

FICTION, HISTORY, AND POLITICS IN BRAZIL IN THE POETIC NARRATIVE OF CYRO DOS ANJOS IN THE NOVEL MONTANHA

FICÇÃO, HISTÓRIA E POLÍTICA BRASILEIRA NA NARRATIVA POÉTICA DE
CYRO DOS ANJOS NO ROMANCE MONTANHA

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Abstract: This paper aims to propose an analysis of the book *Montanha*, wrote by Cyro dos Anjos in 1956, using for this intent some concepts of the comparative literature, historical novel, and *Roman a Clef*. Cyro in this political novel tries to extract the essence from the facts in a very turbulent moment of the Brazilian society and brings them together to a very complex and fragmented plot. It is possible to observe in the construction of the storyline, an attempt to create a plot that could represent an innovation from the previous novels published by the author and a political novel that was deeply influenced by cinematographic elements and by the American novels produced in the first decades of the 20th century. To execute this analysis we worked with the theoretical framework of Antonio Candido with the book *Brigada Ligeira*, Alfredo Bosi com *História Concisa da Literatura Brasileira*, Vera Márcia Milanesi em *Cyro dos Anjos: Memória e História* e Wander Melo Miranda em *Cyro & Drummond*.

Keywords: Cyro dos Anjos; Political Novel; Comparative Literature; Politics and History

Resumo: Este trabalho tem como objetivo propor uma análise do livro *Montanha*, escrito por Cyro dos Anjos em 1956, utilizando para isso alguns conceitos da literatura comparada, do romance histórico e do romance a *clef*. Cyro, nesse romance político, tenta extrair a essência dos fatos de um momento muito conturbado da sociedade brasileira, e os reúne em uma trama bastante complexa e fragmentada. É possível observar na construção do enredo, uma tentativa de criar uma trama que possa representar uma inovação em relação aos romances anteriores publicados pelo autor e também uma obra que foi profundamente influenciada por elementos cinematográficos e pelos romances americanos produzidos nas primeiras décadas do século XX. Para a realização desta análise trabalhamos com o referencial teórico de Antonio Candido com o livro *Brigada Ligeira*, Alfredo Bosi com *História Concisa da Literatura Brasileira*, Vera Márcia Milanesi em *Cyro dos Anjos: Memória e História* e Wander Melo Miranda em *Cyro & Drummond*.

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Palavras-chave: Cyro dos Anjos. Romance Político. Literatura Comparada. Política e História

Every artist deforms the real, makes it symbol. What interests me is the symbolic real - things are what they are and mean (Dourado, 1997, pg.135)²

1. INTRODUCTION

When its publication in 1956, the book *Montanha* de Cyro dos Anjos, soon caused a great impact not only in the intricacies of Brazilian literature but, above all, in society and Brazilian political circles. The work was intended to expose the backstage and the typical fauna of national politics, its maneuvers, collusions, and how our *Tupiniquim* politicians saw and sought power at any cost, leaving aside the interests of the neediest, and aiming only for their personal good, of its allies, and the consequent maintenance of the *status quo*, to the detriment of the common good.

The narrative proposed by the writer from Montes Clarence differed too much from his previous productions, *O Amanuense Belmiro* (1937), his first novel, which almost immediately became a classic of Brazilian literature, placing him permanently in the select range of the renowned Brazilian writers, and *Abdias* (1945), a work that was also well received by critics. Both had characteristics and plots with memorialist and diary traits and were classified by Alfredo Bosi as sentimental education novels in his book *Concise History of Brazilian Literature* (2015), because, unlike the Novels of 30, they were more focused on events within the human being, were urban novels, which did not

² In the original: Todo artista deforma o real, faz dele símbolo. O que me interessa é o real simbólico – as coisas são o que são e significam

contain such intense social criticism, however, they intended to analyze the man and his frustrations and incompleteness.

Cyro himself would come to report this strangeness concerning the plot developed in this work to his friend Carlos Drummond de Andrade, in one of the several letters that both have become accustomed to exchanging over the course of their lives: “I felt more insecure than ever and needed the literary advice of the *compadre*” (MIRANDA, 2012, pg. 213), such comment from the old scribe is necessary, because as we know, in *Montanha (1956)* there was a radical change, not only from the thematic point of view of the predecessor novels but also in aesthetics, without these factors, of course, leaving the work in disarray with the poetics already established by the author from Minas Gerais.

Cyro's fear was legitimate, and it was not just for reasons of aesthetics and the subject of difficult writing, above all, his fears stem from the possible reaction of readers, and criticism, since the work was full of citations to recent historical events to its release (Provisional Government 1930-1934, Constitutional Government 1934-1937, New State 1937-1945, and the election of Getúlio in 1950, followed by a turbulent government that would last only a little over 3 years, with the suicide of Vargas) and the mention of widely known politicians who, although they appeared with changed names, or who brought together characteristics of several public men in one, would be easily recognized for their well-known modes of political action:

It happened, however, that with the dissemination of the content of work in the literary and political scenes, through the press and the incensurable word of mouth, it was created, even before the work went to press, a true “scandal aura”. Commentators and chroniclers, as was the case with Rubem Braga, ventured, even without access to the originals, to unveil the identity of famous politicians supposedly camouflaged in figures of the novel: “Benedito [Valadares] is the main character, and the book will be controversial because it messes with a lot of people” (SAID, 2013)³.

³ Ocorreu porém que, com a divulgação do teor do trabalho nos meios literários e políticos brasileiros, por meio da imprensa e da incensurável boca a boca, se criou, antes mesmo de a

In the present work, we set out to analyze the novel *Montanha* by the famous Minas Gerais author Cyro dos Anjos with a view to comparative literature under the bias of the precepts of historical novels initiated by Sir. Walter Scott and, under the view of reading from a *roman a clef*⁴, although the author did not classify it strictly in this way, as can be seen in Cyro's comment in correspondence to his friend Carlos Drummond de Andrade: “On the other hand, without being a *roman a clef*, it took great advantage of the historical environment and characters of our political fauna - which, perhaps, advises against its publication now ”(MIRANDA, 2012, pg. 213). The novel, then, would only be published in 1956, not knowing for sure what changes were performed by the writer to the originals sent to Drummond in 1954.

2. THE FICTIONALIZED HISTORY IN MONTANHA

Biography and literary works do not always combine intrinsically and, conduct literary analyzes strictly based on the authors' experiences, sometimes lead us to simplistic and shallow analyzes. In the case of Cyro dos Anjos, a great scribe, as he himself liked to be called, an analysis based only on his biographical data and on his plots would be even greater levity. Although his initial novels are based on memories and in the diary genre, it is very clear that we are dealing

obra ir ao prelo, uma verdadeira “aura de escândalo”. Comentadores e cronistas, como foi o caso de Rubem Braga, arriscaram-se, mesmo sem acesso aos originais, a desvelar a identidade de políticos famosos supostamente camuflados em figuras do romance: “O Benedito [Valadares] é o personagem principal, e o livro vai causar barulho, porque mexe com muita gente”

⁴ Gênero romanesco cujas bases foram lançadas ainda no século XVII por Madeleine de Scudéry, o roman à clef é compreendido usualmente como um romance em que pessoas e eventos reais aparecem sob nomes fictícios. Acompanhando a evolução do próprio romance, esse gênero romanesco é caracterizado também por retratar, por meio de seu tom satírico, a moral vigente em determinada época através de personagens que constituem, em última análise, uma diversidade de tipos morais (AMARAL, 2015, pg.1).

with purely fictional works, which through strategic writing⁵, and extremely intelligent, can sometimes succeed, and make us believe that we would be facing passages from the author's life, as in a memoir, as it happened in 1934, when he worked for the newspaper A Tribuna and started to publish chronicles under the pseudonym of Belmiro Borba.

Such chronicles in the form of a diary soon attracted the attention of the reading public, who imagined that it was primarily the diary of a man tied to bureaucracy, and, reaching middle age without great conquests or emotions, had started to expose his anxieties in form of a booklet. As the chronicles started to have a chain, and under the pressure of friends, Cyro decided to turn them into romance, and thus his masterpiece borns *O Amanuense Belmiro*, a book that was received with great appreciation by critics, as we can see in the comment by Antonio Candido:

The impression of finishing, of security, of balance, of almost perfect realization, reveals the artist deeply aware of the techniques and means of his craft, possessing a personal view of things, slowly crystallized over the long years of meditation and study. Because this novel is a cultured man's book. In its basement, there are various reminiscences of reading, echoes of Bergson, Proust, Amiel, authors carefully read or harmoniously incorporated into the mental heritage. That is why it resonates so differently in our country, with the sound of something definite and necessary, not always produced by the works of our generous tactics (CANDIDO, 1945, p.16)⁶.

⁵ O Sr. Almeida Salles publicou certa vez em Planalto um dos rodapés mais inteligentes que têm aparecido na imprensa periódica de S. Paulo, no qual aplica à nossa literatura a distinção de Valéry entre escritores estrategistas e escritores táticos, alargando-se em reflexões muito agudas e muito justas sobre a natureza da criação literária.

Lendo o artigo, a primeira pessoa em que pensei foi o romancista mineiro Ciro dos Anjos, que, para falar como o Sr. Almeida Salles (ou Valéry, se quiserem), me parece um dos maiores dentre os poucos estrategistas da literatura brasileira contemporânea. (CANDIDO, 1945, pg. 16).

⁶ A impressão de acabamento, de segurança, de equilíbrio, de realização quase perfeita, revelam o artista profundamente consciente das técnicas e dos meios de seu ofício, possuidor de uma visão pessoal das coisas, lentamente cristalizada no decorrer de longos anos de meditação e estudo. Porque esse romance é o livro de um homem culto. No seu subsolo circulam reminiscências várias de leitura, ecos de Bergson, de Proust, de Amiel, de autores cuidadosamente lidos ou harmoniosamente incorporados ao patrimônio mental. Por isso é que ele ressoa de modo tão diferente no nosso meio, com um som de coisa definitiva e necessária, nem sempre produzido pelas obras de nossos generosos táticos.

The book was then published four years later, in 1937, when Cyro worked as chief of staff for the governor of Minas Gerais Benedito Valadares, this being one of many positions that he exercised in the capital of Minas Gerais, in the federal government in Rio de Janeiro, and then in Brasilia during the Juscelino Kubitschek government, retiring only in 1976 from the public service, and also from literature, when he returned to Rio de Janeiro. This vast framework of knowledge of the various spheres of public life was the key point that gave rise to the writing of the book *Montanha*, a novel that was intended to be a political novel, taking advantage of various passages in Brazilian history.

3. BRAZILIAN POLITICS IN THE MOUNTAIN

There is no certainty about which historical period the book would be situated in, however, through the references provided throughout this intense and somewhat fragmented plot, we have the perception that the plot is situated after the return of Getúlio Vargas to power in 1951, in a very turbulent environment of society and, mainly, of national politics. Although the novel has several reminiscences about the events, and the developments since when Vargas came to power with the Provisional Government in 1930, the issue of the passage of time within the work is not very prominent, because as the author himself said, “In fact, things are in time, and time is within us”, in this way, the passage of time takes place outside conventional linearity, in the form of episodes, as we can see when Pedro Gabriel, the protagonist, will say himself:

“Useless memory that only retains poetic synthesis from things! Certainly good for artists, who live in the fictional. To the politician, a man who has to deal with concrete, it is simply calamitous. “To me,

then, that I need to capture reality in all its thickness! ...” (ANJOS, 1956, p. 8)⁷.

The thought of Pedro Gabriel, and of the other characters throughout the novel, is the most expressive form, for which we will have access to the interior of these people, their aspirations, desires, since within the political world, and even in the personal sphere of politicians, the real expression of thought, articulations, or even attitudes, however small, is not something to be revealed to opponents, much less to allies, nor to the family or to eventual affairs. Another way of expressing hidden feelings that the author also uses in this work, as he had previously undertaken in *O Amanuense Belmiro e Abdias*, is to express intimacies through a diary, in this case, by the character Ana Maria, Naná. Through the memorial pages, she exposes what is going on at her core, which could not be manifested, for various reasons, among them the female subjugation in the first decades of the 20th century, and the patriarchal society in which she was inserted in Montanha, which it would certainly bring her more problems in the family, and with the rare friends she cultivated.

The novel, therefore, will be centered on revealing to us what the characters really desire or think through their silent soliloquies, although, much more relevant than the actions and attitudes performed during the discussions and arguments with the other characters. Everyone, in some degree of complexity, is hiding something, and cynicism, hypocrisy, and impudence are trademarks in the fictional province of Montanha.

In addition to these little affectionate and never disinterested relationships, Montanha has a political game always very active and full of twists and turns. Pedro Gabriel, our upside-down hero, has shown himself to be

⁷ “Memória imprestável que só retém das coisas a síntese poética! Boa decerto para artistas, que vivem no fictício. Ao político, homem que tem de se avir com o concreto, é simplesmente calamitosa. “A mim, então, que preciso captar a realidade em toda a sua espessura!...”

a rather underhanded politician and with a very well-designed line of action, he does not heed “foolish scruples” when it comes to maintaining his power in the Montanha, sometimes he shows some quicky honesty moments, these being quickly resolved, as we can see in the passage in which the protagonist revolts when being called “Pedro Viaduct” by a stranger, due to a work over-billed in the province added to the Brazilian territory:

Pedro Viaduct ... Bastards! If that had been necessary, he had evidently not hesitated, because his fate hangs above foolish scruples. As pure will, unleashed force, it stops only in the face of massive obstacles.

But this case of the viaduct was the most smooth and honest thing that had happened in Montanha!

If later the friends of Viaduto Ltd. helped him in the campaign, such a gesture had been spontaneous. Certainly, he was given the presidency of the Companhia de Aços Finos, part of the consortium, but there was no favor in that: they needed a prestigious person at the head of the company. And, admitted the opposite, who can throw the first stone at him? If public men allow themselves to be embarrassed by insignificances of this kind, power will shift entirely into the hands of the rich. Either the plutocracy rules alone or the poor politicians have to resort to expedients that provide funds for the electoral struggle. (ANJOS, 1956, p. 12-13)⁸.

When analyzing the above excerpt, we see a contradiction in terms of the idea that thoughts exhort the appearance of truths in speeches, because in Pedro Gabriel, even though is contaminated by his lack of sensitivity in ensuring his survival on the political pedestal. In the foreground he says that the work

⁸ Pedro Viaduto... Cachorros! Se aquilo tivesse sido necessário, evidentemente não houvera hesitado, pois seu destino paira acima de escrúpulos tolos. Como vontade pura, força desencadeada, só se detém diante de obstáculos maciços.

Mas esse caso do viaduto fora o que de mais liso e honesto se passara em Montanha!

Se mais tarde os amigos da Viaduto Ltda. o ajudaram na campanha, tal gesto fora espontâneo. Deram-lhe, é certo, a presidência da Companhia de Aços Finos, integrada no consórcio, mas nenhum favor houvera nisso: precisavam de pessoa prestigiosa à frente da empresa. E, admitido o contrário, quem poderá atirar-lhe a primeira pedra? Se os homens públicos se deixam embaraçar por frioleiras dessa espécie, o poder se deslocará inteiramente para as mãos dos ricos. Ou a plutocracia governa sozinha ou têm os políticos pobres de recorrer a expedientes que proporcionem fundos para a luta eleitoral.

was full of fairness, however, the poetic memory betrays him, and ends up admitting the company's support for his political pretensions, and a position got in the presidency of the same company. In the course of his monologue, a streak of sincerity, mixed with the usual knavery, emerges when he asks himself if he admitted the contrary who would condemn him, and if he persuades himself that politicians, or accept "gifts" that in the future will revert to some benefit to these benefactors, or they would have to turn to unlawful expedients for the electoral battle.

What we will witness from Pedro Gabriel's behavior throughout the course of the plot, is in no way different from what we witness nowadays in the social and political situation through newspapers, news and social media to which we are bombarded, however, we must emphasize that in the early decades of the 20th century, this access to events in the great centers of Brazil regarding the political, social and economic spheres, occurred through the available means of communication, which was minimal, if not, non-existent for the majority of the Brazilian population.

Then there is an even more impressive and necessary work in *Montanha* in the Brazilian literary panorama. Not that the book was the pioneer in political and historical novels in Brazil, but, *Montanha* takes place in a very particular context and close to the country's greatest authorities, never had a Brazilian writer ventured to discuss Brazil's political history in a strongly worded way, and clinging to the perspective of political groups that alternated in charge of the country. *Montanha* has a unique vision of Brazil and its society, as it tries to expose how the Brazilian political class thinks the future of the nation, always clear, with few exceptions, taking into account its interests ahead of the national social and economic well-being.

The work differs from other novels classified as historical, which mostly express the wishes of the people, and criticize the political class for their

selfishness, excessive privileges, and corruption. In *Montanha* we were able to get into political circles, and have access to dialogues, although certainly fictional, represent this environment from the inside out, exposing an already riddled and worn-out gear, but which nevertheless remains the same, in a very similar situation nowadays.

4. NEITHER A HISTORICAL NOVEL NOR A ROMAN A CLEF

Although the reader was previously informed by the author that *Montanha* wouldn't be a *Roman a Clef*, and the work also seems out of place with the characteristics of historical novels, we can frame it as a political novel that uses striking historical moments, however, outside traditional linearity. This lack of a linear plot does not incur an anachronism in the text, because, although events are, or seem to be out of order with the history of Brazil, this subterfuge of the author seeks to give an increasingly fictional air to the book, fleeing thus, from comparisons with the recent history experienced.

When reporting the book finalization to Carlos Drummond de Andrade, Cyro will relate that he brought to this work different characteristics from what he had previously published, among them are the issues of linearity previously pointed out and its visible fragmentation in short episodes, with characters often without naming, and described as if they were a category and not an individual, the result of the advance of industrial capitalism, as Milanesi explains:

In terms of the evolution of capitalism, we have already seen, in this phase, the advance of industrial capitalism, with its basic characteristic of the relevance of trusts and monopolies, with the consequent loss of importance of the individual in the economic and social gear. Hence the importance assumed by the idea of collective reality, in the case of *Montanha*, the political group, since the novel loses, in this stage of the evolution of capitalism, its old content, which aimed at the individual hero.

The investigation of the interior of these characters reveals something interesting: if on the one hand, we have the anonymous

group, which identifies itself precisely by non-identity (and, therefore, reflects the influence of populism on the masses, trying to promote the dissolution of the human in the anonymous); on the other hand, we have the form of resistance to this massification (MILANESI, 1997, pg. 98-99)⁹.

These multiple characters and diverse narrators with their inner daydreams were similar to the innovations of American literature of the first half of the 20th century, as the author himself points out in correspondence to Drummond:

The work was Moorish. Until I found an appropriate technique to the genre of the narrative, was the devil. I looked to combine the innovation of American novelistic with the traditional structure of the novel. I am not sure if I got the objective: motion and simultaneity, without causing any harm to the Aristotelian units (MIRANDA, 2012, pg. 228)¹⁰.

As an avid reader that he was, Cyro was always attentive to innovations in Brazilian modern arts, but also, in what was happening in Europe and North America, and in the perspective of his chair of Brazilian Studies at the University of Mexico, he was more in touch with the American production, and it was precisely during this period in Mexico and Portugal that he decided to carry out the writing of *Montanha*, this influence highlighted by the author, will become

⁹ Em termos de evolução do capitalismo, já assistimos, nessa fase, ao avanço do capitalismo industrial, com sua característica básica da relevância dos trustes e monopólios, com a conseqüente perda da importância do indivíduo na engrenagem econômica e social. Daí a importância assumida pela ideia de realidade coletiva, no caso de *Montanha*, o grupo político já que o romance perde, nessa etapa da evolução do capitalismo, seu antigo conteúdo, que visava ao herói individual.

A investigação do interior desses personagens nos revela algo interessante: se por um lado temos o grupo anônimo, que se identifica justamente pela não – identidade (e, portanto, reflete a influência do populismo sobre as massas, tentando fomentar a dissolução do humano no anônimo); por outro, temos a forma de resistência a essa massificação

¹⁰ O trabalho foi de mouro. Até encontrar uma técnica adequada ao gênero da narrativa, foi o diabo. Procure combinar as inovações da novelística americana com a estrutura tradicional do romance. Não sei se consegui o objetivo: movimento e simultaneidade, sem prejuízo das unidades aristotélicas.

evident when we verify the fragmented form of writing, with massive characters, and the creation of a fictional world that proposes to discuss aspects very close to the collective reality. When analyzing the excerpt below, one can deduce characteristics similar to those of North American literature, especially between Cyro's plot and the work of William Faulkner *The Bear*:

The complexity of Faulkner's *The Bear* poses problems of culture and value in a universe that is undoubtedly fictive, but which is profoundly linked to collective life. Because of its parabolic quality in relation to the American experience, this story invites an analysis that draws on Smith's and Marx's theoretical assumptions. In *The Bear* Faulkner dramatizes a period of historical change that precipitated the collapse of the southern rural economy before the advance of industrial capitalism. (SCHMIDT, 1986, p. 154-155).

Cyro, like Faulkner, presents us with a very rich fictional experience linked to our collective experience, as the Vargas governments are periods of profound transformation in our society, whether by the industrial capitalist rise, the emergence of unions, the creation of labor laws, in addition to the Cold War and rising American domination on Brazilian soil.

Cyro then, at the height of his intellectuality, and attentive to possible negative receptions within the new federal capital, and also in Minas Gerais, purposefully shuffles historical events, changes the names of characters within that alternative world. It is also inferred the possibility that the author aims for something just outside the standards of national productions or classifications, using his talent to create a work that does not resemble Historical Novels, or Romans a Clef as Assis Brasil states in his novel *Videiras de Cristal*:

I never thought of writing a historical novel, much less to romance history. So on-call purists must forget the purposes of checking dates, names, and events; you may find them subverted or masked by the author's fantasy - not so magical!" (ASSIS BRASIL, 1994, p. 541)¹¹.

¹¹ Nunca me passou pela cabeça escrever um romance histórico, muito menos uma história romaneada. Assim os puristas de plantão devem esquecer os propósitos de conferir datas,

Despite this subversion of facts and real names, Cyro makes use of nicknames or sobriquets very well known by Brazilians when he will refer to some political personalities, as in the case in which Pedro Gabriel is going to introduce us, Getúlio Vargas, expressing himself in the following way, when he conjectures about his resignation from the federal government:

Who knows what the **old** wizard thinks! Or rather: don't think! It is a sclerotic Faust and he dismissed me, **his faithful Mephistopheles**. It is funny that having helped to invent it, now I believe in it! ... ” (ANJOS, 1956, p. 11)¹².

It can be seen in the above passage, that Pedro was not very satisfied with the president, because he felt betrayed for whom he would have great consideration and loyalty, and will refer to Getúlio as "old". This term was used in a pejorative way, with a certain disdain, and to disqualify him, it was used in a different way by the “political marketers” during the Vargas campaign for the 1950 presidency, being used to demonstrate the affectionate way with which people referred to the then-candidate, suggesting experience, and remembering the achievements obtained during the time he had been in power, as can be seen in the jingle of Haroldo Lobo and Marino Pinto “Retrato do Velho”.

Put the old man's portrait again,
Put in the same place,
The old man's smile,
Make us work (hi)
(bis)
I've already, put mine on,
And you, won't you?

nomes e eventos; talvez os encontrem subvertidos ou mascarados pela fantasia – não tão feérica – do autor!”

¹² Quem sabe lá o que o **velho** bruxo pensa! Ou melhor: não pensa! É um Fausto esclerosado e despediu-me a mim, **seu fiel Mefistófeles**. Engraçado é que, tendo ajudado a inventá-lo, agora acredito nele!...”

I've already decorated mine,
 And you will decorate it?
 The smile of the old man,
 Make us work (hi)¹³

Getúlio, then 68 years old, had already ruled Brazil for fifteen uninterrupted years, which span the period from 1930 to 1945 when under serious threat of deposition by the military, he decided to resign and to support the candidacy of General Eurico Gaspar Dutra, his former minister, and ally, albeit reluctantly, as there were great rumors that the coup against his already weakened government materialize, Getúlio could suffer sanctions, which even included exile.

And it was precisely the support for the candidate who won the 1945 suffrage, who came to avoid his exile (as Vargas had imposed on Washington Luiz when he overthrew him), as well as any other penalty and also provided the opportunity for Vargas to be elected senator for São Paulo and Rio Grande do Sul and deputy for six more states. The positions obtained in the election would help to keep him in the spotlight of power and would be decisive for his future candidacy for president when his opponents thought he was already finished from the political life.

The presidential elections of 1950 were quite controversial, but Vargas until then, had great appeal to the poorest population, and although accused of fraud, and the voting transactions were commonplace, as they still are today, the president was appointed and everything ended well, as Pedro Gabriel would

¹³ Bota o retrato do velho, outra vez, Bota no mesmo lugar, O sorriso do velhinho, Faz a gente trabalhar (oi)

(bis) Eu já, botei o meu, E tu, não vai botar ? Já enfeitei o meu, E tu vais enfeitar? O sorriso do velhinho, Faz a gente trabalhar (oi).

say about this monetization of voters, since without it, according to him, elections in the country would not be won:

It was the time when civic preaching impressed the pleb was gone. In recent elections, the electorate has shown how much businessmen have corrupted him. And everything is very good, when the money goes and the vote comes, honestly, because there are those who sell it to two and then give it to a third party ... Does the innocent of Hermeto want to fight through electoral reforms and similar acts the intervention of the economic power in the elections! With his daydreams, his faith in the force of the law would shine among the naive men of the republic of 1889 (ANJOS, 1956, p. 14)¹⁴.

It is noted that this sham electoral artifice that unfortunately endures in our society and politics, is a recurring practice and that the novel endeavors to denounce it through the impudence of Pedro Gabriel, who comes to criticize voters, characterizing them as dishonest when they sell the vote to one or the other and vote for a third party. He, at the height of his distorted view of political making, criticizes those who still believe in politics without using this harmful subterfuge, alluding to them innocence, in the sense of being dreamers with a time that would not return, and really did not return.

Even though he no longer had the same political strength and allies as the former autocratic government, Vargas will eventually succeed Dutra as president of Brazil when he won the election, remaining in power until his suicide in August 1954. Those little more than three years of the return of Vargas to the highest office of the executive are marked by intense protests from civil and military sectors, as well as a constant threat of coup to his government - which is mentioned throughout the work in *Montanha* - which has left the country's environment each time more unstable and with successive crises,

¹⁴ Já se fora o tempo em que as pregações cívicas impressionavam a patuleia. Nos últimos pleitos o eleitorado mostrou quanto o corromperam os homens de negócios. E tudo muito bom, quando o dinheiro vai e o voto vem, honestamente, porque há quem o venda a dois e o dê em seguida a um terceiro.... Quer o inocente do Hermeto combater com reformas eleitorais e quejandos a intervenção do poder econômico nas eleições! Com seus devaneios, sua fé na força da lei, brilharia entre os ingênuos homens da república de 1889.

propagated even more with accusations of corruption, and pressure from military groups.

We can observe in the course of the plot, that the Cold War and its unfolding in our lands, brings latent insecurity, even more, when we mention that after the new rise of Vargas, there was a rupture of relations with the former Soviet Union, and the communist parties their records were revoked again, as had already happened during the Estado Novo. Left-wing deputies, elected in 1950, were removed, which led to the rise of clandestine leftist movements, which sought to overthrow the government, although the violent persecution of them had increased, kept the opposition, however, acted out of the spotlight. , as we noted in the novel's passages:

Be content with the modest termite activity. And our dialectic yeast is distilled into the student body. For now, that's what you can do. And look, it is no small feat for a medical student (ANJOS, 1956, pg. 29).

- Marcelo, you are very excited and this is not good. We need to suppress and store hatred and indignation in order to spend in proper time when it suits the Party.

- My nerves got soft after my nails of the toes were pulled out by the police. (ANJOS, 1956, p. 30)¹⁵.

Even within communist movements, the author from Minas Gerais will expose the breaking of visions that are only idealistic, which will be replaced by political articulation that, at times, will lead them to spurious alliances, which in other times would have been completely absurd and immediately rejected. The promotion of the revolution leaves the atmosphere of physical violence and attacks as a demonstration of strength, to give way to the political game

¹⁵ Contenta-te com a modesta atividade de cupim. E vai destilando o nosso fermento dialético na massa estudantil. Por ora, é o que podes fazer. E olha que não é pouco para um estudantinho de medicina (ANJOS, 1956, pg. 29).

— Marcelo, andas muito exaltado e isto não é bom. Precisamos reprimir e armazenar o ódio e a indignação, para gastar em época própria, quando convenha ao Partido.

— Meus nervos ficaram macios depois que me arrancaram unhas do pé na polícia.

characteristic of its opponents. We also note that the most experienced communists are already surrendered to squalor, and are no longer attached to those revolutionary values and precepts of the left, which are only in the youngest, and still naive as to the means of seizing power, as is the case of character Marcelo. The Brazilian communist leadership wants to leave the darkness at any cost, even if it is through an approximation with what is proclaimed in capitalism:

- But, don't you think it is immoral to receive contributions from the enemy, dirty money, extorted to the people's misery? - Don't talk nonsense, boy. Immoral is what disturbs the march of the Revolution (ANJOS, 1956, p. 30).

We could give a coup by hand, with chances of success. The devil is that Wall Street would depose us the next day. And they wouldn't need the hydrogen bomb ... When the imperialism machine is engaged on several fronts and cannot guarantee substantial help to those here, then it is crunch time.... It is also possible that things hurry on the economic plane and that, thanks to the termite, everything will come down without war. Whether this happens within five or ten years is unclear. There are unpredictable elements. The fact is that the situation is maturing (ANJOS, 1956, p. 30).

Of course, I think this is bad. It represents a deviation from the masses, a setback. But the truth is that he will go to Catete by popular vote if he is not arrested or deported ... - Or if the Revolution does not come sooner! - Marcelo spoke. - We would hang this scoundrel all over the street posts. - Little son, you drink cognac because you have no sense. You are saying inconveniences again. Perhaps we will take advantage of some, the most progressive. The Party maneuvers according to the circumstances (ANJOS, 1956, p. 33)¹⁶.

¹⁶ — Mas, não achas imoral recebermos contribuições do inimigo, dinheiro sujo, extorquido à miséria do povo? — Não digas asneira, menino. Imoral é o que perturba a marcha da Revolução.

Poderíamos dar um golpe de mão, com probabilidades de êxito. O diabo é que Wall Street nos deporaria no dia seguinte. E não precisaria da bomba de hidrogênio.... Quando a máquina do imperialismo estiver empenhada em várias frentes e não puder assegurar ajuda substancial aos de cá, aí sim, terá chegado a hora da onça beber água.... Também é possível que as coisas se precipitem no plano econômico e que, graças ao cupim, tudo venha abaixo sem guerra. Se isto acontece dentro de cinco ou de dez anos, não se pode saber. Há elementos imprevisíveis. O fato é que a situação vai amadurecendo.

Evidentemente, considero isto péssimo. Representa um desvio das massas, um retrocesso. Mas o certo é que irá para o Catete pelo voto popular, se não o prenderem ou deportarem... — Ou se a Revolução não vier antes! — Intervém Marcelo. — Penduraríamos essa canalha toda nos postes da avenida. — Filhinho, tomas conhaque é porque não tens juízo. Estás de novo a dizer inconveniências.

We observed in the speeches of the revolutionaries that the post-war and Cold War would have an important role in the plans for the seizure of power, even more, if we think about the Brazilian reality of the time. Although the book is a strictly fictional representation, we understand that some aspects are part of the historical context, and are explored within the plot. Thus, the revolution was increasingly clandestine, however, in this more complex scenario, there are different weapons to be wielded, and the political game is highlighted.

Although Pedro Gabriel is seen as a personification of Benedito Valadares, with whom Cyro dos Anjos worked for some years, he actually concentrates several personas of well-known politicians who perpetuated themselves in power for many years, as the author reports: “I merged some types, whose psychological combination seemed to me not only possible, but necessary, and I made others entirely imaginary intervene in the action” (MIRANDA, 2012, pg. 211). This insistence on naming Valadares as the protagonist, even before the publication of the work, will bother the author, who then writes a letter to Ruben Braga, requesting that the writer wrote a column that retracted Rubem's statement regarding the former governor of Minas, which could diminish the literary value of his writing, and also to avoid disagreements:

Notable Braga,

Twice a week, I jump to Panair, in order to read our gazettes, and there I usually get, with the devotion of an old fan, your chronicles in the Correio. Thus, I did not miss the one in which, only passing, you refer to the book that I concluded in Mexico and now you find it in the hands of friends, still in the typing state. The reference was kind and honored the author and the work. Nevertheless, dear Braga, I ask to undo the legend, which is forming that one of the characters identifies with the influential political personality of Minas. Inflict yourself the pain of reading the originals, and you will see that there is no such thing. If the author aspired to reproduce on a mural, the

Talvez aproveitemos alguns, os mais progressistas. O Partido manobra de acordo com as circunstâncias.

physiognomy of the time, the truth is that from the episodes only the essences were captured. Moreover, as for characters (at least the main ones), these are entirely arbitrary creations. In the background and at a glance, figures of historical existence appear, marking time and characterizing the environment (MIRANDA, 2012, p. 227-228)¹⁷.

Cyro seeks to dissociate his creation from a mere copy of characters and history, which undoubtedly would seem an effort of only biographical nature and less literary value, would inflict on the work, to cause more fury when it was published, because the politicians pointed as characters would put even more pressure on the author about possible explanations or reprisals on his return to the country. Cyro, in his part, commented on the work at the time of its publication said that "my task in this book is to show the reality on several faces, with the ambiguity it presents in life" (Correio da Manhã, 1956). This intention he achieves competently, by combining the "essences" of national political life, without this becoming a novel of only historical character, even if it presents traces throughout the plot.

5. FINAL THOUGHTS

In *Montanha*, Cyro dos Anjos sought to dare his way of literary creation, leaving aside the sentimental education novels, in which there is a narration less of life than the resonances of the soul, where the hero if he can be this way classified, is not willing to face the antinomies of the world through action, he prefers to evade himself (BOSI, 2015), leaving action only in his inner desires,

¹⁷ Braga insigne, Duas vezes por semana, dou um pulo a Panair, a fim de ler as nossas gazetas, e ali costumo papar, com devoção de velho fã, as suas crônicas do Correio. Assim, não me escapou aquela em que, de passagem, você se refere ao livro que conclui no México e ora aí se encontra em mãos de amigos, ainda no estado datilográfico. A referenda foi amável e prestigiou o autor e a obra. Mas, caro Braga, peço desfazer a lenda, que está a se formar de que um dos personagens se identifica com influente personalidade política de Minas. Inflija a você mesmo a pena de ler os originais, e verá que não há isso. Se o autor ambicionou reproduzir em mural, a fisionomia da época, a verdade e, porém, que dos episódios se captaram apenas as essências. E, quanto personagens (pelo menos os principais), trata-se de criações inteiramente arbitrárias. Em segundo plano e de relance, aparecem figuras de existência histórica, a marcar o tempo e a caracterizar o ambiente.

sometimes creating a world that moves between the past and the present, without, however, come true.

Montanha is a representative landmark of Brazilian literature, and undoubtedly for the author, as we see in this book many diverse characteristics from the previously published novels. Remains latent the search for the creation of an unequal universe, but extremely close to the Brazilian, where Cyro can, from these captured essences, implement and represent the politics from the inside out, with subjects who lose their individuality and become groups, and where the less favored classes are treated as maneuver mass.

The somewhat fragmented discourse, drawn with quick episodes, sometimes confusing, is similar to the cinematographic techniques of the time and also when making a more detailed reading of the work, there is a strong influence of the innovations proposed in American literature in the first half of the century XX, as is the case of William Faulkner and John dos Passos, however, Cyro dos Anjos proposes that these innovations in the technique of construction of the novel do not harm the traditional novelistic structure, because, in his perception, the technique employed by John dos Passos is extremely dissociative, once he sews five or six novels in one, with the sacrifice of the novel's architectural unity (Correio Paulistano, 1956).

The *Montanha* storyline is nothing like a patchwork, with several stories fused arbitrarily into a single novel, the author in the opposite way, achieves the goal of uniting the new romance and cinematographic techniques with their fluidity and quick cuts, using “flashes”, without this hindering the preservation of the work's unity. The book is able to present a huge range of characters and facts attributed to them, sometimes an event foreseen in one chapter is already done in another, precisely through conversations in different social media, or through the press, which saves the narrative, without there being, however, disconnection from history.

Even the problem of linearity that is left out when it comes to the questions of historical events, are not obstacles, they would be only if the novel proposition was to provide a historical reading, however, the plot makes use of essences of the real, and can similarities with national society and politics appear, the author has never departed from the thesis that it is only a purely fictional representation, how he reaffirms below:

When Flaubert exclaims: “Madame Bovary is me!” He is proclaiming a valid truth for the general writers regarding their characters. The types that circulate in my book are all flesh and blood of the author, with the evil and the good they have done or thought of in the soul - evil and good that potentially exist in the soul of every Christian (MIRANDA, 2012, p. 228)¹⁸.

The author's poetic statement only corroborates with the interpretation of the fictional and representative character of *Montanha*, if we tried to seek the correspondences between real and creation, we would run into Cyro de Anjos' conception, because his characters are in fact real, because they are his blood and flesh.

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¹⁸ Quando Flaubert exclama: “Madame Bovary sou eu!” Está proclamando uma verdade válida para o geral dos escritores em relação a seus personagens. Os tipos que circulam no meu livro são todos eles carne e sangue do autor, com o mal e o bem que obraram ou pensaram na alma – mal e bem que em potência existem na alma de todo cristão

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