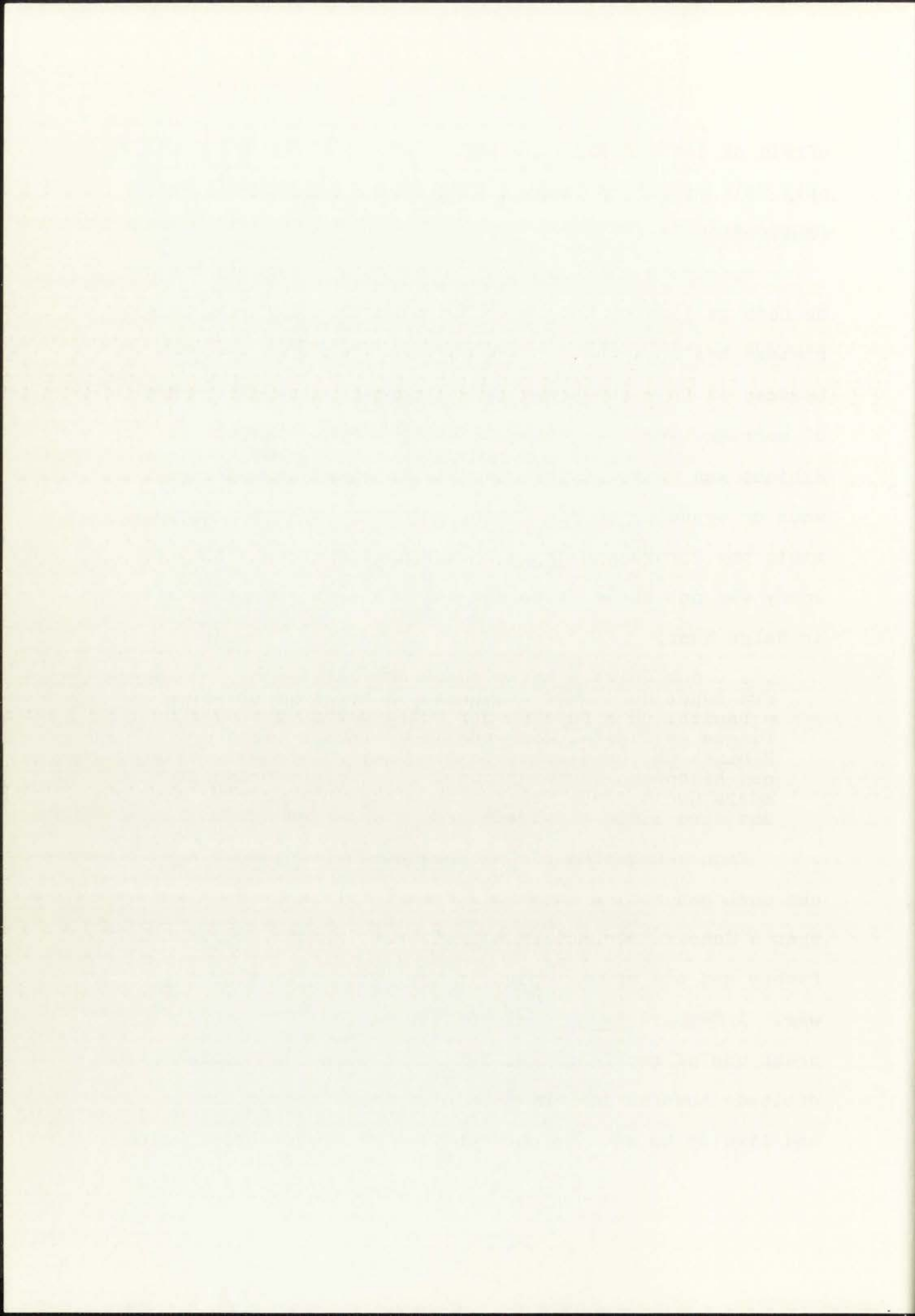
- 1. The work should be continued in the same manner.
- 2. The staff should be kept up to date on the progress of the work.
- 3. The results of the work should be reported to the various departments.
- 4. The work should be carried out in a very efficient manner.

afraid of death because he defies it. But a child can only fall victim to it, and this is the cause of Rodrigo's frustration.

Rodrigo's life in Santa Fé began to verge on tedium. He took to leaving home more often and staying away longer. Bibiana realized that he was no less a man than most and because of this she began to worry about him. The years of marriage were beginning to weigh heavily on him. Bibiana was aware of the episodes in which he was involved when he traveled to Rio Pardo, and even knew that he would visit the Paraguayan china, Honorina. The real cause of worry was not these frivolous episodes but Rodrigo's interest in Helga Kunz.

. . . com Helga a coisa podia ser diferente: Rodrigo era capaz de perder a cabeça. A rapariga era moça e bonita. E o fato de ser estrangeira, de falar uma língua esquisita, como que lhe dava aos olhos de Bibiana um certo ar de feiticeira. Ela ouvia falar nas histórias da teiniaguá . . . Pois a princesa moura que o diabo fizera virar lagartixa devia ter uma cara linda e malvada como a de Helga Kunz. (I, 282)

Each generation of Cambarás has had its Teiniaguá and each generation has had its war. It is through war that a Cambará reconciles himself with death. Rodrigo's father and his brother died in war, and he will die in war. A Cambará macho does not die in bed. The attitude seems one of recklessness, but it is based on a fatalistic attitude towards destiny. Each man must accept his destiny and live up to it. No one can flee his fate, and Rodrigo



rides off to the Farroupilha War to face his. Padre Lara does not find Rodrigo's attitude toward fate at all heretical: "Destino é nome que a gente dá à vontade de Deus." (I, 297)

And he did accept the will of God. Rodrigo went happily off to war only to be shot through the chest while jumping through a window of the enemy's home. Bibiana would not accept his death. At his burial she took Leonor in her arms and Bolívar by the hand and thought to herself as she took one last look at his grave: "Afinal de contas para ela o marido estava e estaria sempre vivo. Homens como êle não morriam nunca . . . Podiam dizer o que quisessem, mas a verdade era que o Cap. Cambará tinha voltado para casa." (I, 309)

The apparent tacit acceptance of death seems to indicate that death is not final, that it is not the end. It is from death that we came into this world and unto death we return when we leave this world. Life is not a given number of successive moments that come to an end. Life goes on. Life is a continuing phenomenon removed from the perception of space and time that man can comprehend with his limited senses. Bibiana intuitively knows that Rodrigo Cambará is "alive" and this will be borne out in succeeding generations.

Bolívar is the first male character of this Cambará line in whom the reader can detect a psychological

sophistication. He is a troubled man, haunted by a dream.

Desde que voltara da guerra, Bolívar sonhava periodicamente com o homem que matara numa carga de lança. . . . Vira-lhe bem o rosto no momento em que sua lança lhe penetrara o tórax, num estalar de costelas--uma cara contorcida pela dor e pelo medo, com o sangue a escorrer pelos cantos da boca. (I, 337)

These considerations for the enemy have not been revealed by previous warriors of this family, and the fact that it depresses Bolívar is an important step in the sophistication of the characterization. Yet it is immediately apparent that he is not of pure Cambará stock. His anguish is interior and he wants to tell his mother that he killed an unarmed man who had already surrendered. He wants to clear his conscience; he wants to reveal all but he remains silent: "Bolívar olhava para a mãe mas não dizia nada. Falava apenas em pensamento, confessava tudo. E em pensamento também chorava, tirava aquela ânsia do peito desabafava . . ." (I, 337) These taciturn qualities of interiorization is more a quality of the Terras than of the Cambarás. Bolívar has been reared by his mother, Bibiana Terra, and her influence is readily apparent.

Not only is Bolívar troubled by the senseless killing of an unarmed Argentine after the battle was over, but also over the fate of his childhood friend, Severino. Severino is awaiting execution by hanging for the alleged murder of two travelers. The circumstantial, though condemning, testimony was delivered by Bolívar. He had merely

testified to having seen Severino with blood on his clothes and this was sufficient for conviction. Bolívar feels responsible for these executions, as well as for the death of the Argentine.

These mental anxieties undoubtedly weigh heavily on Bolívar, but they are compounded by his imminent engagement to Luzia Silva. Luzia is a domineering educated woman who looks with the same indifference upon the people of Rio Grande do Sul as she does upon the animals of this state. This woman has an inexplicable hold on Bolívar of which he is aware but against which he is helpless to react. He does not have the strength of character that his father had nor the same sense of boundless energy. He is under the spell of this strange creature. "Bolívar não pode suportar o olhar da noiva. Baixou os olhos para o chão." (I, 375) He is the first Cambará male to cower before another person, much less a woman. The Cambará is confident, expansive and self-assured. The narrator instructs the reader that Bolívar is of the true Cambará strain, that he loves life, that he is an adventurer with all the same gusto for living that his father exhibited. Juvenal, his uncle, and close friend and partner of the late Capitão Rodrigo, assures the reader that "o Bolívar sempre foi mais expansivo que a mãe, que eu ou que o Florêncio. Herdou um pouco o gênio do pai." (I, 406) And Dr. Winter, the seemingly objective and trustworthy narrator, also reinforces

this: "O Bolívar é um homem que gosta muito da vida."

(I, 443)

The reader realizes that Bolívar is not only controlled by his wife but also by his mother. Luzia has a strange unexplainable hold over him that resembles the powers of the Teiniaguá. The Moorish princess was a stranger to America and was commissioned to carry on the work of the Moors against the Christians. The analogy can be made that Luzia was a stranger to Santa Fé, an exotic Northeasterner, who set about to dominate the men of the Southern province. The Moorish princess was depicted as a lizard with a lustrous gem on its head that captivated men, and Luzia's name and her exotic green eyes are the very embodiment of this brilliance. Bolívar's mother, on the other hand, is merely a strong-willed woman, as are all the Terra women; and for the first time a Cambará male is unable to withstand the pressures exerted upon him.

Bolívar is forced into marriage with Luzia, as much by her bewitchery as by his mother's unrelenting will. Bibiana wants to recover the lost land that her father forfeited in foreclosure to Luzia's father, and the best way to do it is to marry into the family. Bibiana realizes that Luzia is an inexplicable person who will not act in the best interests of her son; yet her personal objective of recovering the land upon which Aguinaldo Silva had built the Sobrado was an obsession that consumed her every

living moment.

In death Bolívar makes one final attempt to act like a Cambará, but even this falls short of the established norm. His is a reaction against frustration, the frustration of being corraled against his will by the Amaral family which is ostentatiously acting in the best interests of the community by quarantining those exposed to the plague. This affront compounded by his frustration at being completely dominated by his mother and his wife leads him into this confrontation with death to free himself from an intolerable situation. Bolívar rushes out of the quarantined Sobrado to do battle with the henchmen of the Amaral family only to be shot down in the street. He went out shooting, but even here he missed his one shot and went down without even wounding an enemy.

Although Bolívar bears relatively little resemblance to the character of his father, the overlapping of lives is emphasized when Bolívar goes out to die. Bibiana tries to restrain him: "Rodrigo! --gritou Bibiana. Imediatamente corrigiu-se: --Bolívar!" (I, 457)

Licurgo Silva Cambará is the third male with whom we become well acquainted.

Aquêleser pequenino um dia havia de crescer, fazer-se homem--um belo homem como o pai ou como o avô. . . . Aquêles menino que tinha o sangue do Cap. Rodrigo Cambará, ia ser o dono do Sobrado, dos campos do Angico e de milhares de cabeças de gado. (I, 433-34)

The importance of the continuation of life is becoming increasingly more apparent. The actions of the past Cambarás serve as a norm for the current bearer of the spark of life: "Se Licurgo morre, acabam-se os Cambarás. Licurgo é para sua tia² [Bibiana] a continuação de Bolívar, assim como Bolívar era a continuação do Cap. Rodrigo. Se Licurgo morre, tudo se acaba para ela." (I, 491) Bibiana is fully aware of the collective spirit of the Cambarás and, more importantly, aware of her role in nurturing that spirit of life: "Acho que vou morrer sem poder ver os filhos do Curgo. . . . Se eu morrer antes de ver o Curgo homem feito, casado e com filhos, então é porque não adiantou nada pra ninguém eu ter vindo a êste mundo." (I, 537)

The continuance of Rodrigo through Bolívar and now into Licurgo is complemented by Licurgo's formation as a young man. During these formative years he is instructed by Fandango who did not know Capitão Rodrigo personally, "Me lembrar não me lembro, porque nunca nos encontramos. Mas foi tua avó, D. Bibiana, que me contou o caso." (I, 505) Fandango goes on to relate to Licurgo a tale about his irrepressible grandfather. Even without knowing him and learning of him through people who only knew about him, Capitão Rodrigo is having a tremendous influence on Licurgo. As Fandango concludes his story he remarks, "Eram assim os homens de antigamente." And Licurgo thinks to himself,

"Era assim o meu avô." (I, 506) The importance of a man's actions is beginning to establish itself. Rodrigo not only lives through his progeny but also through his contribution to society in general.

Licurgo's manliness is commensurate with the worthy ancestors that preceded him. At one point when he was wounded in a fight, Bibiana realized that "Curgo era um homem . . . Quem tivesse antes alguma dúvida, agora a perdia, porque o rapaz não soltara um ai. Estava ali com a camisa aberta, um pedaço do peito cabeludo e forte à mostra: macho como o pai e o avô." (I, 622) Not only did he inherit the gaúcho manliness from his father and grandfather but also the penchant for the Teiniaguá. Dr. Winter, in a conversation about Luzia, assures Bibiana that her daughter-in-law is dead and their conflict is finished forever:

--Não está tão morta como vassuncê pensa . . . Não se passa um mês que eu não sonhe com ela . . . Me vejo sempre às voltas com ela, conversando, discutindo, brigando . . . Enxergo tudo tão claro como se ela ainda estivesse viva. Sabe o que foi que o Curgo me disse um dia destes? Disse: "Vovó, às vezes quando passo no corredor pela porta do quarto da mamãe, tenho a impressão que ela está lá dentro me esperando, porque quer falar comigo . . ."

(I, 652-53)

The spirit of Luzia that still pervades the life of Bibiana and Licurgo does so in two different fashions. Licurgo's relationship with Luzia is of a direct hereditary blood type: a causal relationship. Bibiana is related

to Luzia through the marriage of her son Bolívar and their relationship, no less real today, is an associative relationship. Érico maintains the same syntagmatic and paradigmatic relationships among the characters of the novel that were established among the technical components of the structure and the plot. Licurgo has a diachronic relationship to his mother; yet he maintains a synchronic relationship with another manifestation of the Teiniaguá: Ismália Caré.

This china of the Caré family that lives on the Angico is Licurgo's mistress whom he refuses to give up when he marries his cousin, Alice Terra. He maintains a relationship with Ismália that Bibiana tries to terminate unsuccessfully. As Bibiana confides to her intimate friend of many years, Dr. Winter:

Nunca me agradei da cara dessa china, a Ismália.
No princípio eu não sabia por quê. Agora sei . . .
O diabo da menina tem na cara, nos olhos, no jeito,
qualquer coisa que lembra a mãe de Curgo.

Winter encarou por alguns instantes a interlocutora e depois, levantando-se também, disse:

--É verdade. A Luzia não está tão morta como muita gente pensa. (I, 654)

These touches of magic realism are not surprising to the characters of O Tempo e o Vento. The reader must remember that Bibiana is a direct descendent of Pedro Missioneiro and undoubtedly a product of the American reality. In many instances in her own life she has seen or been aware of a transcendence of space and time. The

to have through the course of his life in the
relationship, as well as the other...

usually, these relations are reciprocal and
mutually beneficial, and the character of the

novel that was published during the period, especially
of the structure and the style, is a reflection

of the situation of the author, but in particular
of the relationship with another member of the family.

It is evident that the author's relationship with
the other is not only a reflection of the situation

in his own life, but also a reflection of the
situation in the society, in particular a reflection

of the relationship between the author and the
other, as well as a reflection of the situation

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characters are taking on attributes that associate them with dimensions of another era. The life-death cycle is not a series of abrupt actualities but rather overlapping realities. The essence of life is carried through the spirit of one Cambará into his progeny vis-à-vis the Terra women. Man's limited concept of a simple lifetime is belied not only by the collective character of life but by the discontinuities of time. Instantaneous moments are filled with years of life: "Por um instante ela viu todos os seus mortos queridos no semblante do neto. Pedro, Ana, Bolívar . . . A maneira que Curgo tinha de olhar as pessoas, com a cabeça um pouco atirada para trás, era francamente do Rodrigo" (I, 541)

Years later, when Licurgo was representing the side of the Moors in a sham battle in the main square of Santa Fé, he was armed with his grandfather's sword and preparing to go into battle.

Em sua [Bibiana's] mente a imagem de Rodrigo fundiu-se com a de Bolívar, que atravessava a rua de pistola na mão, gritando como um possesso . . .

--Licurgo! --exclamou ela.

O rapaz estacou e fez meia volta.

Naquele momento Bibiana teve a impressão de que o neto era uma mistura de Pedro Terra, do Cap. Rodrigo e de Bolívar. Três homens num só, e esse um agora também ia para a guerra.

Ficou onde estava, sofrendo não apenas aquêlê momento, mas os muitos outros momentos negros do passado em que dissera adeus a entes queridos que partiam para a guerra, para longas viagens ou que saíam daquela casa para o cemitério dentro dum caixão (I, 609-10)



Rodrigo Terra Cambará is a young, idealistic doctor on his way back from Porto Alegre in 1909 with the true aspirations of youth to save his city from the anonymity of the back country. He is the first of the line of Cambarás to be educated and realizes that the interior of Rio Grande do Sul is developing at a slower pace than the urban centers of the world. He is imbued with the visionary zeal of one who must single-handedly bring Santa Fé into the twentieth century. Rodrigo is altruistic and extremely generous. He personally escorts an elderly lady he met on the train and pays for all her expenses at the overnight stop in Santa Maria. When three friends, Neco, Chiru and Saturnino, arrive at the Sobrado to welcome Rodrigo, he shows them the various new clothes and articles he brought back from Porto Alegre. Neco expresses his admiration for a particular neck tie and Rodrigo immediately gives it to him. Not only does he remember Neco, but he also gives two other ties to Chiru and Saturnino. This generosity is not a momentary thing with Rodrigo but is constantly exhibited throughout his life. In matters of personal belongings, favors or money he is extremely generous and good to his friends. Rodrigo lends Marco Lunardi the money needed to open a store, and later it is discovered that he also pays for the college education of at least three children of Santa Fé.

The first part of the paper is devoted to a general discussion of the
 various methods which have been employed for the determination of the
 rate of reaction in the case of a reaction which is not first order.
 It is shown that the method of initial rates is the most reliable
 and that the method of half-lives is only applicable to reactions
 which are first order. The method of integrated rate laws is also
 discussed and it is shown that it is only applicable to reactions
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 applicable to reactions which are first order.

Rodrigo vows to devote himself to the poor of his community to a degree never seen before. He is filled with admiration for himself and with wonder at the feats he is capable of accomplishing. Rodrigo's love of fine wines and gourmet foods is slightly inconsistent with his plans to help the common man. His tastes for food, clothing and friends are elegant, and he exhibits a marked distaste for the slightest discomfort. He stands out in sharp contrast to the spartan gaúchos of the interior who do not need the comforts of modernity to be happy. Toríbio, his brother, is quite aware of the incongruities exhibited by Rodrigo and openly wonders how long this sham will last. Rodrigo ignores his brother's lack of faith because he is most sincere in accomplishing his noble objectives. Nevertheless, the reader is cognizant that this burning enthusiasm is too intense at the theoretical stage and accepts Toríbio's doubt that it will long endure.

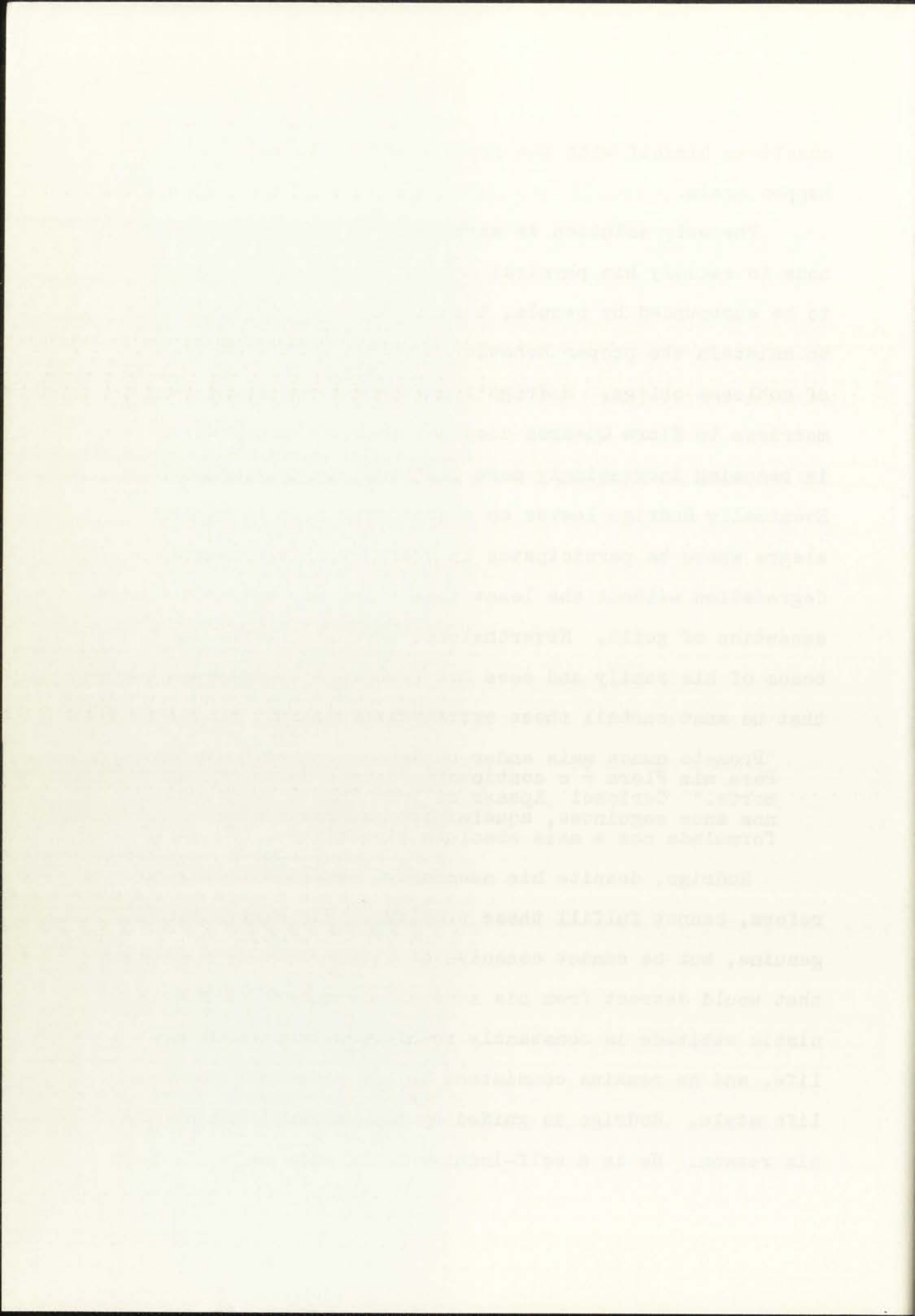
In the matter of propriety, Rodrigo returns from Porto Alegre with a new self-image. He considers himself a paragon of virtue dedicated to humanity and feels that he must maintain the respect demanded by his position. He refuses to visit cabarets and pensões with his brother and friends, but he soon begins to feel the necessity of feminine companionship. In the beginning his sexual transgressions are dismissed as something he should not have allowed to happen, and he very dutifully and morally

chastises himself with the promise that this will not happen again.

The only solution is marriage. If he has a wife at home to satisfy his physical needs, as well as his need to be surrounded by people, then it will be easier for him to maintain the proper behavior required by his own sense of noblesse oblige. Rodrigo's engagement and subsequent marriage to Flora Quadros does not cool his ardor which is becoming increasingly more difficult to control. Eventually Rodrigo leaves on a prolonged trip to Porto Alegre where he participates in every available sexual degradation without the least inhibition nor the anticipated sensation of guilt. Nevertheless, when he returns to the bosom of his family and sees his newborn son, he realizes that he must curtail these extramarital activities:

"Prometo nunca mais andar atrás das outras mulheres. Para mim Flora é e continuará sendo a única até a morte." Curioso! Apesar de tudo quanto aconteceu nos anos seguintes, aquela promessa havia sido formulada com a mais absoluta sinceridade. (II, 427)

Rodrigo, despite his seemingly firm convictions to reform, cannot fulfill these promises. His sincerity is genuine, but he cannot conceive of living life in a fashion that would detract from his sensual pleasures. His hedonistic attitude is constantly reinforced throughout his life, and he remains consistent in his commitment to this life style. Rodrigo is guided by his emotions and not by his reason. He is a self-indulgent man with only the best



of intentions, but when he is forced to adhere to a modicum of self-discipline, he cannot reason with himself to do so. On the contrary, he very effectively rationalizes the reasons why he should not do so and consequently he consistently follows his emotional or instinctual desires. Consider, for example, the first time he slaps his son Floriano. His own irritability at being unable to sleep with Toni Weber is making him irascible and sullen. Realizing that he is taking out his frustrations on his son, he vows to keep himself under control and dominate his emotions. Needless to say, Rodrigo continues pursuing Toni Weber until he manages to arrange a romantic encounter without seriously considering the consequences of his involvement: "Pensou nas conseqüências que aquela aventura podia ter, mas sabia--com que profundeza, com que plenitude, com que certeza!--sentia que agora era tarde demais para recuar, mesmo que quisesse." (II, 546)

Rodrigo's overwhelming obsession with an epicurean life style is an important theme in the development of his personality. In "O Continente" Capitão Rodrigo is admired for his sexual escapades and lack of responsibility. The reader enjoyed his love of life and verve for the sensual. Yet the reader's conscience is spared the pangs of guilt that accompany the consequences of such a life. Perhaps the social mores of another era are not applicable to the reader or perhaps Capitão Rodrigo is killed early in life

and the poetic justice involved is sufficient to assuage the conscience of the puritanical reader. "Cambará macho não morre na cama." And the glorious death which every Cambará macho experiences is sufficient and early enough in life to prevent him from causing too much unhappiness with his epicurean appetite for life. Rodrigo is not less driven by his sensual appetites than was his great grandfather. He himself realizes that sex becomes foremost in his mind: "Agora tinha a impressão de que não pensava com a cabeça, mas com o sexo. Seu corpo era um barco cuja bússola era o sexo. Um barco . . . O sexo o capitão. O sexo o mastro. Um mastro incandescente." (III, 660)

Rodrigo Terra Cambará, rather than die in battle in his thirties, lives to the age of fifty-nine and even on his deathbed he maintains a mistress. Twenty-year-old Sônia is the culmination of a life filled with at least thirty extramarital affairs. On his deathbed Rodrigo still lives by his convictions that life is to be lived in the only manner prescribed by man's knowledge, which is perceived through the five senses and through his basic instincts. Even after a near fatal heart attack Rodrigo insists on visiting Sônia in her hotel room. This sexual exertion was such a strain on his heart that it induced another cardiac arrest. Nevertheless he continues to drink beer and smoke cigarettes, affirming that he would rather die living than live dying.

Bandeira risca um fósforo a aproxima a chama do cigarro de Rodrigo, que fica por uns instantes a inalar fumaça e a expeli-la pelo nariz, olhando para o filho com um ar de desafio e alternando as tragadas com largos goles de cerveja. Os cubos de gelo produzem ao bater nas bordas do copo um ruído agradável e evocativo a seus ouvidos. (Uísque e soda, Cassino da Urca, terceira dúzia, coristas americanas de belas pernas, orgias na madrugada . . . Aquilo era vida!) (III, 718)

Not only does Rodrigo continue to affirm the hedonistic way of life as the only approach to happiness; he continues to live it on his deathbed. He is not afraid of death. What afflicts him is the fact that he cannot go on living. Life to Rodrigo is pleasure. Sexual pleasure or the gratification of any appetite. Not only does he equate pleasure with being alive: he sees pleasure as life-giving. Sex, even if sought for its immediate satisfaction, cannot be summarily dismissed as an ignoble aspect of man's animalistic make-up. Inherent in sex are the oppositions of temporality (pleasure) and perpetuity (progeny).³ Even if sexuality is conceded to be apart of man's more base essence, it is no less instinctual and no less important for the procreation of the race, and consequently it constitutes the very affirmation of life.

Illicit sex can produce calamitous effects, as in the case of Toni Weber, but the overriding theme of sex in O Tempo e o Vento must be dealt with as something more than an exhibition of gaúcho machismo. Rodrigo testifies to this when he is sitting alone in his room watching his

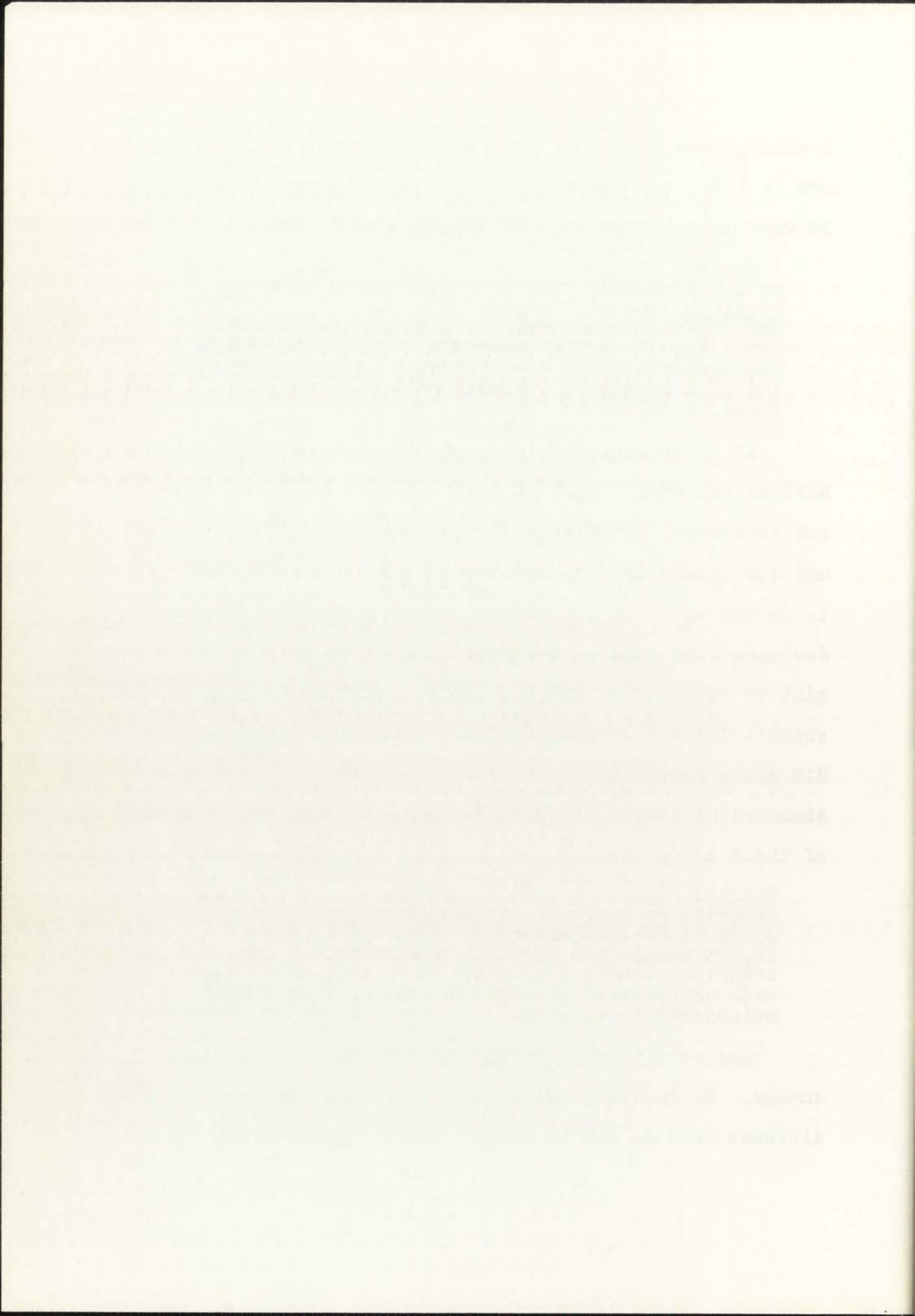
beautiful Sônia pass in front of the Sobrado. To Rodrigo sex is life, and death is all the more intolerable because it will mean the extinction of his sensual pleasures.

Sentado no leito, junto da janela, Rodrigo Cambará vê Sônia passar. Tem na mão o frasco de Fleurs de Rocaille, que mantém junto das narinas, aspirando-lhe o perfume para ter a ilusão de que está mais perto daquele corpo querido. O coração bate-lhe descompassado, uma ardência quase sufocante sobe-lhe pela garganta, lágrimas escorrem-lhe pelas faces. (III, 602)

It is through Rodrigo's sexual desires that one first notices the change that is developing in his personality and character. Rodrigo was committed to a life of decency and discipline when he arrived from Porto Alegre and refused to go out with his old companions in pleasure. His first deviance from this uncharacteristic attitude is a broad hint to the reader that Rodrigo's convictions are somewhat superficial and subject to the expediency of the moment. His noble convictions of helping the poor and raising the standard of living in Santa Fé begin to wane at the moment of their inception:

Rodrigo comovia-se até as lágrimas diante da miséria descrita em livros ou representada em quadros; pôsto, porém diante dum miserável de carne e osso . . . ficava tomado dum misto de repugnância e impaciência. Achava impossível amar a chamada "humanidade sofredora," pois ela era feia, triste e malcheirante. (II, 311)

And yet, Rodrigo is not undergoing an unconscious change. He is fully aware that he is not the same young altruist that he was in 1909. The changes Rodrigo is



undergoing are quite believable and normal. Rodrigo begins to question his own convictions, both political and personal. He is aware that he was perpetuating a certain social rationale that he himself is beginning to doubt. Then a drastic change comes when he adheres to the Revolution of 1930 and he joins the Vargas government in Rio de Janeiro. In defending his new political convictions Rodrigo jesuitically exclaims: "Sejamos práticos . . . O programa virá depois de vitoriosa a revolução. E quem vence, vocês sabem, quem vence sempre tem razão." (III, 621)

This selfish attitude of political intransigence is not in keeping with the Cambará tradition of defending the common man against the vicissitudes of government. Rodrigo is the first of his line to join the government for personal aggrandizement. In 1937 he returns to Santa Fé to convince the riograndenses that the new attitude of the federal government, the Estado Novo, is in the best interests of the people. Everyone disputes this claim, in particular Toríbio Cambará, who is disillusioned that his brother should take such a turn. He does not understand the embracing of personal convictions for political advancement. Rodrigo has become a different man: "O Rodrigo que brincou comigo . . . o companheiro de banhos da sanga . . . de farras nessas pensões . . . êsse não existe mais. Morreu. O outro eu já não entendo. Não fala a minha língua." (III, 835)

The impact of these words is particularly unsettling to the reader because it was Toríbio's opinion about his brother that was so respected. Toríbio knew Rodrigo better than Rodrigo himself and always prepared the reader for his insignificant changes and whims. The change in Rodrigo is permanent. He is no longer conscious of his actions or aware of his changing attitudes. He cannot see his own contradictions. He is saying and doing exactly what he has worked against most of his life. Rodrigo has alienated his brother over political differences and is also alienating the rest of his family for personal reasons. Flora has long since lost respect for her husband owing to his continuing sexual escapades. She knew of the Toni Weber affair and pitied him for having become involved in a situation attributable to his youth and joie de vivre. However, the continual flaunting of his bacchanalian orgies eventually drives them irremediably apart. Rodrigo ignores his own family to such a degree that even his sons feel no closeness to him. Jango, a pure gaúcho in the tradition of Licurgo, does not understand the life of sybaritism that his father pursues. Eduardo is most like his father in temperament but becomes a communist in direct conflict with his father's political views. Floriano, the writer, is alienated for personal reasons. He is the most sensitive of the sons and is constantly hurt by his father's lack of compassion and understanding. Rodrigo

is totally unaware of the trauma he has caused Floriano when this son chanced upon a heavily wooded area of the Capão de Jaucutinga as Rodrigo was making love to Antonina Caré. Rodrigo dismissed it as part of growing up. His shortsightedness is revealed by his not recalling his own shocked reaction to his father's mistress, Ismália Caré.

The lack of communication that results from Rodrigo's egotistical pursuit of a life of pleasure is tantamount to the destruction of the family unit. Érico Veríssimo links each generation to the next, and each generation continues to live in the succeeding one. O Capitão Rodrigo is kept alive in his son, and this spirit of life continues to be passed down through each generation. There is, of course, more to a relationship than the direct causal result of progeny. There must be a feeling of understanding and love which is the catalyst for communication between people.

Rodrigo Terra Cambará is indeed in the direct tradition and heritage of Capitão Rodrigo. He reacts in the same noble manner when he comes to the aid of the needy and is quick to react negatively when ordered to do something. To the Rodrigues, life was to be lived with all intensity while it lasted. Maria Valéria confirms the fact that young Rodrigo is of the same impetuous strain as his great-grandfather: "Voce puxou foi pelo seu bisavô. Tia Bibiana me contava que o Capitão Rodrigo era homem que fazia

tudo fora de hora e andava sempre com pressa, como se o mundo fôsse acabar." (II, 343-44) But this life of intensity will have been in vain if Rodrigo does not establish a friendship with his family so deep and full of comprehension that those involved feel they are of the same spirit.

The development of the Cambará male cannot be dissociated from the complementary development of the Terra female. This collective character has its inception in José Borges, the Azorean descendent of Flemish antecedents, who voyages across the sea to the Continente de São Pedro to start a new life raising wheat. He is a homesteading immigrant who travels to the interior of Rio Grande do Sul where he establishes himself as a peace-loving citizen. This figurative representation of the antecedents of the Azorean immigrant is depicted in O Tempo e o Vento as Maneco Terra. Maneco is a difficult man who speaks little and works hard. The only thing he asks of life is to care for his home, till his soil and tend to his affairs. He is a dry man with little sense of humor and strong opinions. His pragmatic nature does not allow him to put stock in the stories and myths of gold and the Teiniaguá. He is a simple, realistic peasant with little of the poetic about him.

The women of the novel have their antecedents in this strain of immigrants. The original major female character of O Tempo e o Vento, Ana Terra, is best remembered



for her role as mater generatrix of the family that pervades the 200 years of the novel. Ana is the daughter of Maneco Terra. The name Terra was obviously chosen for its telluric qualities.⁴ The central role of the women of Rio Grande do Sul is pointedly described by Érico Veríssimo himself in discussing Ana Terra: "Eu mesmo penso nela como uma espécie de sinônimo de mãe, ventre, terra, raiz, verticalidade (em oposição à horizontalidade nômade dos homens), permanência, paciência, espera, perseverança, coragem moral"5

Ana Terra is a twenty-five-year-old girl who wishes to leave this wilderness of the interior of Rio Grande do Sul when Pedro Missioneiro comes into her life. She experiences immediate desire and finally succumbs to a mysterious power that Pedro seems to hold over her. She cannot resist her own instinctual exigencies, and a beautiful love affair fructifies in the birth of young Pedrinho.

Ana's affair, however, leaves her with feelings of guilt and shame. She is fearful of the social mores that prohibit a relationship between a Portuguese woman and an Indian. She selfishly considers her own situation, not Pedro's, and realizes that the whole affair is sensual, physical and a fulfilling of a biological necessity. When she becomes pregnant she wants to flee, not for Pedro's sake, but for herself. She wants to take a remedy to abort and is afraid of telling her father for fear he will kill

her. When Maneco Terra learns of Ana's pregnancy he cries for the first time in thirty years. The honor of his name has been shamed. He disowns his daughter and orders the death of Pedro Missioneiro.

Dona Henriqueta does not censure her daughter but protects her: "Eu sou ainda tua mãe. Teu lugar é aqui." (I, 109) The Terra women are the permanent quality that allows the men to endure. Ana's pregnancy neutralizes the death of Pedro Missioneiro, and he consequently accepts his fate willingly knowing that he will continue to exist in his offspring. His first reaction to the news that he had engendered life in the womb of Ana Terra was the remark, "Mui lindo." (I, 104) She wants to escape the inevitable revenge on the honor of the family, but Pedro gently places his hand on her stomach and whispers, "Rosa Mística." (I, 104)

The dishonor to the family is avenged with Pedro's death at the hands of Ana's brothers. Ana feels a void within herself as if Pedro had never existed. Her father will not speak to her, she has stopped existing in his eyes. She hates her brothers for their perpetration of the slaying of Pedro. Not until the baby begins to move within her does Ana realize that the life she lost has been transplanted into her. Ana's pregnancy turns out to be her major consolation: "Ela trazia Pedro dentro de si. Pedro ia nascer de novo e portanto tudo estava bem e o mundo no

fim de contas não era tão mau." (I, 110)

Life in the interior goes on; life coupled with death and intensified by the destiny of women to work never ends. The death of Ana's mother exemplifies the status of women as chattel in the Continente de São Pedro. Not even in death is Dona Henriqueta released from her fate. One night Pedrinho wakes his mother to listen to a strangely familiar noise. They can actually hear the sound of the distaff where Henriqueta works, even after death.

Sim, Ana agora ouvia o ruído da roca a rodar, ouvia as batidas do pedal, bem como nos tempos em que sua mãe ali se ficava a fiar e a cantar. Não havia dúvida: era o som da roca . . . Nem mesmo na morte a infeliz se livrara de sua sina de trabalhar, trabalhar, trabalhar . . . (I, 115-16)

Death in the interior is a way of life. Death comes next in the form of the Castelhanada, a group of marauding Spanish-speaking gaúchos who kill the entire family except the woman and children hiding in the woods. Ana stays with the men since the attackers would see women's things and seek them out. Ana stays to sacrifice herself for the wife of her brother and their children. She is raped repeatedly until she is senseless with pain. Ana here shows herself to be an authentic person. She is changing in attitude and is becoming aware of others. She is no longer strictly interested in herself but also in the well-being of her family. Ana Terra is fulfilled through motherhood. It is not until she is a mother that Ana Terra becomes

selfless and begins to sacrifice for others.

This scene of death and destruction leads to a new life in the town of Santa Fé. A new life is prompted by the death of the old. Her life had heretofore been tacitly accepted as being her fate, but now Ana realizes that she must act against that fate. Rather than accept whatever came her way, she would fight against destiny to force a better life into being. She goes on living out of spite more than out of a love of life:

A sorte andava sempre virada contra ela. Pois Ana estava agora decidida a contrariar o destino . . . Mas uma pessoa pode lutar contra a sorte que tem. Pode e deve. E agora ela tinha enterrado o pai e o irmão e ali estava, sem casa, sem amigos, sem ilusões, sem nada, mas teimando em viver. Sim, era pura teimosia. Chamava-se Ana Terra. Tinha herdado do pai o gênio de mula. (I, 127)

The importance of life lies in its continuity and to this end Ana dedicates herself. She becomes the most skillful midwife in Santa Fé. The Terra women are the very manifestation of life. Pedrinho grew into a handsome man and although he was "a imagem viva do pai, o rapaz tinha herdado o gênio do avô: era calado, reconcentrado e teimoso. Engraçado! Maneco Terra e o homem que êle mandara matar agora se encontravam no corpo de Pedrinho." (I, 139)

The day Pedro announces his marriage, rumors arrive of an impending war. The men are excited. It has been years since they have had a war. Ana does not understand war. The men kill each other over land that subsequently

remains uninhabited. Children grow into men and commit the same senseless acts. Ana does all in her power to keep Pedrinho from going but it is to no avail. He goes because he must. He is a gaúcho. She suffers, she dreams and in her subconscious she confuses him and her husband. She sees Pedrinho being taken off by her two brothers just as Pedro was taken away. They represent death and destruction to her. War is killing, the greatest perversion imaginable. Killing is the very antithesis of life. Ana Terra, the midwife, the person whose life is dedicated to others, must wait while her son goes out to be killed, maimed or wounded. A Terra gives and nurtures life and is diametrically opposed to any power that takes life.

The war runs its natural course and finally word comes that the end is imminent. Over fifty percent of the soldiers of Santa Fé have been killed, but Ana knows that her son is not among them. It is not a hope but a knowledge. Something from within tells her that Pedro is not dead. Then Pedro comes home from the war!

Ana Terra não pôde conter as lágrimas quando viu o filho. Quase não o reconheceu. Pedro tinha envelhecido muitos anos naqueles dez meses. Estava magro, abatido e deixara crescer a barba, e quando ele desceu do cavalo e caminhou para a mãe, esta teve a impressão de que ia abraçar o próprio Maneco Terra. (I, 145)

Ana is cognizant of the continuation of life in one's progeny. Just as she saw Pedro Missioneiro flourish in Pedrinho, so too is she aware that she will continue in

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her offspring. Because of this Ana wishes to protect her children from the fate she has suffered:

Prometo nunca mais voltar depois de morta pra trabalhar na roca, como a minha mãe fazia, . . . Mas o hábito tem muita fôrça. O melhor mesmo é vosmecê também enterrar a roca junto comigo. Assim eu livro a Bibiana da sina de trabalhar nela. (I, 185)

Nevertheless, the life cycle continues. Pedro not only sees traces of his maternal grandfather in his daughter Bibiana but also absolute resemblances to Ana Terra:

Havia nela também muito da avó, principalmente a voz. Bibiana tinha crescido à sombra de Ana Terra, com a qual aprendera a fiar, a bordar, a fazer pão e doces, e principalmente a avaliar as pessoas. Depois que Ana Terra morrera, Pedro às vezes tinha a impressão de que ela continuava a falar pela boca da neta. (I, 186-87)

Bibiana feels that her grandmother is alive within her. Her father sees many facets of the personality of Ana Terra in his daughter, and it is during an analogous situation in the lives of these women that this similarity is revealed. Bibiana falls in love with Rodrigo Camará:

Sentiu uma coisa esquisita: primeiro foi surpresa, depois constrangimento. Suas orelhas e faces começaram a arder . . . Seu corpo foi tomado duma sensação estranha, uma espécie de medo de que êle lhe viesse falar. Era também uma cócega quente, como se aquelas formigas tôdas lhe estivessem passeando pelo corpo. (I, 188)

Just as Ana felt an immediate sexual or physical attraction to the presence of Pedro, so too does Bibiana feel an attraction toward Rodrigo the first time he looks at her in his lustful manner. It is against her father's

wishes that she choose to go with Rodrigo, but Bibiana finally convinces her father to consent, if begrudgingly, to the marriage.

As a literary character Ana Terra has not been well developed on her own. As a component of the life progression of the Terra female, she is an outstanding element. During the development of Ana Terra as a literary character she does not speak for herself through her actions. She is described principally by the narrator. Later as others talk about Ana in Bibiana's lifetime, Ana begins to take on greater proportions. It is through Bibiana that we come to appreciate the woman Ana Terra had been.

When Rodrigo is off to the wars, Bibiana, during a long conversation with Padre Lara, mentions that she knows that he is alive and that it is her destiny to wait for him. He is not a man to remain tied down to one corner of the world and work at menial tasks. It is God's will that Rodrigo wander; his destiny is to wander. The priest assures her that it was the will of God that each man live according to the ten commandments: "Bibiana encolheu os ombros, incrédula, e o Pe. Lara teve a impressão de que mais uma vez estava a conversar com Ana Terra, como nos velhos tempos." (I, 298) As in the case of Ana Terra, Bibiana also loses her husband. He went off to war never to return. When she receives news of his death, it does not occur to her that his life has ended. She knows that

The text on this page is extremely faint and illegible. It appears to be a scanned document with significant fading or low contrast. The content is mostly unrecognizable, though some words like "the world" and "the world" are faintly visible in the lower half of the page.

nothing in this world can resuscitate him, yet:

Bibiana olhou para a sepultura de Ana Terra e achou estranho que Rodrigo estivesse agora "morando" tão pertinho da velha . . . Afinal de contas para ela o marido estava e estaria sempre vivo. Homens como êle não morriam nunca . . . Podiam dizer o que quisessem, mas a verdade era que o Cap. Cambará tinha voltado para casa. (I, 309)

From the union of Bibiana and Rodrigo came Bolívar Cambará who marries Luzia Silva. The drama of Bibiana's life heightens after the death of Rodrigo because she becomes responsible for the rearing of her grandson, Licurgo, as well. Bolívar's wife, Luzia, is not of the same stock as the Terra women and has more of a penchant for death than she does for life. Bibiana rears Licurgo and realizes that her husband, Capitão Rodrigo, is alive in both Bolívar and Licurgo. Bibiana reminisces about Ana Terra and thinks how wonderful it would be if she could see this boy. The reader has the uncomfortable feeling that Ana is seeing Bolívar. The Cambará men are killed and each death is witnessed by the reader and vividly described by the narrator. But the Terra women never die. The death of Ana Terra is not recounted by the narrator and she is constantly referred to by each succeeding generation. She is alive in spirit not only in her granddaughter Bibiana but also in the person of her great-granddaughter, Maria Valéria Terra, daughter of Juvenal Terra. Not only do these women not die, but they also maintain the life of their men as well. They give birth to and nurture them to

The first part of the report is a general statement of the facts of the case. It is followed by a detailed account of the events leading up to the accident. The report then discusses the causes of the accident and the actions taken by the parties involved. Finally, the report concludes with a summary of the findings and recommendations for preventing similar accidents in the future.

The investigation was conducted by a team of experts in the field of accident analysis. They reviewed all available evidence, including witness statements, photographs, and physical evidence. The team also conducted a series of experiments to determine the forces involved in the accident.

The findings of the investigation indicate that the accident was caused by a combination of factors. The primary cause was the failure of the brakes on the vehicle. This failure was caused by a defect in the brake pads. In addition, the driver was not aware of the defect and did not take any action to address it.

The report also identifies several other factors that contributed to the accident. These include the poor condition of the road, the presence of other vehicles in the area, and the weather conditions at the time of the accident.

Based on the findings of the investigation, the following recommendations are made:

- 1. The manufacturer of the vehicle should be notified of the defect in the brake pads and should take steps to recall the affected vehicles.
- 2. The driver should be advised to have the brakes inspected and repaired as soon as possible.
- 3. The road should be improved to reduce the risk of accidents.
- 4. The weather conditions should be monitored and drivers should be advised to take appropriate precautions.

It is hoped that these recommendations will help to prevent similar accidents in the future.

maturity, and even after death they remember them and see their individual traits as they are passed down through their offspring: "Por um instante ela viu todos os seus mortos queridos no semblante do neto. Pedro, Ana, Bolívar . . . A maneira que Curgo tinha de olhar as pessoas, com a cabeça um pouco atirada para trás, era francamente do Rodrigo . . ." (I, 541)

Maria Valéria Terra is the culmination of Ana Terra and Bibiana Terra. Ana Terra continued to grow in stature as an authentic literary character through Bibiana, and both Ana and Bibiana will develop in the person of Maria Valéria. Bibiana Terra does not die. She is a participant in the battle of the Sobrado in 1895 and her death is not mentioned thereafter. The Terra women are the antithesis of death. They continue living and carry with them the lives of their men. When Maria Valéria appears in "O Retrato," the reader knows and understands her by reason of the development witnessed in her ancestors. The spiritual link with her predecessors is represented physically by the motif of the worm-eaten cross. Maria Valéria refers to it in speaking of war:

Êsse aí entende de guerra. Já viu muitas. No tempo da do Paraguai muita vez rezei pela vida dos meus. Mas antes de mim a velha Bibiana rezou pelos seus familiares que estavam na Guerra dos Farrapos e em outras. E antes dela, a velha Ana Terra pediu pela vida dos seus homens que brigaram com os castelhanos em muitas campanhas. É . . .
Êsse aí entende mesmo de guerras. (III, 261-62)

Thus it is that the women of Rio Grande do Sul are the most important component in the life cycle of O Tempo e o Vento. In the words of Floriano Cambará:

. . . sem mulheres como a velha Ana Terra, a velha Bibiana e a Velha Maria Valéria (isso para citar só a gente de casa) não existiria também o Rio Grande. Elas eram o chão firme que os heróis pisavam. A casa que os abrigava quando eles voltavam da guerra. O fogo que os aquecia. As mãos que lhes davam de comer e de beber. Elas eram o elemento vertical e permanente da raça. (III, 864)

Man and his (A)Temporal Reality

Man distinguishes himself not only by what he is but by what he is not. It is in his physical circumstances that he is juxtaposed to other elements of the universe; consequently man establishes his validity through his relationship to the various components that comprise his reality. A human being is masculine or feminine, belongs to a particular ethnic group, pertains to a given social status. He lives in this or that country and in this or that era. Man, in short, is the sum total of his physical determinations. Yet this categorization of man is superficial and identifies him as a concrete entity based on the empirical determinations discernible through the senses.

These determinations constitute the tangible facet of man's life. Without them he would not be the person he is. A human being must be masculine or feminine, ill or

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healthy, laborer or professional. But these are qualities accidental to the human condition. These qualities are actually inessential to man himself. Man's empirical determinations are not man.

Naturally, in the life-death cycle that defines man in biological terms, it is necessary to consider man's biological reality as an equivalency of life. Biological existence is a human dimension that must be dealt with in defining a human being. Still, man is the only living creature that can govern his own life and death. Rodrigo Cambará knew full well that he would meet death in war; yet this did not keep him from participating. The natural instinct would be to avoid death, but man looks upon this phenomenon with a distinct perspective. Man is capable of a perspective of which an animal is incapable. Herein lies a difference which begins to define the human being. Moreover, man does not live for himself. His desire to live transcends the personal. Man instinctively lives for the sake of others. Ana Terra, after her family was massacred, wanted to live: to live for the sake of her son, for the sake of her grandsons. Man possesses an attitude toward life that transcends the immediate life-death cycle.

Man is imbued with the capacity to look beyond the biological dimension of life. Death, the antithesis of biological life, is also a necessary component in

discovering the true dimension of man. Biologically, a man ceases to exist at death, but man is capable of transcending this limited definition of his existence. Transcending his existence, then, is tantamount to an existence beyond the demarcation of death. Yet this future beyond man's biological limit can only be known through presentiment or through intuition. The only basis for knowledge that man can have of the future is the present. The greatest factor preventing man from experiencing intuitive knowledge of the future is his own lack of personal authenticity in living in the present. If a man's life is directed at the finite, at the determinations of his biological existence, then he runs the risk of becoming an inauthentic being. By living an authentic existence man achieves the possibility of transcending his physical circumstances. Transcendence is not the negation of his biological and physical circumstances but is, in fact, the surpassing of his tangible existence. Transcendence is that which makes man realize that he is more than that which he appears to be; he is more than the sum of his concrete determinations. He is an evolution, a link to the future, yet an evolution that would not be were it not for his circumstantial determinations. This duality is not a dichotomy but a complementary synthesis of what appears to exist in binary opposition.

Man, unlike other creatures of the known universe, is in a constant state of flux. He is evolving physically,

technically and intellectually toward a goal that far supersedes individual human experience. Man's ability and willingness to lead a meaningful, authentic life for the sake of his progeny is an intuitive factor in his quest for knowledge of his future condition.

Man's human condition is seen in causal-temporal (diachronic) terms, and he often makes the mistake of accepting these as the essence of his existence. The lack of knowledge of another perception of human reality does not preclude its existence. The intuitive process that preordains a future commitment from the individual is the basis for transcendence which authenticates the "human-moment."⁶ The authentic experience of the individual, with the exclusion of birth and death, is the "human-moment" which gives man his transcendence. The "human-moment" is the very essence of life. It may be genuinely good and exemplary or it can be truly evil and gratuitous. The selfless act of Ana Terra in sacrificing herself to the rapists for the protection of her family, the gratuitous killing of the Argentine by Bolívar after the battle was over, the egotistical sex drive of Rodrigo Cambará can all be viewed as "human moments." Regardless of the humanity or lack of humanity in a given "moment," these realities give authenticity to the lives of mankind.

Life is transcendental and action is life. Action is also temporal and consequently leads into the question

of time. Time can be measured in the space of one lifetime or in the space of an entire history. An individual can be seen within the demarcations of his own life span or he can be seen as the culmination and fulfillment of an entire history. Time can be considered in two perspectives, the temporal and the eternal. Life can be considered in two associative perspectives, the finite and the infinite. These are two independent yet interdependent phenomena. The novel O Tempo e o Vento is structured multi-dimensionally. It develops present and past themes simultaneously as it suggests a future continuity. The soul, or the spirit, of Rodrigo Severo Cambará is transmitted to Rodrigo Terra Cambará. The soul of Ana Terra continues in Maria Valéria Terra. Life, then, is more than that which exists in one being. Life is a spirit that transcends time and yet is inseparable from it.

First of all, the question of time must be further developed in order to explain the position of the characters within the dimensions of life. It has been shown that the element of time in O Tempo e o Vento has not been treated in a standard way. There are two fundamental perspectives of time: one, the horizontal, diachronic chronology which represents man's existing in a three-dimensional spatial expanse and being carried across this circuit by a succession of moments; and two, the vertical, synchronic, simultaneous moments of time which fuse the

dimensions of spatiality.

Temporal man moves intuitively in time. He is not consciously cognizant of his status as a component of the universe and his relationship to time and space. Western man's concept of time has its origins in Greek civilization which was predicated on logic and on an orderly explanation of the tangible and intangible universe. Man did not realize that he was incapable of knowing the whole of the universe with the natural abilities afforded him. The use of the senses as a means of comprehending the true natural order of things has long since been disclaimed as so much folly by modern scientific advances.

The misconception of the three-dimensional space circuit that passes chronologically through time has been abandoned by physicists who have reason to believe that time as perceived by man's fallible senses may not be the true reality we accept it to be. Time and space have become a major scientific mystery. The scientific world now considers the universe in terms of a multi-dimensional space-time continuum, and not a continuum in the traditional four-dimensional sense with four coordinates, the three of space and that of time in which any event can be located. The physical reality inherent in the new perception of this space-time continuum is that it is comprised of a series of component parts which pass into one another.⁷

This is not an attempt at an explanation of the true reality of the relationship of time and space, but an explanation of man's relationship to the dimensions in which he exists. The perspective of time as vertical, synchronic simultaneity represents man as a transcendental being removed from the bounds of space and time. Man should not be limited to a particular quadrant of space for a given amount of time, then allowed to pass forever from the universe. Man is a spirit that constitutes part of a continuing cycle.

Another complication that arises from man's inability to perceive correctly true reality is that of being unable to explain exactly what space and time are in themselves. Space and time are only perceptions of man and may have no objective existence of their own. The renewal of perception which literature has given man is an example of apparent authentic reality being exposed as an illusion.

The traditional treatment of time in literature since the early Greeks has been a straightforward maintenance of the unity of successive chronology. Man lived in a world that evidently was structured in such a diachronic fashion that this fact was reflected clearly in literature. Not only was the unity of the novel maintained by the proper succession of days and weeks, but also in the more exact dealings of chronometric time. The Iliad of Homer, for example, is filled with references to the time of day.⁸

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Dawn and dusk were important time distinctions because they signified that man's life was broken down into two distinct phases: the day for work and the night for repose. The author of the Iliad did not deal with simultaneous time which has become so prevalent in this century, but maintained a strict chronological succession. Homer could not have had the resources at his disposal to fathom such a concept.

Contemporary literature has begun to place the emphasis on interior or psychological time, not measurable by chronometric devices. Time-keeping apparatus did not appear in the Greek epics since they obviously did not exist, but the Greeks were still enslaved by the dawn-dusk pattern of existence. This close relationship of man to chronological time in Homer expressed the view that time and man were inseparable. Early man could not fathom time as an abstract entity. Time was a concrete reality as perceived through the senses of man.

The lives of men are temporal and demarcated by the two opposite themes of O Tempo e o Vento, birth and death. A man lives within the boundaries set forth by these frontiers, and it is in this span of time that life exists. During this limited span of time man must reconcile himself to certain personal goals and strive for the achievement of these objectives. He must act within his own span because death will neutralize him. He must act in the very

face of death to attain the personal objectives he has set forth. The case of Capitão Rodrigo Cambará rushing out to join the Farroupilha War and defying death, yet accepting it as a solution to his problems, seems less unacceptable with this new perspective. Capitão Rodrigo may have been unhappy with his sedentary existence in Santa Fé, but one would hardly imagine that death would be an acceptable substitute. Nevertheless, Rodrigo knew that death would eventually come and he did not attempt to prolong the few short years he was granted. He accepted his term. His life, as a warrior, was lived in the face of death and he accepted this future inevitability. But one must realize that this was not a passive acceptance. Death had to take him. Rodrigo loved to live. Living was synonymous with loving. Love engendered life and life was to be lived to the fullest. Rodrigo's love of food, drink and women is exemplified time and again through manifestations of his penchant for the sensual. Man must in fact perceive the reality of life through his senses. The only way man can experience knowledge is by apprehending with his particular organs of perception. Man is capable of discerning only a small part of the true universal reality around him, but it is with this small conscious knowledge that he must conduct his life. Rodrigo, fully aware that he did not understand the universe and the metaphysical teachings of the philosophers, lived his life within the realm of his

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own experiences. He saw danger and reacted accordingly. He saw pleasure and acted accordingly. He accepted what was placed before him. He realized the power of God as explained by Padre Lara of Santa Fé, but Rodrigo also realized that his immediate problem was not one of existence in the universe but of existing in the mato. "Deus é grande. Mais o mato é maior." (I, 206)

Capitão Rodrigo's preoccupations are not of a metaphysical nature but of a mundane reality. His most important daily preoccupation is to live. He has to fight for the right to live. He is a warrior who is constantly being threatened by death. He meets these daily challenges and he does not try to escape death. Only an unauthentic being would flee death. Absurd as it may seem, death gives life the intensity needed to stimulate men to greater achievements. Without the demarcations of death and birth, man would not strive for an authentic fulfillment, an opus to transcend his biological existence.

Schuler insists that "a vida é um momento que se abre em duas direções: o passado e o futuro."⁹ The past is the patrimony of the present. From the present man can witness the past and realize that he must come up to the dignity expected of him: thus the onus on Rodrigo Terra Cambará to surpass the contribution of his predecessors.

"O que liga o passado com o futuro, a duração duma vida, é o destino,"¹⁰ Schuler adds. Man's human destiny

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in every case is ultimately to die. Destiny is not a mysterious force and it is indeed part of the cosmic order into which man fits. Thus man is fully cognizant of his ultimate destiny. Destiny is the element that links the past with the present because in man's birth, his death is inherent. Destiny, however, is not an exterior force imposed on life. It is life. When life is accepted by man he also of necessity accepts death. What he makes of his existence is entirely dependent on the individual. Destiny determines man's death but does not determine the course of his life. Destiny can only limit man to his own past and his own future, but within these limits man is free to act as he will.

The importance of death is that it limits man's conscious participation in chronological time and space. Were it not for destiny, i.e., death, man would not feel the ambition to give meaning to life. If life were infinite, then it need not be necessary to live authentically to give life meaning. Death bequeaths an inexorable urgency necessary for the attainment of a certain status which is essential for the perfection of the world. Each man contributes his personal opus toward the ultimate perfection of the world.

Par sa fidélité, il doit construire en commençant par la zone la plus naturelle de lui-même une oeuvre, un "opus", où entre quelque chose de tous les éléments de la Terre. Il se fait son âme, tout le long de ses jours terrestres; et, en même temps,

il collabore à une autre oeuvre, à un autre "opus", qui déborde infiniment, tout en les commandant étroitement, les perspectives de sa réssite individuelle: l'achèvement du monde.¹¹

The individual life is a part of a greater whole. The contribution conceded by each individual is the opus with which man participates in the whole. Teilhard de Chardin maintains that this whole, the Omega point, to be the Mystical Body of Christ toward which mankind evolves. Érico Veríssimo deals with life per se and does not go beyond the metaphysical to the religious conclusion of final causes. The greater life to Érico is the life of the family. The greater life of the family is comprised of the individual lives of its members. Each member participates in his own time but also lives beyond that time as a segment of the greater family history.

Man is a composite of various facets that compose life. Two important components are the conscious and the unconscious mind of man. The first is the daily awareness man has of himself and his actions. The second is his spontaneous self that cannot be controlled. It is the conscious self that exists in the boundaries of biological existence and the unconscious that does not adhere to these finite limitations. Our unconscious is the formation of an indecipherable synthesis of influences that have come to us from history and from the cosmos. Historically, our heredity is a direct causal-temporal influence that

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cannot be ignored, but also there is the autonomous existence of forces and influences that comprise the vital spirit of life which Aristotle called the soul.

The soul is the spirit of life that continues to exist from one generation to another. The spirit of Ana Terra is very much prevalent in Maria Valéria, as well as some intuitive (sacro-mythical) insight of Pedro Missioneiro. This spirit, however, does not exist independently. It is interrelated with other similar essences, namely that of the Cambarás. The soul of the Terra is the soil which nurtures the life of the Cambará. The opus of the Terra is to contribute to the development of the Cambará and in this act realize self-fulfillment. The Terra contributes not only to the limited development of a single time dimension spanned by one life but also to the greater spirit of life that transcends a finite life. Heredity is an important part of the hypothesis of the collective unconscious of O Tempo e o Vento, and it appears that similar characteristics in the personages of Érico Veríssimo would indicate that there is an archetype that continues throughout history. The unconscious structure of the mind is an a priori factor but each character remains a complicated, sharply defined individual entity. It is important to note that no loss of individuality is inherent in this collective unconscious.¹²

The temporal-causal relationship seen through heredity is clearly evident. The development of the characters of O Tempo e o Vento appears to have taken place in a given three-dimensional area and in the succession of time from 1745 to 1945. This diachronic conception of space and time is complemented by another perception of reality. First of all it is important to note that the spatial dimensions of O Tempo e o Vento do not transcend the borders of Rio Grande do Sul and rarely do they leave the town of Santa Fé. The voyages to the United States or trips to Rio de Janeiro are all discussed through letters. The actual physical presence of the characters remains within the borders of Rio Grande do Sul.

Causality, then, is inextricably bound up with the existence of space and time. The simultaneous existence in space of a given phenomenon can be readily perceived in time. However, the simultaneous existence of time cannot be readily perceived in space.

The discoveries of contemporary science have brought about a significant change in the scientific view of the world. The absolute veracity of natural law has been shattered only to be replaced by a relative concept of the universe.¹³ The law that has been the underlying principle of man's conception of the world has been the law of causality, but man has realized that the laws of causality apply only to those concepts we can perceive. The fact

that man cannot imagine relationships connected non-causally does not infer that they do not exist. The non-causal relationship of synchronicity is thus defined by Carl Gustav Jung as "a psychically conditioned relativity of space and time."¹⁴

It is not easy to understand synchronicity in time as spatial. It is difficult to imagine any space in which future events are objectively present simultaneously with the present. Thus a synchronistic comprehension must be thought of as a completely different renewal of perception, complementary to but not meaningfully associated with the causal-temporal disposition of man. Causality reigns over the macrophysical world while synchronicity is a phenomenon that is primarily concerned with the processes of the unconscious.¹⁵ The conscious conforms to causal relationships and the unconscious operates on synchronic associations.

Bearing the hypothesis of synchronicity in mind, it is with a new attitude that one considers the two major characters of O Tempo e o Vento. It is not unlikely that the collective characterizations developed in this paper have a modicum of validity. Synchronicity postulates a meaning which is a priori in relation to human consciousness and apparently exists outside man.¹⁶ This was also previously established on the basis of language as a system for knowing. This a priori concept indicates the existence of an "absolute knowledge" which Jung perceives as man's

"unconscious" knowledge. So there is an unconscious knowledge as well as a conscious knowledge that contributes to the development of characterization. Rodrigo Cambará was not aware of the value Pedro Missioneiro placed on life; yet he himself realized that unless he made amends with those he had alienated, he would have lived an incomplete existence. In the words of the Indian Pajé of As Aventuras de Tibicuera, Érico Veríssimo substantiates that:

O corpo pode ser outro, mas o espírito é o mesmo. E eu te digo, rapaz, que isso só será possível se entre pai e filho existir uma amizade, um amor tão grande, tão fundo, tão cheio de compreensão, que no fim Tibicuera não sabe se êle e o filho são duas pessoas ou uma só.¹⁷

The "absolute knowledge," the "espírito" of Tibicuera, is not mediated by the sense organs and supports the hypothesis of a self-subsistent existence. Such a form of existence can only be transcendental since it is contained in a psychically relative space-time continuum.¹⁸ Synchronicity establishes the existence of an intellectually necessary principle which could be added as a fourth to the triad of space, time and causality.¹⁹ Synchronicity can be considered to be a meaningful coincidence in time.

Just as man and his past are inseparable, so too is man inseparable from mankind. The collective characters mentioned above are best supported in O Tempo e o Vento by a reference to John Donne's "Nenhum homem é uma ilha, mas um pedaço do Continente . . . A morte de qualquer

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homem me diminui, porque eu estou envolvido na Humanidade." (III, 218-19) This casual reference by Floriano is the key clue to the reader in conceptualizing the vision of mutual necessity of man for man. Although the author denies any affinity for this poetic summation of mankind, he believes that man is an island and despite his constant search to be incorporated into the main body of mankind (Continente, absolute knowledge, collective unconscious) he does not believe man is close to achieving this. Yet Érico's characters, with a collective life shared by succeeding generations, seem to belie the author's doubt.

Floriano, in an apparent attempt to decipher what the real meaning of his existence is, goes on to mention the words of John Donne, and in the apparent role of Érico Veríssimo's alter ego, he says that:

O diabo é que cada um de nós é mesmo uma ilha, e nessa solidão, nessa separação, na dificuldade de comunicação e a verdadeira comunhão com os outros, reside quase tôda a angústia de existir. (III, 219)

Estou chegando à conclusão de que um dos principais objetivos do romancista é o de criar, na medida de suas possibilidades, meios de comunicação entre as ilhas de seu arquipélago (III, 220)

Man is separated from mankind because the totality of knowledge is not apparently accessible to the individual, but this attitude of communication is further substantiated by Teilhard de Chardin as the key to the development of the collective life:

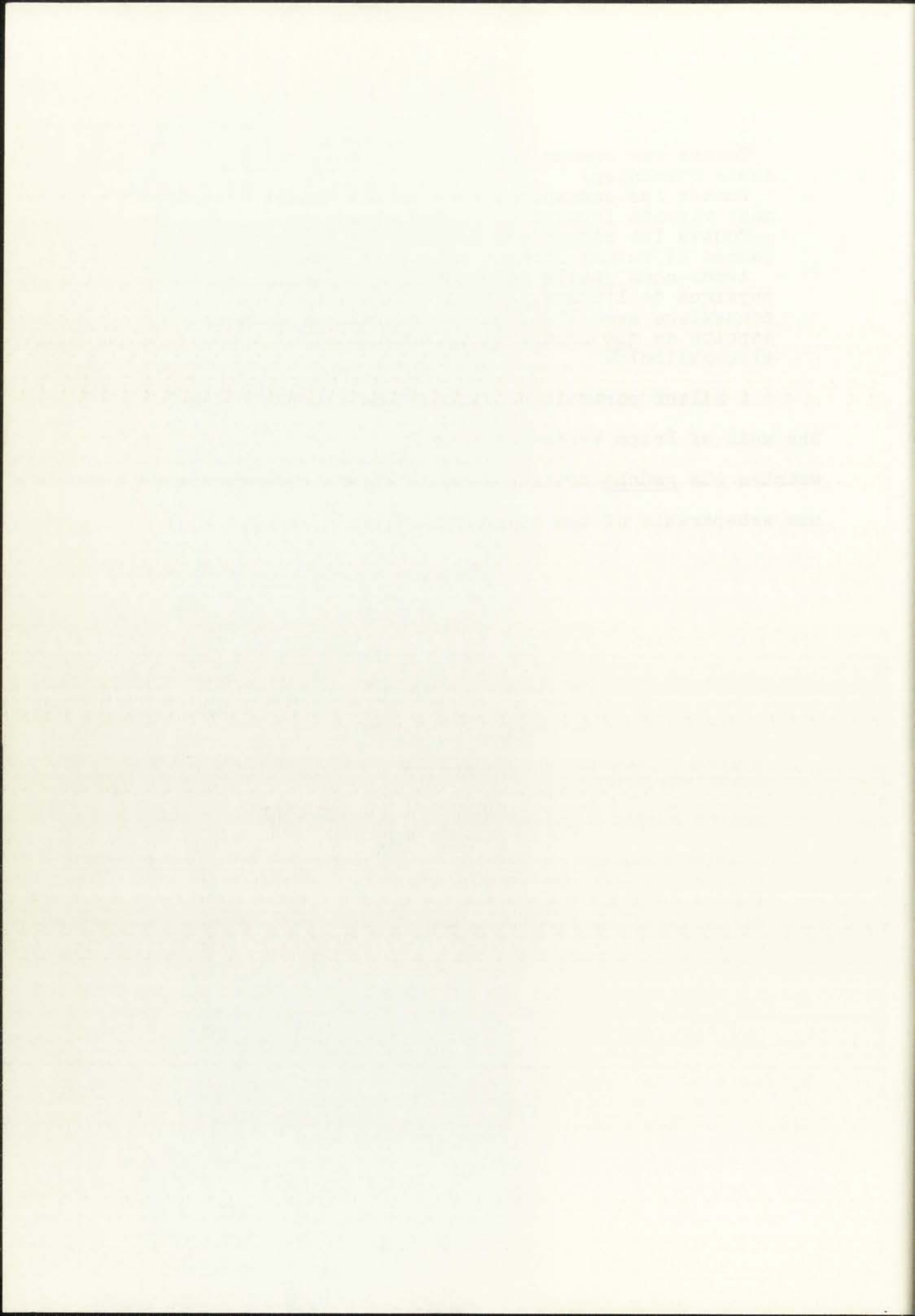
Toutes les communions d'une vie forment une seule communion.

Toutes les communions de tous les hommes actuellement vivants forment une seule communion.

Toutes les communions de tous les hommes présents, passés et futurs forment une seule communion.

Avons-nous jamais assez regardé l'immensité physique de l'Homme, et ses extraordinaires connexions avec l'Univers pour réaliser dans nos esprits ce que contient de formidable cette vérité élémentaire?²⁰

A silent portrait of Teilhard de Chardin hangs on the wall of Érico Veríssimo's study in Porto Alegre. It watches the gaúcho artificer as he spins and structures his web-parable of the human condition.



Notes

¹Unpublished Ph.D. dissertation, University of Illinois, 1967), p. 180.

²The word tia should be read as avó. This is an apparent typographical oversight.

³José Malori Pompermayer, Érico Veríssimo e o Problema de Deus (São Paulo: Editora Loyola, 1968), p. 27.

⁴Veríssimo, "Ana Terra Revisitada," p. xxii.

⁵Ibid., p. XX.

⁶Buzzi, "Eu e Minhas Circunstâncias," p. 8-9.

⁷F. C. Happold, Mysticism: A Study and an Anthology (Middlesex, England: Penguin Books, Ltd., 1971), p. 31.

⁸Donaldo Schuler, "O Tempo na Iliáda-III," Correio do Povo, November 13, 1971, p. 4.

⁹Ibid., VI, December 4, 1971, p. 4.

¹⁰Ibid.

¹¹Pierre Teilhard de Chardin, Le Milieu Divin (Paris: Editions du Seuil, 1955), p. 48.

¹²E. A. Bennet, What Jung Really Said (New York: Schocken Books, Ltd., 1966), p. 70.

¹³Carl Gustav Jung, Synchronicity: An Acausal Connecting Principle (New York: Pantheon Books, 1955), p. 7.

¹⁴Ibid., p. 28.

¹⁵Ibid., p. 132.

¹⁶Ibid., p. 118.

¹⁷Érico Veríssimo, As Aventuras de Tibicuera (Porto Alegre: Editora Globo, 1937), p. 21.

¹⁸Jung, Synchronicity, p. 124.

¹⁹Ibid., p. 133.

²⁰Pierre Teilhard de Chardin, Le Milieu Divin, p. 151-52.



CONCLUSION

The literary development of modern structuralism derives ultimately from the School of Russian Formalism which placed emphasis on the craft of literature rather than on the traditional content of the work. The structuralists, however, found this formalist approach relatively unproductive because it failed to deal with the underlying complex of meaning or with the unconscious, which are intimately related to the problem of the authenticity of man. The basic structuralist concept was developed to state an aesthetic summation of the various elements inherent in the composition of a work, through the decomposition and the re-composition of the individual work. The fusion of the exterior or formal aspects of the work (structure, plot and character) into an integrated whole with the interior components (the symbolic complex) forms a complete system that produces a complementary and inter-related totality. From this point of view, O Tempo e o Vento cannot be considered as three distinct yet vaguely related novels but rather as one united whole that is so interwoven in diachronic and synchronic relationships that it cannot be dissected without destroying the artistic tension and the unique integrality of the work.

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Since literature is inherently verbal, it seemed a logical predication to employ language as the basic model for the study of literary phenomena. The fundamental assumption in using language as the approach to literature is grounded on a pre-existence of a linguistic system inherent in language. The ontological connotations of the system of language leads to structuralism as a reasonable manner of perceiving reality. The linguistic system inherent in structuralism reflects relationships that are acausal and thus establish the compatibility of non-causal approach to the traditional realities of time and space. The mind perceives change and events in time, whereas the synchronic structuralist method yields a totally distinct, yet plausible, acausal explanation of the relationship existing between time and events.

The structuralist approach is particularly revealing in its application to O Tempo e o Vento owing to the emphasis it places on the sub-surface explanations of tangible phenomena. The modern structuralists explain the phenomena of time and life in much the same way that Ferdinand de Saussure explained synchronic linguistics: that is, by discovering the deep structures or the unconscious internal relationships that underlie visible phenomena.

The explanation of life set forward by Carl Gustav Jung based on the unconscious collectivity inherent in human nature perfectly complements the structuralist attitude

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that the consciousness of life is not predicated on the primacy of the individual ego but rather on the collective thought of a given age. The denial of the importance of the individual ego is typical of the structuralist approach since only in analyzing the profound structures of life, beyond the individual and beyond the particular act, does one find plausible explanations of the acausal relationship of life and time.

The basic structure of human nature is also compatible to an analysis from the structuralist perspective. It was found that man was more than the total sum of his social and physical determinants; consequently the objective of uncovering the universal inner structure of human nature itself, as manifested by man's external qualities, took on paramount importance.

The study of literature is in effect the study of man; therefore, structuralism is of primary significance in an investigation of O Tempo e o Vento because of the novel's ontological connotations. The study of the external techniques employed by Érico exhibits an arrangement complementary to the internal complex of the novel. The structure of O Tempo e o Vento, it is now apparent, was not a chance construction upon which the author arbitrarily decided. The structure (temporal arrangement) of O Tempo e o Vento was carefully worked out to complement the plot development and more importantly the evolution of the

characters. The chapters, or the representations of time dimensions in the first two volumes which encompass the past, do not have a solely syntagmatic relationship with the present, but are also seen to have a synchronic or simultaneous relationship with the present and consequently with the future. Thus the renewal of perception of man's conception of time exists in perfect harmony with the renewal of perception that Érico Veríssimo conceives in the final chapter on characterization which deals with the authentic realities of man's existence. The time and life of the characters are not only chronologically placed in succession but are juxtaposed according to an acausal principle which unites these ontogenic and phylogenic phenomena of man.

The characters of the past cannot be disassociated from those of the present, and those of the present by extension maintain a similar relationship to individuals of the future. The past, present and future are not incompatible dimensions but are complementary in that they very well may coexist in a given spatial attitude. The coalescence of time and of people is the objective which is substantiated by the structural conformation of the novel as well as by the construction of the plot.

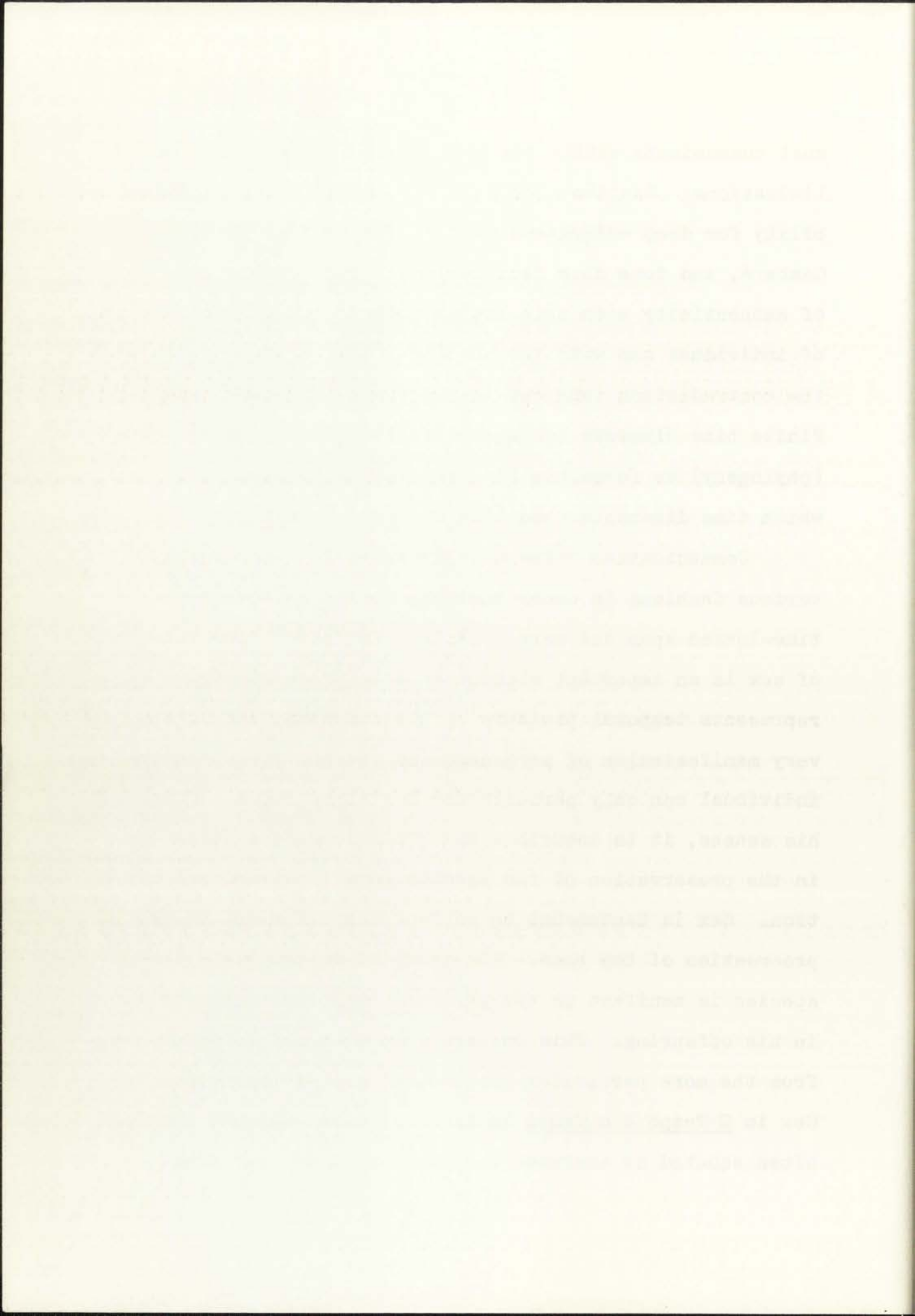
The plot of the novel is the synthesis or amalgam effected by the writer of the components of story, motif, motivation and hero. The plot is a compositional and not

a thematic concept in O Tempo e o Vento because it is a contributing element to the synchronicity reflected in the structure of the work. The plot, like the structure, is not a phenomenon that can be considered chronologically or causally. Therein resides the importance of the plot considered as a sum of its compositional components and not as a series of developing themes.

The past and the present are not separate entities, just as mankind is not comprised of isolated individuals. An individual to be fulfilled, to have an authentic existence, must exist in communion with those people immediately around him. Man must interrelate and communicate with his own kind in order to establish a communion with all mankind. The coalescence of characters' lives is seen in the individuals and their relationships with their predecessors, and with their successors as well as in their relationships with their contemporaries. The synthesis of the Terra Female and the Cambará Male is the very manifestation of nature, thus substantiating the importance of communication among individuals. Érico Veríssimo, however, goes further and maintains that a meaningful relationship cannot be attained without the conscious endeavor of the participants. The consciousness involved is that which gives authenticity to the relationship. Only through a genuine communication and understanding can the individual human being begin to establish such a relationship. Naturally, each person

must communicate within the bounds of his own potential limitations: Capitão Rodrigo had a markedly lower capability for deep understanding than did Rodrigo Terra Cambará, and from this fact derives the more acute problem of authenticity with this latter character. The coalescence of individual man with the ongoing spirit of man resolves the contradiction inherent in the finite and the infinite. Finite time elements (ontogeny) coalesce with the infinite (phylogeny) to formulate this renewal of perception in which time dimensions and life cycles are united.

Communication between individuals is realized in various fashions in order that the finite may overcome its time-locked span and merge with the infinite. The role of sex is an important element in this process. Sex represents temporal pleasure on the one hand, and is the very manifestation of permanence on the other. Since the individual can only perceive the realities about him through his senses, it is deducible that this important function in the preservation of the species have a sensual orientation. Sex is tantamount to self-preservation and to the procreation of the race. The instinct to procreate the species is manifest in the personification of one's spirit in his offspring. This universal good cannot be separated from the more particular instinct of self-preservation. Sex in O Tempo e o Vento is treated as an appetite that is often equated or confused with the appetite of hunger.



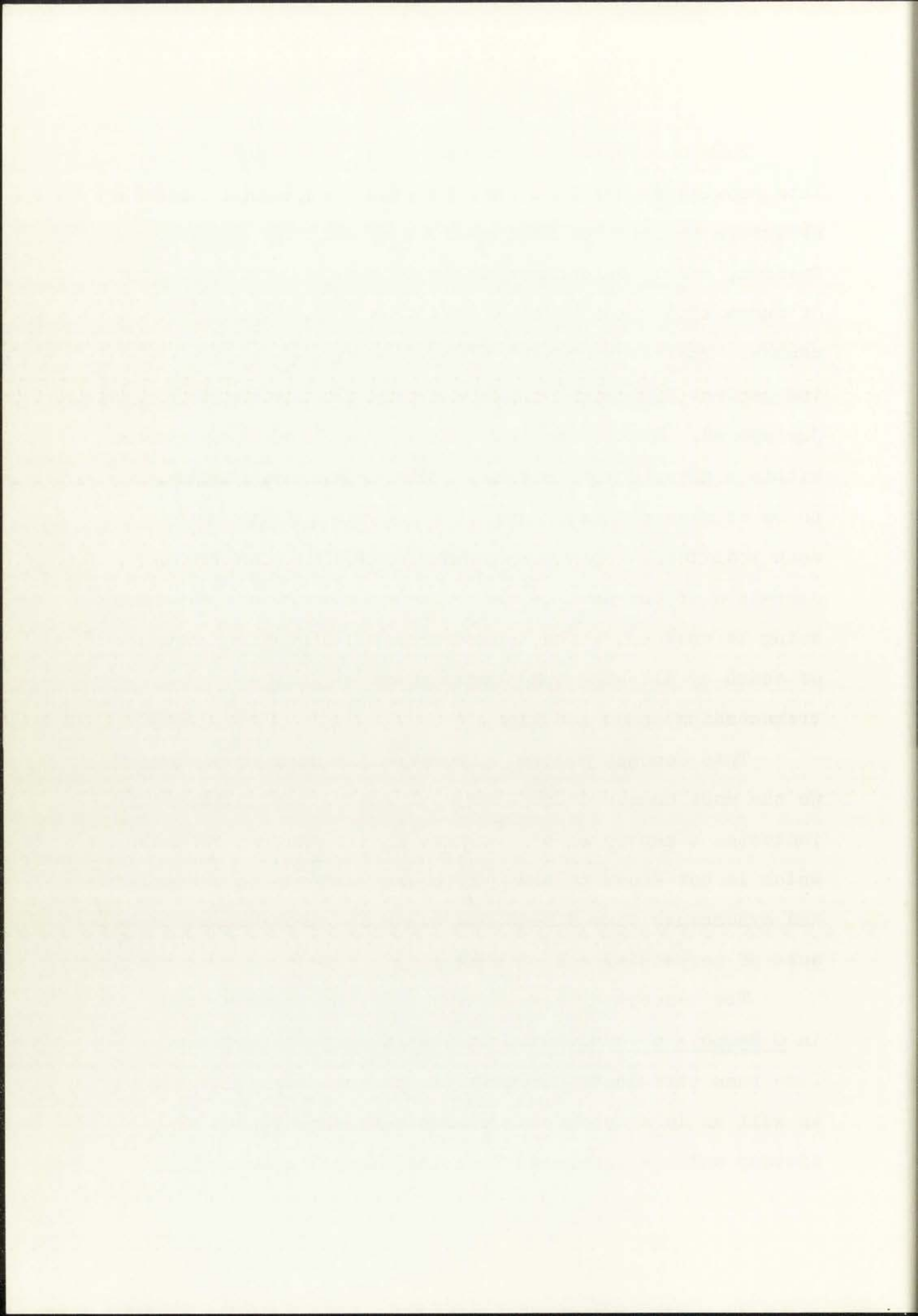
Nutriments are essential for the ontogenic development of man, and reproduction is indispensable for the phylogenetic evolution of mankind.

Man distinguishes himself as a living being by his tangible circumstances. Yet man is more than the external determinants which he exhibits. He is an integral component of the life of the universe. Rodrigo Cambará was depicted as a complex individual who manifested ambivalent feelings and contradictory attitudes throughout his life. Yet his authentic essence cannot be formulated on these external attitudes and actions. The true essence of the man lies in the inner self: that aspect of man that can only be known through intuition. Reason cannot accept, reject or know anything except what is provided for it through the physical senses. Nonetheless, there is a spirit within man that allows him to possess an intuitive knowledge of a deeper self, an understanding that is not merely felt but is actually known. It is that which impels man to act unselfishly for others. This element of preservation of the race is evident in the selfless acts of individuals to protect and nurture the lives of others, as personified by the Terra Female in O Tempo e o Vento. In acting for others and in communicating and achieving a state of understanding with others man fulfills himself as an individual and gives authenticity to his life.

Thence derives the importance of the theme of incommunicability. Rodrigo Cambará realized, at the end of his life, that he had not achieved this relationship with his own family. He strove to do so on his deathbed and Floriano, aware that he too was striving to become an authentic being, complemented his father; and each one in giving to the other received the essence of understanding to fulfill his own life and become an authentic human being.

The important themes of life and death are not maintained as binary opposites but transcend this contradiction through integration into a vaster sphere of reality. Man is greater than the sum of the physical determinants that contribute to his biological reality. Life and death are not the opposing demarcations of a life but are integral components in the acausal relationship that exists in the universal reality of man and time.

The causal-temporal relationships reign over the macrophysical reality of man. Physical, biological determinants adhere to the system of succession, while the realm of man's unconscious is governed by the synchronic, acausal associations that allow man to live in communion with mankind and his own predecessors. The realm of the unconscious, which is not immediately apparent to man through his physical senses, is the true essence of his authenticity as a human being.



relates the various past dimensions in the traditional, historical sense but also relates the technical elements of the novel, the structure, the plot and the characters, in a horizontal complementary fashion. In similar fashion time relates past dimensions and the technical elements of the novel in a vertical, simultaneous attitude. The thematic essence of O Tempo e o Vento, in the final analysis, is predicated on the lives of the characters. The characters, in turn, are interrelated with each other to such a degree and in such a fashion that they cannot be separated and analyzed as individuals in a causal-temporal space continuum. The characters, in fact, exist in a space-time continuum that transcends the linear, horizontal, limited, ontogenic life span and consequently cannot be treated individually. The associative, phylogenic relationship of these lives is maintained by the theory of an a priori absolute system of knowledge in which the individuals participate as reflected by language in a pre-established system of knowledge.

The evolution of man and the development of the novel are in perfect harmony. "O Continente" is less literarily sophisticated than "O Arquipélago." The characters, exemplified by Capitão Rodrigo and Rodrigo Terra Cambará, are commensurate with the structural attitude reflected in O Tempo e o Vento. As the thematic essence, i.e., the evolution of the characters in the acausal space-time

continuum, becomes more apparent, the structure and the technical functions of the novel also become more sophisticated.

In spite of the sophistication of the characters, individual man is unable to explain his own existence or the existence of his empirical reality through the mental capabilities with which he is endowed. Érico Veríssimo realizes man's limited capabilities of perception, but he also realizes that man has an unlimited potential for intuitive knowledge and thereby firmly asserts that the causal-temporal explanation of Scripture is insufficient for the deciphering of man and his metaphysical reality:

Não, meus amigos, na minha opinião um problema da tremenda magnitude dêsse que envolve o mistério do Universo, de nossa vida e de nossa morte, merece, ou, melhor, exige uma explicação menos simplória e pueril do que essa que as Escrituras nos oferecem como chave do Grande Enigma.¹

This apparently metaphysical stance manifested by the structuralist view of O Tempo e o Vento is not an unlikely hypothesis for the explanation of the development of the personality of Érico Veríssimo himself. As early as 1935, when he first conceived of the novel that would be O Tempo e o Vento, Érico wrote in As Aventuras de Tibicuera:

Tibicuera pode vencer o tempo. Tibicuera pode iludir a morte. O remédio está aqui. --Tornou a bater na testa. --Está no espírito. Um espírito alegre e são vence o tempo, vence a morte. Tibicuera Morre? Os filhos de Tibicuera continuam. O espírito continua: a coragem de

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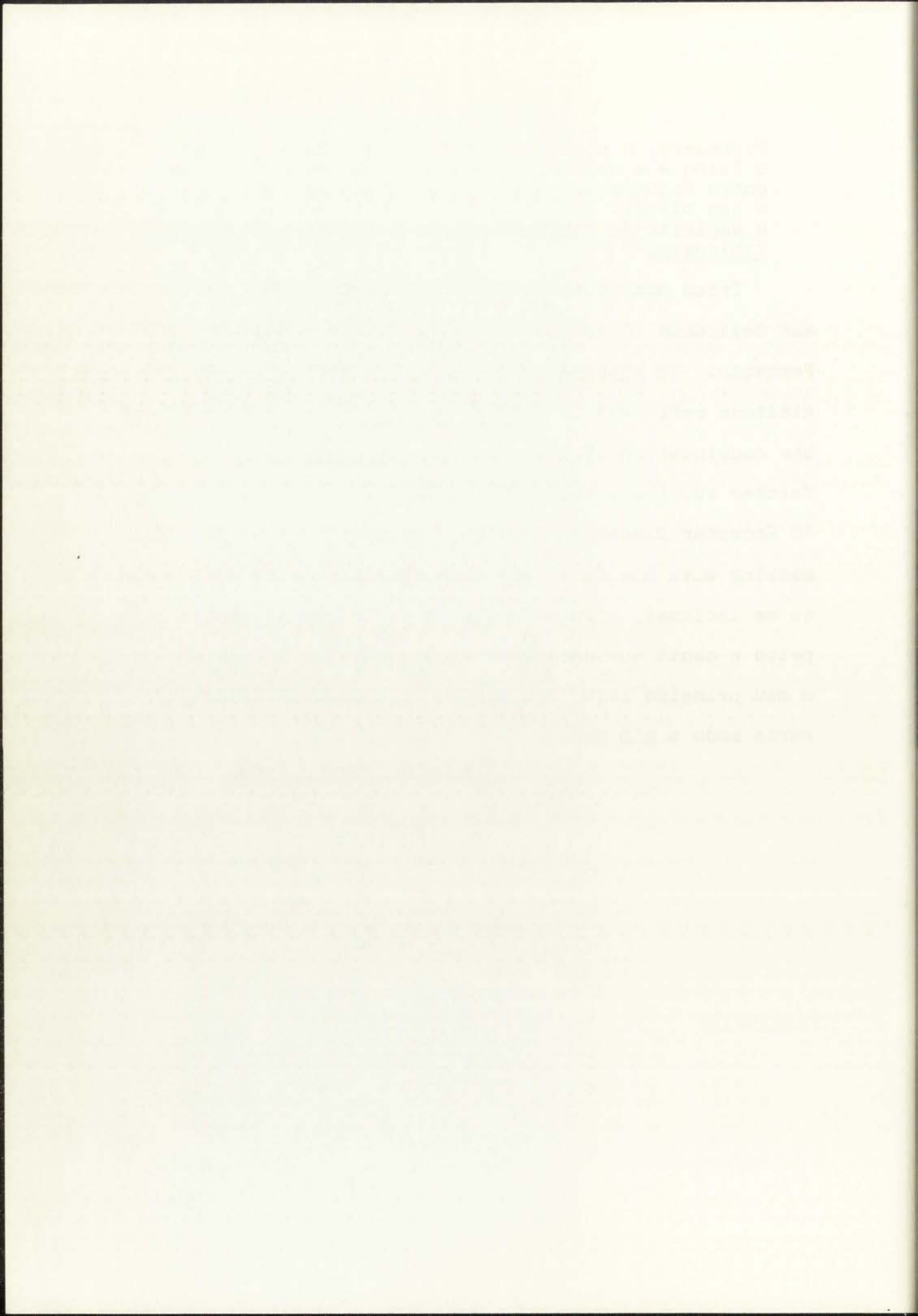
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Tibicuera, o nome de Tibicuera, a alma de Tibicuera. O filho é a continuação do pai. E teu filho terá outro filho e teu neto também terá descendentes e teu bisneto será bisavô dum homem que continuará o espírito de Tibicuera e que portanto ainda será Tibicuera.²

Érico published As Aventuras de Tibicuera in 1937 and dedicated it to his children, Clarissa and Luiz Fernando. It appears to be no accident that the metaphysical attitude reflected in O Tempo e o Vento is predicated on the continuation of life in one's progeny. This idea is further substantiated in Érico Veríssimo's autobiography, "O Escritor Diante do Espelho," when he relates his first meeting with his first grandson, Michael Jaffe: "E então eu me inclinei, ergui-o nos braços, apertei-o contra o peito e senti que estava abraçando e beijando não apenas o meu primeiro neto, mas também os meus dois filhos e de certo modo a mim mesmo."³



Notes

¹"O Escritor Diante do Espelho," p. 167.

²p. 21.

³p. 133.

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EXHIBIT

The following is a list of the exhibits which have been received by the Commission on the subject of the proposed merger of the American Telephone and Telegraph Company and the Western Union Telegraph Company.

1. Report of the Commission on the proposed merger of the American Telephone and Telegraph Company and the Western Union Telegraph Company, dated July 1, 1914.

2. Report of the Commission on the proposed merger of the American Telephone and Telegraph Company and the Western Union Telegraph Company, dated July 1, 1914.

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Children: _____

Employer: _____
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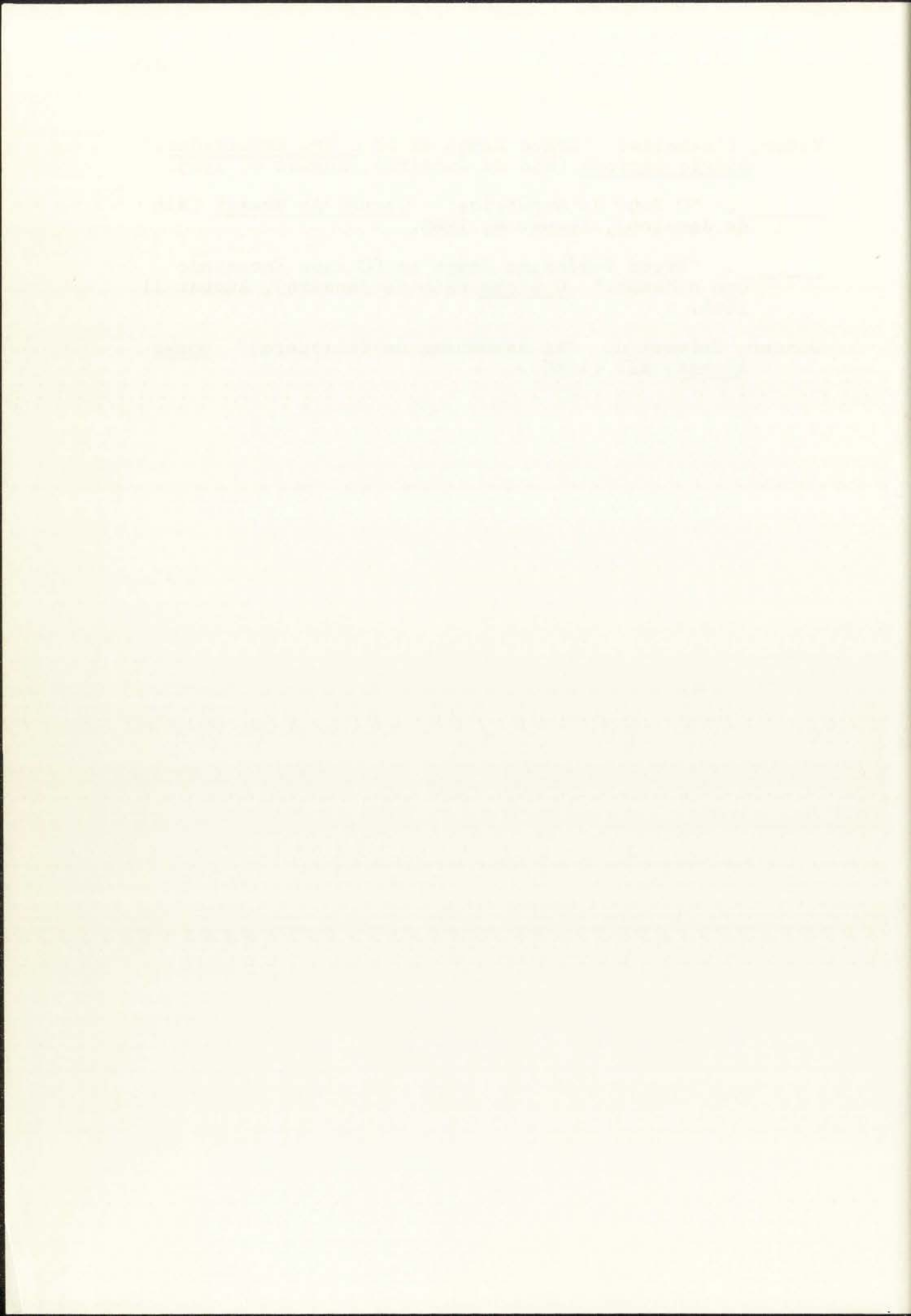
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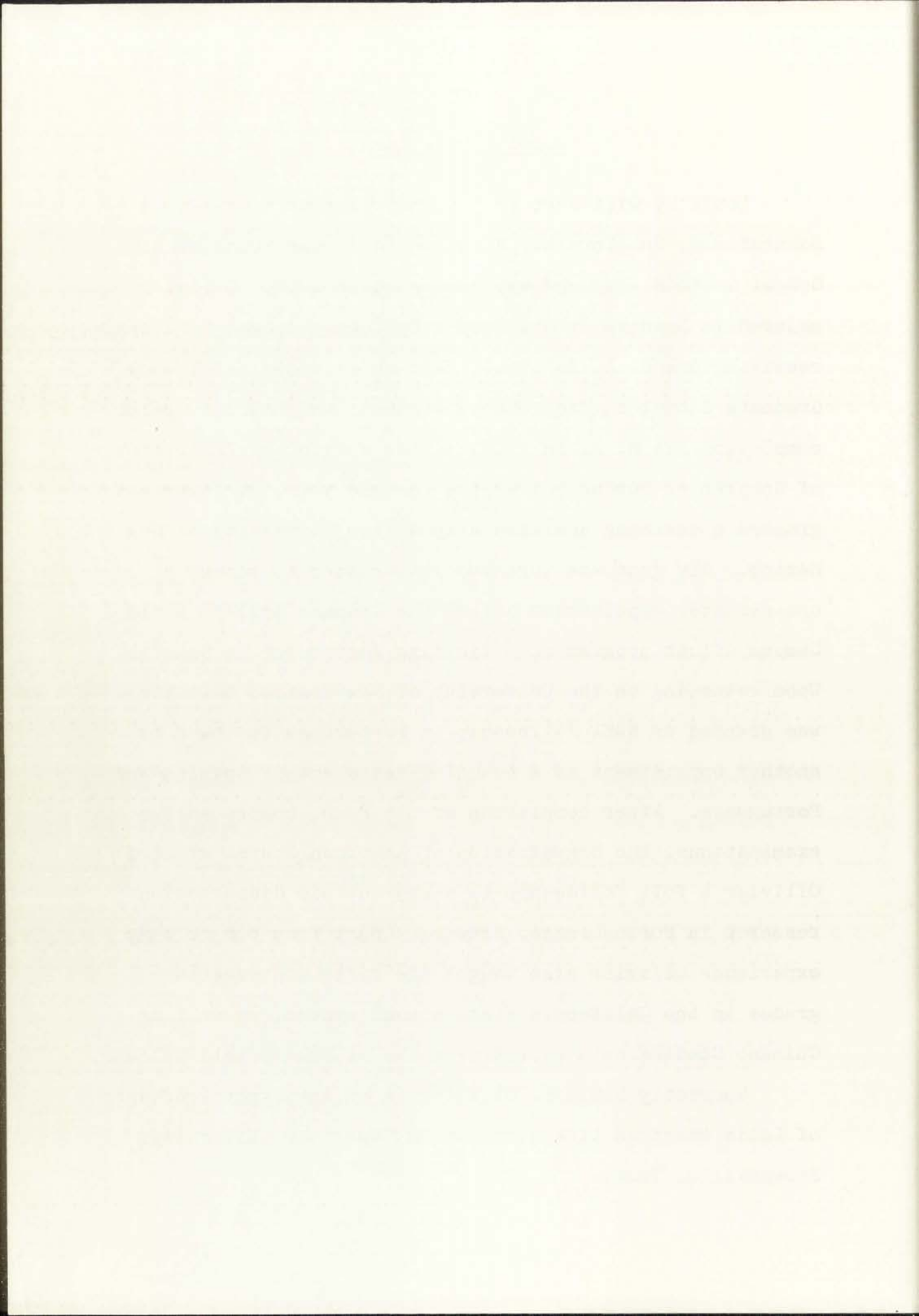
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Curriculum Vitae

Louis L. Ollivier, Jr. was born August 5, 1942, in Bakersfield, California. He attended Garces Memorial High School in this city and was graduated in 1960. Ollivier majored in Spanish at St. Mary's College, Moraga, California, receiving his B. A. in 1964. He then attended Middlebury Graduate School in Middlebury, Vermont, and Madrid, Spain, completing his M. A. in 1966. After serving as Instructor of Spanish at Purdue University for one year, Ollivier was granted a teaching assistantship at the University of New Mexico. His graduate work was interrupted to accept a one-semester appointment aboard the Chapman College World Campus Afloat program as a Visiting Instructor in Spanish. Upon returning to the University of New Mexico, Ollivier was granted an NDEA Fellowship in Portuguese followed by another appointment as a teaching assistant of Spanish and Portuguese. After completion of his Ph.D. comprehensive examinations, the Organization of American States granted Ollivier a full fellowship to carry out his dissertation research in Porto Alegre, Brazil. Apart from his college experience Ollivier also taught the fifth and seventh grades in the California state school system, as well as Chicano Studies on a part-time basis at Bakersfield College.

Currently Louis L. Ollivier is an Assistant Professor of Latin American Literature at Pan American University, Brownsville, Texas.



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