

The third bank of the river and interfaces between the short story, theater and soap opera

Madileide de Oliveira Duarte¹.

ABSTRACT

The objective of this research was to present possible interfaces between the short story *A Terceira Margem do Rio* by João Guimarães Rosa; the play *Terceira Margem*, directed and acted by Carlos Lagoeiro and the soap opera *Pantanal*, 1990 version, written by Benedito Ruy Barbosa, directed by Jayme Monjardim, Carlos Magalhães, Marcelo de Barreto and Roberto Naar. The methodology was based on the comparison of existing literature, bibliographic and digital, added to my qualitative interpretation, through interfaces, in the intersemiotic field. Main results: 1) narrative adaptation, between short story and theater, took place through the director/actor's monologue, wooden dolls and their lines, canoes and the symbolism of the river; 2) similarities between the short story and the soap opera: a) narratives involving the supernatural - Juma (jaguar woman), the mysterious guitar player Trindade and the old man from the river and his transformation into the Sucuri snake; b) ambience between scenarios; c) characters' speeches; d) the waters of the São Francisco River and the Negro River and their resignifications for each narrative (the short story, the theater and the soap opera).

Keywords: Short story, Theater, Soap opera, Intersemiotic translation, Interfaces.

INTRODUCTION

For 60 years, we have grown up and developed life under the age of writing and orality, the age of radio (age of sound), age of television (of sound and image), age of photography (frozen image), age of cinema (moving image). We live in the intensity of the age of cyberspace, in which the mixture of text, sound and image enables varied navigation and interest. Thus, the objective of this research is to present possible interfaces between the short story *The Third Bank of the River* by João Guimarães Rosa; the play *Terceira Margem*, directed and performed by Carlos Lagoeiro and the telenovela *Pantanal*, 1990 version, written by Benedito Ruy Barbosa, directed by Jayme Monjardim, Carlos Magalhães, Marcelo de Barreto and Roberto Naar. In such a way that such annotations enable indications of reading, unfolding of actions and interactions among the diversity of fields of knowledge and technologies.

The methodological procedures involved the comparison of bibliographic and digital references and, critical fortune about *The Third Bank of the River*, a short story by João Guimarães Rosa, from Minas Gerais, whose readings helped us to understand interrelated materials to expand the interpretative and

¹ Pedagogue and Master in Brazilian Literature
University Lecturer (2001/2019)
Volunteer teacher with children
Writer and Storyteller



dialogical capacity on the subject. To remember chapters and blocks of the soap opera *Pantanal* (1990); access to interviews, testimonials, soundtrack, cast, etc., *YouTube* was a valuable channel to access. In addition to *Google*, whose queries to texts and images brought great contributions.

FACULTY NOTES

One day my son, now an adult, turned to me and said, "Mom, you dream too much!" And I immediately replied to him: - Son, the moment I stop dreaming it's time to die... From then on, this became clearly a truth within me. And after all, what sustains this dream strongly as time fades away? Then comes the answer: frequent exercise with the study of the arts, something that has very pertinent roots with life in its fullness. Therefore, the dream and the theoretical experimentation are intertwined and made happen when writing about the arts, about artistic expressions, their unfoldings, possible intersections, their (re)meanings, their cultural repercussions – national and/or foreign –, their impressions and inscriptions on the various readers. Ah, this reader... I've always kept an eye on the reader, yes! And, it seems, João Guimarães Rosa too!

The field of arts and the field of culture, if well understood by the teacher, regardless of the level of education, the child, the youth, the adult, being motivated to exercise their interpretation, will take place, and in countless ways. Since completing my master's degree in *Intersemiotic Processes in Brazilian Literature* at the Federal University of Alagoas (DUARTE, 2001) I have been motivated to experiment in the classroom with adults, young people and children; write and publish. In addition, the interest in writing this communication is relevant, through the participation of the TCC board, Theater course (VILA NOVA, 2024) and, after seeing the play by Carlos Lagoeiro, entitled *Terceira Margem*.

The perceived interface between literature, dramaturgy and teledramaturgy allows us to see the sign in different ways, through vision, imagination, hearing, feeling, participating, interpretation, since "language is the terrain of the senses" (COCO; CAIMI, 2021, p. 5).

Pinching a critical fortune, because much has already been said in previous critical analyses, and will always be said much more, the Rosian tale itself, it raises numerous interpretations and this we readers pay attention to. Therefore, it is worth highlighting expressive excerpts from analyses of João Guimarães Rosa's literary art, such as: 1) at the beginning of the book *Sagarana*, a foreign look at the set of Rosian reading (LOPES apud ROSA, 2001); 2) on the short story *The Third Bank of the River*, linguistic-literary analysis and in the confrontation with the music of Caetano Veloso and Milton Nascimento and, simultaneously with his analysis, the staging of the short story, a theatre of shadows (WISNIK, 2016); 3) attention to the reader and metaphysical characteristics (OLIVER, 2001); 4) collaborating reader (RÓNAI, 2013); 5) fantastic literature (MOURA, 2023); 6) symbolic-magical dimension and sentence formation (LIMA apud ROSA, 2019); 7) emphasis on language as a third party

(ROSENBAUM: 2016; 2022A; 2022B); 8) the verisimilitude between fiction and reality and the propensity for the mythical-religious (HANSEN, 2021); 9) influences of tales and anecdotes on Rosa's childhood (MANDELBAUM, 2021); 10) the presence of anecdote, fable, riddle, legends and myth (PINHEIRO, 2018); 11) A long and expressive interview by João Guimarães Rosa with the German Günter Lorenz (TEMPLO CULTURA DELFOS, 2014). And, selection, life and work (FENSKE, 2013).

Given the importance of the writer João Guimarães Rosa, in his honor, in Cordisburgo, his hometown, we will find museums: the J. G. Rosa House for visitation and sculptures, in the open air. Let us also observe the interrelationship between the House and its resignification through the cover of the book *Primeiras Estórias*, 2019 edition (FIGURES 1 and 2).

Figure 1 – João Guimarães Rosa House Museum and cover of *Primeiras Estórias*, 2019



Fontes: FENSKE (2013) // Google (2024)

Figure 2 – Sculptures that blend into the landscape of Cordisburgo, Minas Gerais



Source: Photo by Edson Duarte Oliveira (2024)



And that's how we get into the short story and, subsequently, interfaces with theater and soap operas. Observing the interfaces between arts and culture is something that broadens our capacity for understanding, interpretation, interest, etc. Between particularities and specificities in the possible transport of narrative elements from one field of knowledge to another, art is made alive in the soul of the reader/spectator/viewer.

ROSIANO TALE – THE *THIRD BANK OF THE RIVER*

Each art has in its own composition, actions and properties. The written literary text contains in it actions and narrative movements so that the reader uses a lot of imagination to understand how the plot comes into existence and how this reader enters the reading of the work. And speaking of the creative act, the inspiration in the hands of Queirós (2012) is revealed as follows:

Always —if I think about it—my fingertips itch. It's as if an endless line of ants lined up between my fingers, with their sweet step. So, I take the pencil, tie it with nostalgia for the trees, and the words appear thin through the tip of the graphite. And the words come from far away. They've been sleeping in me since old days. They arise from memory. A place where truth and lies engage in a long conversation, mixing what is lived with what is dreamed (QUEIRÓS, 2012, p. 8).

And it is right there that the literary textual marks are translated by the graphic impressions that the author determines between pages, by the paths that the word also suggests itself and, at the whim of reading, can be imagined. It is, in fact, a journey between cultures (national – urban/rural –, or international) that we will often never transit. Habits that we often never experience or will experience, however, we strongly desire to enter the narrative plot for the intensity with which words and actions are an invitation announced by the author. And when the author brings a narrator to his stories, then yes, the reader has the feeling of greater proximity to a certain plot. So, going into the work of João Guimarães Rosa, we will see below some notes considered important. Sometimes dialogical, sometimes complementary, sometimes even bringing an approximation between life and work.

In the whole of Rosiana's work, the words of the essayist Portuguese Óscar Lopes are explicit:

The action of Guimarães Rosa's work takes place in the Gerais [Minas Gerais] of the Brazilian hinterland, a kind of no-man's land marginal to modern civilization. It is a whole geographical and human world that we do not know, where certain extreme experiences become naturally possible. For example, regressions to feudal, if not gentile, forms of society, and thus adventures in the manner of Norse sagas, songs de gesta, and ancient epics. In between, pictures of a Paleolithic misery; small households succumbing to malaria or endemic diseases; isolated lepers; mystics of a new Thebaid, whose typology intertwines them with extreme cases of individual and collective psychopathy, unfolding the most diverse phases of religious sentiment and (projected in negative or positive in this typology) the deformations that the most diverse forms of social interdependence determine in men (LOPES apud ROSA, 2001, p. XIII).

And yet, when the essayist refers to Rosa's body of work:

[...] in all of Guimarães Rosa's narratives one feels a deep and original meditation, all the more impressive the greater the simplicity of the data to which he resorts. Hence the importance of using the dialect of the Gerais. The narrator is almost always, virtually, a backwoodsman within whose experience and metaphorical language the author makes fit a universal pondering of concrete realities and destinies (LOPES apud ROSA, 2001, p. XVI).

The short story *The Third Bank of the River* comes from orality, from the idiomatic expressions of regionalisms, neologisms, foreignisms, etc., so much to the taste of João Guimarães Rosa, from Minas Gerais, and which is read from beginning to end, as if the end invariably followed different paths of interpretation. As if the reader decides which ending to follow, the most suitable in their emotions and fantastic imagination. In the interpretation of the Rosian tale, José Miguel Wisnik (2016) says: "[...] it is in conversation with life that the tale allows itself to be read" (FIGURE 3).

Figure 3 – João Guimarães Rosa in the Brazilian hinterland and around the world



Fonte: <https://www.elfikurten.com.br/2013/05/joao-guimaraes-rosa-o-demiurgo-do-sertao.html>

The short story format presupposes a single narrative core, unlike the novella and the novel. In João Guimarães Rosa we can perceive the three narrative formats². The story unfolds in a few pages (only 5), told in one sitting. *The third bank of the river* contains several characters, but none of them are identified by name. There is a narrator, the son himself. The mention of the son-narrator: our father, me, our mother, my sister, my brother (ROSA, 2019), in addition to other characters illustrated in the tale and in the formation of the plot. There are few pages narrated, but of dense history and intense family and

² Short Stories: *First Stories* (1962); *Tutameia: terceiras estórias* (1967). Novel: most of his narratives in *Sagarana* (1946) and *Corpo de Baile* (1956). Novel: *Grande Sertão: Veredas* (1956). Guimarães Rosa's most studied and published works during his lifetime.



social relationship, passing through the scenery of nature and, in particular, how one could think of a personification of the river and its deep relationship in the plot, in the tale³.

The son-narrator's bond with his father is very strong in the tale. In the narrative context, these impressions are very evident to the reader. In two passages of the text, this son says to his father:

"Dad, will you take me with you in this canoe of yours?" (2019, p. 37).

"Dad, you're old, you've done your best... Now, you come, you don't need it anymore... You come, and I, right now, when it is at will, I will take your place, yours, in the canoe..." (2019, p. 41).

And finally, in old age, here is what the son-narrator says:

– [...] In the article on death, take me, and also put me in a little canoe of nothing, in this water that does not stop, with long shores: and, me, downstream, out river, in river – the river (2019, p. 41).

Therefore, "The son-narrator stays on the shore (he doesn't even go in the canoe, because the father didn't let him; nor does he leave with his family), trapped in the enigma that the father forever installs from then on" (MANDELBAUM, 2021, p. 86).

However, there is a curiosity when Mandelbaum (2021) deals with a chain of transmission between real generations, when thinking about fiction. Guimarães Rosa brings back memories of his father, a storyteller. Stories that in her father's small business (at the sale) in Cordisburgo, Minas Gerais, his customers were also tellers of countless "stories", something that Rosa and her father talked about through letters, when they were adults⁴

Thus, we have news of a chain of transmission: the episodes told orally by the sertanejos of Minas Gerais to Mr. Flor take the form of "stories" in the letters sent to his son, who reconfigured them into narratives. His books, in turn, allow the stories to return to the father reworked by the writer's imagination, and are still capable of reviving his memories. One can imagine the amount of changes that occurred in these paths of comings and goings: from the events that supposedly occurred to the oral narratives, from these to the father's missives, from them to the texts of the writer – who recorded them as the guardian of a time, of past locations and men – and again to the father (MANDELBAUM, 2021, p. 81-82).

From the perspective of João Guimarães Rosa's literature having the characteristic of a fantastic narrative and passage through the Greek mythology of Charon, Moura (2023) draws our attention to a possible understanding of the son-narrator: "The fact that the father may no longer be responsible for his decisions and that, in fact, he is, as much as the force of the current, carried by another current, like a call from the unfathomable" (MOURA, 2023, p. 6). And the critic continues: "Then his decision [the father's

³ Its first edition, João Guimarães Rosa, was released in 1962, among other short stories, in the book entitled – *Primeiras Estórias*. The edition we had access to is 2019, by Global, p. 37-41.

⁴ Although the term "history", since 1943, has been decreed to be the only graphic form of writing in the Portuguese language, João Guimarães Rosa as a good storykeeper, he preferred to refer to his tales as "stories", rather than "stories".



decision] may no longer be of the order of the mundane, but of the sacred" (idem). And yet, under the characterization of a being who, over time in the waters of the river, was transformed into a supernatural being, as treated by the son-narrator, Moura (2023) continues:

It seems to be the description of a ghost, an 'animal', an otherworldly being, a figure, with some variations, but so common in the popular imagination: the hairy specter, or bearded, the big nails. A turning point. The one that scares, that comes from the depths or who knows where else. But, it is the impression that remains (MOURA, 2023, p. 8).

This is a supernatural description of a being, which makes the son retreat from this long-awaited and feared encounter, at the same time, with the father.

According to Oliver (2001) "His diction [of João Guimarães Rosa] is limited to giving the minimum necessary information, it is limited to the *essential*, as if demanding from the reader a maximum concentration on *the absurdity of the story* [*The third bank of the river*]" (OLIVER, 2001, p. 116-117). Reader thought of as a collaborator to the essence of the work RÓNAI (2013).

And of this "crazy" decision of his father, with the construction of a canoe just for him, Oliver (2001, p. 118) continues: "[...] It offers a tantalizing similarity to a coffin. To death goes the father, alone, on this journey, because it is alone that we face death, all of us." And he adds: "This is the reason why he [the son] offers and then takes his life in this sacrifice [with the father], because his hour had not yet come" (OLIVER, 2001, p. 119).

José Miguel Wisnik (2016), who brings us a critical reading of the Rosian tale from a linguistic-literary perspective, has in a live broadcast and through *YouTube*, elements of the narrative, from the oral to the visual in the step-by-step of his examination of the Rosian tale, whose images in his class are added to that of the shadow theater that in parallel shows itself as the visual narrative of the tale, including the specificity of the music of Caetano Veloso and Milton Nascimento as reading parallels between musical lyrics, visuality and the literary tale.

ROSENBAUM (2022A) in what she calls the "third margin of the word", we see below the sentence repetition in the short story:

1. "[...] the river out there extending big, deep, silent as always" [ROSA, 2019 p. 37].
2. "He didn't say any other words, he didn't take matula and a fool, he didn't make any recommendation" [idem].
3. "*You go, you stay, you'll never come back!*" [idem].
4. "[...] He did not set up a fire on the beach, nor did he have his light made, he never struck a match again" [p. 39].
5. "[...] river – river – river, the river – perpetual setting [p. 40-41].
6. "[...] I ran, I ran away, I got out of there [...]" [p. 41].

7. "And I'm asking, asking, asking for forgiveness [ditto].

8. "But then, at least, let them take me, in the article of death, and deposit me also in a little canoe of nothingness, in this water, which does not stop, with long banks: and I, downstream, out river, in river – the river" [idem].

It is worth noting that Rosenbaum (2022A) also brings to his analysis a parallel between: the old man of the river (characters from the two versions of the telenovela *Pantanal* – 1990 and 2022); images/photographs of an old man from Rio Real (the one who, in the company of his dogs, anchors on one of the banks of the river and lives far from society and; the father, in the tale of Rosa, who follows the course of her story on a third bank of the river, close to her family. In another video, Rosembaum (2022B), says in his speech: "there is no Guimarães Rosa without enchantment, without magic!". "Guimarães Rosa is a Brazilian author, albeit a universal one." We find in it a "hybrid language". "Literature of new linguistic fields". "He [Rosa] simply equates situations and puts you in front of a *crossing*, to speak of a word very dear to Guimarães Rosa" (ROSEMBAUM, 2016).

João Guimarães Rosa sets his "stories" in a relationship along the great São Francisco River, between the vast fauna and flora of Central Brazil. For this reason, Hansen (2021) speaks of something believable, the close to the true, real, which the reader finds plausible, but something enigmatic (fantastic). If he is our father, it is in this mythical-religious sense, "Our Father who art in heaven [...]". It is the "order of culture." "It is the law of the father." And about the end of the tale, Hansen (2021) says that the river ends up assuming, an allegory of life and an allegory of time (HANSEN, 2021). Like Rosembaum (2016), Hansen also makes an analogy of the engraving of *Melancholia I*, by the German *Albrecht Dürer (1514)*, in the relationship between the son-narrator, between life and death in the tale. Which we can also relate to the state of melancholy, a 2012 sculpture by the Romanian artist Albert György, and the state of anguish, a painting by the Mexican David Alfaro Siqueiros (FIGURE 4). Mourning and melancholy, dealt with by Freud, are addressed by Wisnik (2016), Rosembaum (2016) and Hanser (2021) in their analyses. As they would say: the very narration of the tale in search of a catharsis.

Figure 4 – Engraving (1514). Painting (1950). Sculpture (2012)



Source: Google, 2024

In *The Third Bank of the River*, according to (LIMA apud ROSA, 2019) there is a greater representation of the symbolic-magical dimension, whose "magical impregnation in the content of the stories [in the book *Primeiras Estórias*] becomes the means of glimpsing the limits of the human condition" (LIMA apud ROSA, 2019, p. 169). That between the real and the fictional "[...] the symbolic-magical concern constant in Guimarães Rosa, it can become a way of closing or diminishing the visibility of reality" (LIMA apud ROSA, 2019, p. 171). This reality was transformed by the changes that took place in Brazil at the time: "The reality of the general states [Minas Gerais] changed and Guimarães Rosa announced the change. Brasília" (LIMA apud ROSA, 2019, p. 161). The new Brazilian capital (Brasília) and the numerous industrial, social and human changes for the central region of Brazil and other regions of the vast Brazil. Rosa's literary style also permeates this transmutation between the real, the fictional and vice versa.

Also in Lima's analysis (apud ROSA, 2019) attention is also drawn to the "sentence formation" in João Guimarães Rosa, "sentence rhythm", "[...] but already anticipated by Sousândrade, in the sense that through the very ligature of sounds it is intended to communicate the verbal correspondent of an open transit over the things of the world" (LIMA apud ROSA, 2019, p. 174-175). It is as Rosa himself tells us about the genesis of the short story *The Third Bank of the River* "[...] it came to me, in the street, in a ready and sudden inspiration, so 'from outside', that I instinctively raised my hands to 'catch' it, as if it were a

ball coming to the goal and I was the goalkeeper" (ROSA, 1985, 175).⁵ And in a letter exchanged with his friend João Condé, the writer also says about the genesis of this tale: "a very glass cabinet, where the finest crystals trembled, undaunted, that is, characters, dialogues, intersections, tones, intertones, language, embouchure. The entire folding and folding structure of *The Third Bank of the River* (RÁDIO LÍNGUA, 2019).

In an extensive, in-depth and insightful interview in 1965 with the German translator Lorenz (DELPHI CULTURE TEMPLE, 2014), João Guimarães Rosa at a certain point in the conversation, in the relationship between life and work, of this "man from the hinterland", Rosa says that: "Yes, I was a doctor, a rebel, a soldier. These were important stages in my life, and, strictly speaking, this succession is a paradox. As a physician I knew the mystical value of suffering; as a rebel, the value of conscience; as a soldier, the value of the proximity of death...". And he adds that in his world there is also "diplomacy, dealing with horses, cows, religions and languages" (Figure 5).

Figure 5 - Diplomacy in Hamburg, Germany (Wartime)



Source: Documentary film. Another Sertão, 2013. Directed by: Soraia Vilela, Adriana Jacobsen.

While still in the interview with Lorenz, Rosa says something that is symbolically close to her short story *The Third Bank of the River*, when she relates:

[...] I would like to be a crocodile living in the São Francisco River. The crocodile comes into the world as a *magister* of metaphysics, for to him every river is an ocean, a sea of wisdom, even if he is a hundred years old. I would like to be a crocodile, because I love the great rivers, for they are as deep as the soul of man. On the surface they are very lively and clear, but in the depths they are as tranquil and dark as the sufferings of men. I love even more one thing about our great rivers: their

⁵ "On the brush and doubt". Fourth and last preface by the writer himself, João Guimarães Rosa, in his book *Tutameia*, 6th edition (1985).



eternity. **Yes, river is a magic word to conjugate eternity** (TEMPLO CULTURA DELFOS, 2014). Emphasis added.

Guimarães Rosa adds that: "Only in solitude can one discover that the devil does not exist. And this means the *infinite* of happiness. This is my mystique" (idem). And what is your reflection on literary criticism? "Literary criticism, which should be a part of literature, has a reason to exist only when it aspires to complement, to fulfill, in short, to allow access to the work. Only very rarely is this so, and I regret it, for a well-understood criticism is very important to the writer; it helps him to face his loneliness" (idem). He adds, "Books are born when a person thinks; The act of writing is already the technique and joy of playing with words" (idem). And more, regarding the discursive language of his work:

My motto is: language and life are one. Those who do not make language the mirror of their personality do not live; And since life is a continuous current, language must also constantly evolve. This means that, as a writer, I must give an account of every word and consider every word as long as it takes for it to come to life again. Language is the only door to **infinity**, but unfortunately it is hidden under mountains of ash. As a result, I have to clean it, and since it is the expression of life, I am responsible for it. (TEMPLE OF CULTURE DELPHI, 2014). Emphasis added.

Still Rosa, during her interview with Lorenz: "I am precisely a writer who cultivates the ancient but always modern idea that the sound and the meaning of a word belong to each other. Go together. The music of the language must express what the logic of the language compels us to believe" (DELPHI CULTURE TEMPLE, 2014). It can be observed, then, that the writer recurrently brings the words "eternity", "infinite", in his speech and actions, between fiction and reality.

"Guimarães Rosa sought to apply his conception of a mixed world to his short stories, to the elaboration of poetic making. In the genre that makes up most of his narratives, there is also a bit of anecdote, fable, riddle, legends and myth, placed below or beyond drama" (PINHEIRO, 2018, p. 62). Something that can initially be perceived on the cover of his book (initial and final), 1st edition, in 1962, and in a "primitive analogy of the word", which we make here, as we can see on the cover of Caetano Veloso's DVD (Figura 6).

Figure 6 – Cover of the 1st edition of *First Stories* // Cover DVD *Circuladô Vivo*



Source: Google, 2024

It is also curious, "His hieroglyphic drawings that he will keep throughout his life, giving in the future the indications to Poty, the illustrator of his books" (FENSKE, 2013).

A work, it can be considered as an open work (ECO, 2021) and, under the charge of the numerous critical eyes, this is the richness that we appropriate even more about it. And, thinking in this sense, the interface between arts and culture is made, for us, in what Júlio Plaza deepens in his book as *Intersemiotic Translation*, since:

Intersemiotic Translation or "transmutation" was defined by him [Roman Jakobson] as that type of translation that "consists in the interpretation of verbal signs by means of non-verbal sign systems", or "from one sign system to another, for example, from verbal art to music, dance, cinema or painting", or vice versa, we could add (PLAZA, 1987, XVI).

Thus, let us see below the translation processes between sign systems, which we refer to here as interfaces between the short story, the theater and the soap opera, through characteristics observed as similar to each other. First, the transposition of the short story to the theater. And second, the approximation between the soap opera and the short story, something visualized especially in some scenes, in relation to the main nucleus of *Pantanal*.

INTERFACES BETWEEN THE STORY, THE THEATRE, THE TELENVELA DRAMATURGY AND THE *THIRD SHORE*

Going to the theatre, on February 23, 2024, and watching the play *Terceira Margem*⁶ (SECULT ALAGOAS, 2024), in addition to participating in a Course Completion Work board, in the field of theatre, these were strong reasons for my interest in this communication on the subject. *Third Margin*, is a monologue play with the actor, director and playwright (Carlos Lagoeiro), founder of the Munganga Theater Company, originally from Brazil, later establishing himself in Amsterdam, Holland (<https://munganga.nl/homepage-bra>).⁷

Munganga: "is a Brazilian word derived from *Mganga*, a tribe in Africa. The priests of this tribe make large, exuberant gestures during their rituals. Their form of communication consists of grimaces, grimaces and dances" (<https://munganga.nl/nl/>) Something, whether intentionally or not, reminds us of the carrancas, wooden sculptures that exist in the navigations along the São Francisco River to "scare away" the danger and the "evil eye" (FIGURE 7).

Figure 7: Carrancas along the São Francisco River – Brazil



Source: Arte do Imaginário Brasileiro Ltda, 2023

In the historical context of the carrancas, they date back to the nineteenth century and their appearance is related to the practical need of boatmen to protect their canoes from the strong currents and evil spirits of the waters. The figureheads are believed to possess supernatural powers to ward off these dangers, allowing safe travel down the São Francisco River. In addition to their protective function, they are also considered beautiful examples of Brazilian popular art, carrying with them the cultural heritage of the old boatmen (ARTES DO IMAGINÁRIO BRASILEIRO LTDA, 2023).

⁶ An actor, 13 puppets and 100 canoes sculpted by Carlos Expedito from the city of Januária, in Minas Gerais-Brazil.

⁷ It is worth mentioning that in Maceió, the play that would be presented in a single day, it was so successful that the next day the show returns to the stage, according to the director/actor of the play, Carlos Lagoeiro, at the end of the show.

The plot of the play *Third Margin*, an adaptation of the Rosian tale, is based on the narrative of the aforementioned tale. The monologue also features a son-narrator, who seeks in his Minas Gerais roots dialogical intercessions between his orality in the local culture and what the plot intertwines with the short story *The Third Bank of the River* by João Guimarães Rosa (FIGURE 8).

Figure 8 – Theatrical Play: *Third Bank*



Source: Google, 2024

In the composition of the characters of the play, it is to be observed that the father carved in wood, his structure differs from the other dolls. It is as if the father had human dimensions, highlighting his height and the few white hairs, in front of the other dolls handled. In this proximal relationship: "OUR FATHER WAS A MAN OF COMPLIANCE, orderly, positive [...]" (ROSA, 2019, p. 37).

Another characterization of this father is a mask that the actor displaces from the puppet's body, at a given moment, and wears it close to his face as in a symbiotic relationship with this father. At the same time, Santaella's (1996) words are noted, which we illustrate about this feeling of the son for the father, as follows: "I find myself in the other, losing myself – the only way to know myself, at the same time that I know a little of the other in this loss" (SANTAELLA, 1996, p. 34). So, the son tries to understand the enigmatic father, so that he can understand himself as well, both in the story and in the play. However, Santaella (1996) ends his text by saying: "But this is just another illusion" (idem).

The monologue deals with the "Third Shore", a margin demarcated by the 100 small boats brought to the stage and by the "stripe" with chalk that the actor makes on the ground (on stage), as to demarcate the spaces of the projection of the canoe on the river. Since his father "only carried out the invention of staying in those spaces of the river, half and half, always inside the canoe, so as not to jump out of it, never again" (ROSA, 2019, p. 38).



The actor dramatizes the tale as the puppets are handled in the incorporation of characters from the aforementioned tale "Interprete/puppets together" (PIA FRAUS OFICIAL, 2015B). There are moments when it seems that the actor whispers in the ear of his puppets, as probable dialogues in the maintenance of the narrative, as human projections in the duration of the show. The audience in front of the stage and the play has its place of interest. The actor, Carlos Lagoeiro, tells us a believable story from his childhood and, in the similarity of the tale, he makes the play, something started in the prologue in his staging. We, in the audience, were moved throughout the two-hour duration of the show.

Theater, as a performance art, makes representation its interpretation and gets closer to the audience so that there are possible catharses. That is why the metaphysical question, the existential question, are so present in human relationships. The drama, the suspense, the enigmatic in the written narrative, the short story *The Third Bank of the River*, generates surprise and curiosity in the reader, when confronted with the adaptation of the script of the dramaturgy in relation to the literary.

The monologue staged by the actor and director from Minas Gerais, Carlos Lagoeiro, the symbolic dialogue with the audience, the personification of the puppets and the plot/plot based on the tale, in the theater there is an even more intense meaning in the play *Terceira Margem*. The scenery, the river, the costumes, the puppets and the canoes, the sound design, the lighting, the curtain that closes and opens in the final corner of the stage, the audience, other materials in the composition of the scenery and the show, all this weaves the specificity of this artistic format, which only in the duration of two hours of the show induces the spectator to understand the approximations between the two narratives. The very rubric that separates the acts of the theatrical play contributes to the audience following the development of the plot, no longer in the imaginary mode in conducting the reading (as in the short story), or in listening (CONTO UM CONTO, 2018), but in the visualization of the continuous actions of the theatrical text. And so, readers/viewers experience curiosity between the two narrative formats.

The short story *The Third Shore of the River*, whose plot is always updated with each reading, as the essayist José Miguel Wisnik (2016) told us, the adaptation and interfaces for the theater stages by Cia de Teatro Munganga resignify symbologies and add other values and characterizations that make the tale and the play, something extremely valuable is the understanding of the human essence. "[Theatrical] text is, in this way, both what is said and what is not said, but appears in another form, as a gesture, expression, intonation, description, in the final show" (PALLOTTINI, 2006, p. 16).

In the adaptation of the play *Third Margin*, it is also noted that there is a difference in the attribution of titles, although we can understand the intersemiotic process, since considering the differences in the formats of each sign system, between literature and dramaturgy, the similarities between one and the other stand out for the intersection between the stories of the son-narrator (in the short story)



and the actor-narrator (in the play). Therefore, the adaptation of the *Third Margin*, we consider here as an interface between such narrative formats.

This means that the sign does not cover everything. There are ellipses along the way. So, like this:

The sign is a kind of thing, but to a greater or lesser extent, with no possible escape, be it a word or an image, the sign cannot be the thing it designates. There is always a residue, a shadow, something remaining that the sign cannot cover. From the level of radical detachment of this sign and referent, only united by the force of a convention, to the level of a relation of similarity on the threshold of quasi-identity between sign and referent, there is always a fissure that can be wider or narrower, but always a fissure, separation, detachment. It is in the detachment of this fissure that the work of the poet and the artist is entrenched (SANTAELLA, 1996, p. 44).

"Theatrical language is expressive, dynamic, dialogical, corporal and gestural. To hold the viewer's attention, theatrical texts always present a conflict, that is, a moment of tension that will be resolved in the course of the facts" (DIANA, 2024).

In Animation Theater, the work without words ends up being a dialogue with the audience, you don't give them the ready-made thing, says Carlos Lagoeiro (PIA FRAUS OFICIAL, 2015A). Lagoeiro's familiarity with the work of João Guimarães Rosa and with puppet theater also makes a difference in his staging.

Still in the adaptation of plays in relation to Rosian literature, in *Primeiras Rosas*, Lagoeiro is also present. Show that brings together 4 tales of *First Stories* by the aforementioned writer: "The Horse That Drank Beer" – with actor and director Carlos Lagoeiro, from Teatro Munganga (Netherlands); "The Margins of Joy", by Alexandre Fávero, from the Lumbra company (Porto Alegre); "A Terceira Margem do Rio", by Miguel Vellinho, from PeQuod (Rio de Janeiro); fragments of "Sequence", staged with puppets of direct manipulation (without rods or wires) that make the link between the three other stories. Directed by Wanderley Piras, cia da Tribo (São Paulo) (PIA FRAUS OFICIAL, 2015A).

The co-founder of Pia Fraus, Beto Andreetta, says: "I like to work without the verb or without taking the word as an essential vehicle, just like the colleagues I called. The more a basic text is based on the verb, the more challenging is its adaptation, the transformation of the spoken into imagery" (NEVES, 2009). In addition to the importance of the cast: Sidnei Caria, Isabela Graeff, Melina Menghini, Lucas Luciano, Gisele Petty, Ronald Liano who "co-star" with the puppets in the play *Primeiras Rosas* (CBTIJ, 2009).

In 2020, the short story *The Third Bank of the River* is exhibited as a musical under the direction of Paulo de Moraes (Brazil). "The process of rehearsal and creation of the show was carried out by *skype* in the period of 30 days and then another 5 days in person in Brazil to premiere at FESTLIP!!" (FESTLIP_Festival, 2020). "With actors from the 8 Portuguese-speaking countries: Lisa Reis (Cape Verde), William Ntchalá (Guinea-Bissau), Susana Vitorino (Portugal), Horácio Guiamba (Mozambique), Suelma Mario (Angola), Carvarino Carvalho (East Timor), Leonardo Miranda (Brazil) and Rossana



Prazeres (São Tomé and Príncipe)" (FESTLIP_Festival, 2020). The staging takes place between the tale, the music, the dance and the performance peculiar to each actor and actress from different Portuguese-speaking countries.

In short, it is from the broad dimension of João Guimarães Rosa's work and the interpretative possibilities that his art is (re)discovering itself and, invariably, (re)directing itself to other artistic fields. "The intersemiotic translation process is influenced not only by language procedures, but also by the supports and means employed, since both the story and its procedures are embedded in them" (PLAZA, 1987, p. 10). Therefore, something thought of as translation between languages in what we have previously appropriated, between literature and dramaturgy, and then teledramaturgy, to the extent that we reach, assume and present interpretative possibilities.

The "[...] The relationship between literature and audiovisual can be seen in a complementary way, especially due to the specificity of being two disparate semiotic systems, which hybridize to form a new category responsible for feeding fiction and the imaginary" (RIBEIRO, 2020, p. 276). That's what we'll see next.

PANTANAL IN BRAZILIAN TELEVISION DRAMATURGY

In comparison with literary criticism and even from our interpretative reading, it is possible to perceive that in the Rosian tale the presence of the mythological, the fantastic, the supernatural reappear as the central nucleus of the soap opera *Pantanal*⁸, something that we will highlight as interfaces between literature and teledramaturgy.

Pantanal, a Brazilian soap opera that will be dealt with in this research topic, its first exhibition took place at 9:30 p.m., from March 27 to December 10, 1990, with 223 chapters, produced by the extinct Rede Manchete and written by Benedito Ruy Barbosa, directed by Jayme Monjardim, Carlos Magalhães, Marcelo de Barreto and Roberto Naar⁹. (2020).

The soap opera format basically comes from the perspective of the literary serial, the theater, the teletheater, the soap opera, the radio soap opera, the comic books, the photonovel, the cinema. Narrative elements are intertwined and transformed into something different, but dialogical according to new technological formats that emerge and give new meanings to the way of reading/listening/seeing. And with that, in the words of Menezes (2018): "Flirting with the seventh art [cinema], comics originate photonovels, which, with comics, steal pages in magazines from the novel-serial. This novelistic genre

⁸ First version in 1990 – Rede MANCHETE; rerun in 1998 – TV SBT and *remake* in 2022 – TV GLOBO.

⁹ In 2016, *Veja* magazine elected *Pantanal* as the fourth "Best Brazilian Telenovela" of all time, behind only *Roque Santeiro* (1985), which was in third position, and *Vale Tudo* (1988) and *Avenida Brasil* (2012), which were tied for first place (FERREIRA, 2020).

insinuates itself via American serial tape and is also published as a radio soap opera and television soap opera, or *electronic serials* [the soap opera]" (MENEZES, 2018, p. 265). Or, according to Ribeiro (2020, p. 274), also "repackaged serials".

The external and internal scenarios and the way the characters behave in the scenes of the soap opera are like real life believable, following the culture that is present in the correspondence, the costumes, characters and the way of speaking in the performance of the actors/actresses, etc.

In the telenovela, the soundtrack has its due prominence (FERREIRA, 2020), which accompanies the characters in their different intersections, is part of the opening and ending of each chapter, in the time of duration throughout the year. The songs that accompany the external scenes in the Pantanal of Mato Grosso show at length, and at various times, the exuberance of nature, its rich fauna and flora, the Rio Negro in its extension, the Pantanal people, their boats, their real and fictional lives (TV SBT, 2020). In the Roda Viva Program (2022), it is the director himself, Benedito Ruy Barbosa, who speaks in 1996 of his predilection for narratives that involve the defense of productive lands in rural areas and the protection of nature. The scripts of his various soap operas translate his choices well.

The viewer, as he follows chapter by chapter, his musical score identifies and identifies himself in the plot, with the characters of his greatest emotional taste. The opening song in *Pantanal*, a song of the same name, it works as something that "enchants/seduces" as the soap opera enters the viewers' homes daily. The song brings in its lyrics, the Pantanal life, as well as the exaltation of the "ecological and the planetarium" in the "heart of Brazil" – Pantanal Mato Grosso, Brazilian Midwest (VIANA, 2017).

From the opening of the soap opera *Pantanal* to the songs chosen for the characters, the nuclei and sub-nuclei developed in the plot, the images, the landscapes, the conflicts, the plot, everything "fattens" even more the viewer's perception of the meanings, increasing the interest with each call of the next chapter, between one vignette and another, from the beginning to the end of the chapters. The popularity of *Pantanal* occurs from its first chapters (ARQUIVO MANCHETE, 2020: A, B and C).

Given the first version (1990) and being the one we watched chapter by chapter (RARIDADES MÚSICA E TV, 2019), we will highlight from its central core characters, supernatural beings (not only human beings) and possible interfaces with the Rosian tale.

In the telenovela, there is the highlight for the transformation of Juma Marruá (actress Cristiana Oliveira) into a jaguar; performance/presence of the mysterious violist-cattle-boatman Trindade (actor/singer Almir Sater) and the characterization of the Old Man of Rio (Peão Joventino - actor Cláudio Marzo¹⁰), his protection of men and nature and his transformation into an anaconda snake (Figure 9),

¹⁰ The actor Cláudio Marzo (in the version of *Pantanal* in 1990), he plays the Old Man of Rio (his father) and Zé Leôncio (as a son), as we will realize during the development of this topic.

whose approximations, interfaces with the *short story The Third Bank of the River* They will be seen in the relationship between the supernatural and the Pantanal tales in fiction.

Figure 9 – The enigma and characters of the soap opera Pantanal, 1990 version



Source: Google, 2024

1) Transformation of Juma Marruá (actress Cristiana Oliveira) into a jaguar: Juma carries within herself the same supernatural condition as her mother, Maria Marruá (actress Cássia Kiss). When her anger is provoked, she transforms into a jaguar, as she appears in the internal scene, on the Leôncio farm (TV SBT, 2020A). Her love relationship with (Jove, Joventino – actor Marcos Winter), one of the sons of Zé Leôncio (actor Cláudio Marzo), makes her life transform and expand in living with the Leôncio family. From this love and marriage towards the end of the telenovela, Juma becomes pregnant and gives birth to a little girl. A child who inherits the fate of his grandmother and mother – he would also become a jaguar.

2) Performance/presence of the mysterious guitarist-cattle-boatman Trindade (actor/singer Almir Sater): Trindade in his chalana, in the waters of the Rio Negro in the Pantanal of Mato Grosso, is in charge of taking people from one bank of the river to the other. As he navigates the waters of this river, he tells a diversity of stories from living in Pantanal life. In moments of rest and leisure, he, together with Tibério (actor/singer Sérgio Reis), pick up their guitars and choose songs, to the joy of the farm.

In the plot of the soap opera, the supernatural takes place in the relationship of a pact between the Trinity and the devil. In one of the blocks, Irma (actress Elaine Cristina) asks Zé Leôncio (actor Cláudio Marzo) and Filó (actress Jussara Freire) if Xereu [Trindade] is the greatest violist in the Pantanal, when Filó confides that yes, "he [Trindade] sold his soul to the devil to be the greatest violist in this world" (TV SBT 2008). Irma is not satisfied, and her questions are still focused on the transformation of Juma's



mother into a jaguar, in addition to her concerns about the old man of the river, whose questions make Zé Leôncio upset, who doubts everything that Filó reaffirms (idem). Zé Leôncio is still indignant about the question about the old man from Rio being his father, when he says: "because he didn't even appear to me, he has already appeared to others" (idem).

Irma (actress Elaine Cristina) falls in love with the spinning top Trindade (actor/singer Almir Sater) and from this love relationship she becomes pregnant. A baby boy is born. The child grows up with a guitar in his hands, following in his father's footsteps. Trindade, at an external invitation, leaves *Pantanal* to be the "good guy" in the following telenovela (*Ana Raio and Zé Trovão*) (RIBEIRO, 2022). Something that could happen in the wake of any soap opera. A fact that occurs either by the interest of the screenwriter, or general director, or by more "daring" viewers, when they do not like the performance of a certain actor or actress.

3) The enchanted Old Man of Rio (actor Cláudio Marzo) and his transformation into an anaconda snake: Legend has it in *Pantanal* that the peon Joventino (father of Zé Leôncio - same actor, Cláudio Marzo) is the Old Man of Rio who appears to some characters, such as his adult grandchildren and to Juma. Predatory predators of the Pantanal fauna and flora and disturbers of the peace of humans in the vicinity of the river, they have bad luck with the anaconda snake (Old Man of Rio) and, sometimes, with the jaguar (Juma Marruá).

Irma (actress Elaine Cristina) asks her son Joventino (actor Marcos Winter) if his grandfather, the old man of the river, seems crazy. The son replies that he doesn't and that "he transmits peace to us" (TV SBT, 2012). This question from Irma reminds us that in the Rosian tale there is a suspicion of a possible madness of the father: "Our mother, shameful, behaved with great courage; that's why everyone thought of our father as the reason they didn't want to talk about: crazy" (ROSA, 2019, p. 38).

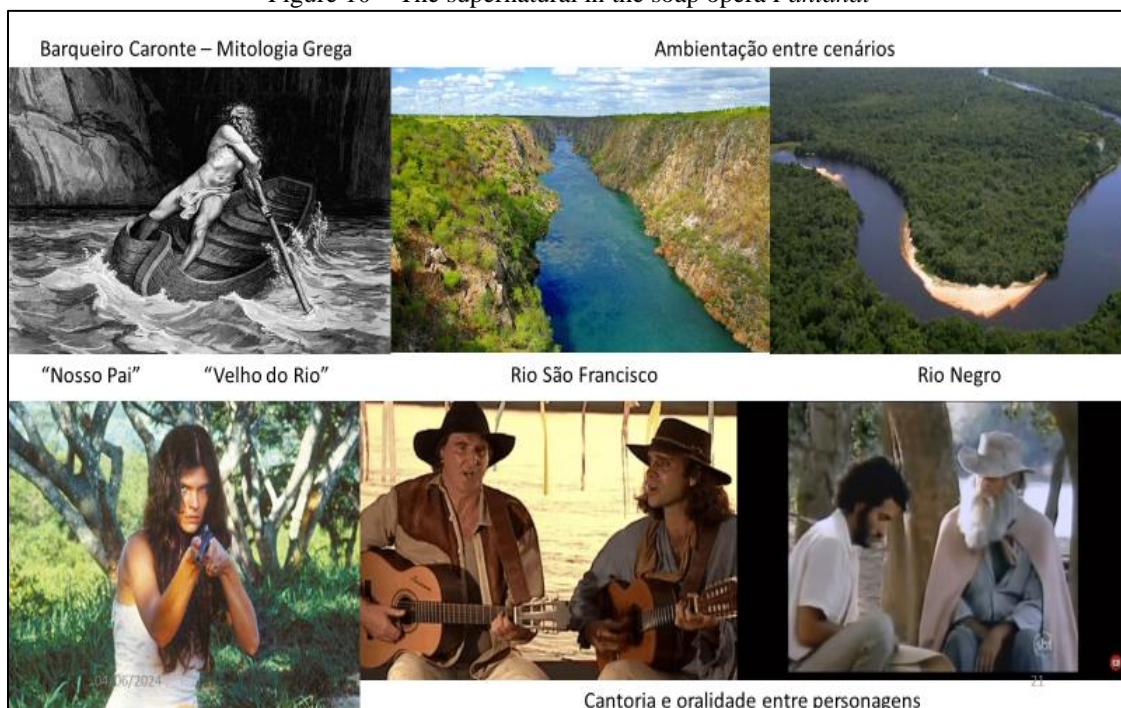
Jove even takes a photograph of the Old Man of Rio, however, Zé Leôncio cannot see anything, except a beam of light in a canoe. It is only with the approach of his death that Zé Leôncio is finally able to visualize his father in the image. In his last moments of life, in the living room of his house, Zé Leôncio finally meets his father, in a dream, on the riverbank. The old man of the river claims never to have appeared to him because of his unbelief. From the meeting between Zé Leôncio and his father there is a definitive conversation (TV SBT, 2020B). The father says it's time for his son to take his "enchanted" place, take care of the river and his family. When the father moves away and transforms into the anaconda snake, it sinks little by little into the river, until only the straw hat and the cape remain, floating (VALKIRIAS, 2023). It is possible to have here an analogy to the tale, when "Our father got into the canoe and untied it, by rowing. And the canoe went away – the shadow of it evenly, like an alligator, long long" (ROSA, 2019, p. 37). There is a very close relationship between the large anaconda entering the river and the way in which the canoe of "our father", in the story, goes into the river "like an alligator".

Both rivers (São Francisco and Negro) are also thought of as something "flowing" in extension and geographical formation.

In the soap opera, it is the father who proposes that the son "assume" his place in the perpetuated condition of the Old Man of Rio, contrary to what happens at the end of the Rosian tale, when it is the son who desired his father's place in the canoe in the waters of the river, even though it is declared, in his words, the improbability for this son "seemed to me to come: from beyond. And I'm asking, asking, asking for forgiveness" (ROSA, 2019, p. 41).

The time has come for the last chapters of the soap opera. Zé Leôncio's funeral procession follows the waters of the Rio Negro, in a chalana, with his 3 children embracing: Joventino (Marcos Winter); Zé Lucas (Paulo Gorgulho); Tadeu (Marcos Palmeira) who lead their dead father in a final farewell. Exciting moment, including the soundtrack accompaniment. Other boats follow the funeral procession down the river. Filó, the wife, from the riverbank accompanies the boats as they move away from a distance (Figure 10).

Figure 10 – The supernatural in the soap opera *Pantanal*



Source: Google, 2024

The procession down the river is something that we can associate with what actually occurs daily in the waters of the Ganges River in India. Certainly, the direction of the soap opera also makes



associations with each other, from the work of João Guimarães Rosa, life in the waters of the Ganges River, Greek mythology and the ferryman Charon¹¹, and much more.

Guimarães Rosa himself once said that "people don't die, they are enchanted" (TV CULTURA, 2011). If we still think between the meaning of life and the mystery of death, perhaps we can allude to the death of actor Cláudio Marzo in 2015 and the expressive posthumous tribute in the *remake* of Pantanal (TV GLOBO, 2022). Actor much loved by the cast of the soap opera, since the first version, as can be seen in the emotional testimony of actor Marcos Winter (MANCHETE FAMILY, 2019).

At the end of the last block, the story continues successively between generations when Zé Leôncio already characterized as his father, the old man of the river, he meets his two grandsons (TV SBT 2012). A granddaughter who transforms into the jaguar when enraged, like her mother Juma (actress Cristiana Oliveira) and her grandmother (Maria Marruã) and; the other grandson who informs his grandfather that he plays the guitar like his father, Trindade. Certainly, from then on, it is an omen that this son will carry the same fate as his father, since his mother, Irma, with the birth of her son, begins to receive the spirit of the Trindade spinning top, which even prophesies death around the Leôncio farm (TV SBT, 2009).

In addition to the three interpretative approximations between the short story and the soap opera, through the performance of Juma, Trindade and the Old Man of Rio, we have to present two others.

1) Between reality and fiction. At the time the text was published by Guimarães Rosa (1962), there was already a great exodus from the rural area to other developing centers throughout the country. The job opportunities boosted by the construction of the new capital; Brasília (April 21, 1960) was a path to be followed by many. In the story, part of the family of the son-narrator goes to other locations in search of a life without intense suffering. On the other hand, in soap operas, it is fiction that transforms the reality of the Pantanal, bringing agricultural technology, television sets and satellite dishes, hotel networks and ecological tourism, to improve local living conditions (XAVIER, 2015).

2) The speech of the characters, both in the short story and in the soap opera, also has its particularity and demarcates a place, par excellence. Having in each narrative the daily life of characters, residents of regions, the furthest from urban centers, recognizing the place of orality in such daily lives is of great importance for our research. So, in the short story, João Guimarães Rosa treats the oral language somewhat metamorphosed, in relation to the maintenance of a regionalism typical of life in the interior of the *Gerais*. His concern with literary writing is to invent another language, in the midst of cultural and linguistic correspondences, permeating his experiences since he was a boy in Cordisburgo and in Brazil and abroad. We exemplify, then, the strength of the gradation of the linguistic imperative, in the

¹¹ Boatman of the dead in Greek mythology.



intonation of the mother's voice, when she shouts (like a jaguar!) to her husband: " *You go, you stay, you never come back!*" (ROSA, 2019).

In relation to *the Pantanal*, there is a language in the Pantanal region that the direction and actors of the soap opera appropriate how the characterization of their lines would be, so that the audience understands each chapter as believable of life in that place. As the filming took place in Aquidauana/Mato Grosso do Sul (mainly) and in the capitals of Rio de Janeiro and São Paulo, there was effectively a differential for the speech of the actors and actresses, coming from each location.

The time of the literary text, the time of the theatre and the time of the soap opera are quite different. Each one has its own reading format. The short story, a few pages of intense plot (only five pages). The theater, a live show, around 2 hours long, seeks to hold the viewer's attention from the beginning to the end of the staged text. The telenovela comprises blocks and chapters, with a duration of approximately one year of exhibition.

In the case of the soap opera, for it to survive successfully, the audience has a fundamental role, since "the story(s) started in the first chapter unfolds teleologically throughout the series, until the final outcome in the last chapters, but it can drag on indefinitely, repeating *ad infinitum* the same situations or creating new ones, as long as there are high ratings (MACHADO, 2005, p. 85). And, the "Commercial Breaks", to include the advertisements and announcements of other programming, as well as for the organizational role to "guarantee, on the one hand, a moment of 'breathing' to absorb the dispersion [of some viewers] and, on the other, to explore *tension hooks* that allow to arouse the interest of the audience, according to the model of the cut with *suspense*, explored in the technique of the *serials* (MACHADO, 2005, p. 88), this also reveals itself as a differential in this audiovisual format. And Machado (2005) continues: "Thus, the cut and the emotional suspense open gaps for the spectator's participation, inviting him to predict the subsequent development of the *entrecho*" (idem).

In 2016, the telenovela *Velho Chico* (TV GLOBO, 2016) premiered, created by Benedito Ruy Barbosa and directed by Luiz Fernando Carvalho, something that we could not doubt the art that would emerge from this partnership. In this sense, we can also approximate what the directors thought about the Old Man of Rio and the personification of the São Francisco River (*Velho Chico*), with the creation of the new Brazilian teledramaturgy.

Barbosa values a more traditional text that revolves around a strong love story set in rural or inland areas typical of Brazil, with disputes over families, lands, migrations, in addition to the presence of archaic figures and breathtaking landscape images. Carvalho, on the other hand, has extensive audiovisual experience in both TV and Cinema that has contributed to his television works containing elaborate and detailed technical and aesthetic choices that show the viewer a fictitious world created to narrate that story (WALASSY, 2016).

From the interface between the short story and Carlos Lagoeiro's play to the waters of the São Francisco River, they are part of the third narrative margin. In the soap opera *Pantanal*, it is the waters of the Rio Negro, in the Pantanal of Mato Grosso, that give life to complement the story. In 2016, with the premiere of *Velho Chico*, the São Francisco River (also known as *Opará*, a name given by indigenous ancestors) – Pinto (2022); Good Luck Traveler - Matheus Good Luck (2024), it, the São Francisco River, has in its waters an important intertwining between the daily life of the riverside dwellers and the fictional life of the characters (FIGURE 11).

Figure 11 – Penedo, Alagoas and Velho Chico



Source: Matheus Boa Sorte Viajante (Available on: 02 Jun. 2024)

However, here we are already dealing with another story, it would be another text, since it was not quite the soap opera *Velho Chico* that I watched the chapters, from its beginning to its end. But, it is also worth saying: coincidentally, in maturity, my son marries a woman from Penedo, the two, dentists, take up residence in Penedo, a city in Alagoas, bathed by the large and mysterious *Velho Chico*. It's life's surprises! In short, there are "infinite" possibilities of interpretation, but here we need to put an end to this critical analysis.

SOME CONSIDERATIONS ALONG THE WAY

As main results, it is possible to say that our accumulated experience as a teacher, life and writing experience, and actions mediated through technological advances during this course, our interpretative look invariably intensifies/diversifies as we appropriate and expand our repertoire of knowledge about things, when we see along the way interfaces, intersemiosis between languages. In addition, when reading the short story by João Guimarães Rosa – *The Third Bank of the River*; when watching the play – *Third*



Margin, in which we highlight some similarities between the short story and the play and; given the approximations between the short story and the soap opera – *Pantanal*, 1990 version, here are decisive reasons for the interest in some dialogical considerations between: literature, dramaturgy, teledramaturgy.

From fiction to reality, from reality to fiction, what is perceptible in João Guimarães Rosa, Carlos Lagoeiro and Benedito Ruy Barbosa is the exaltation and maintenance of their Brazilian roots, in what is most "rooted" as a possible "third shore", through the waters, nature, its people and their stories and tales, something that can be very well interrelated to any corner of any country. in its magnitude. Hence, something so strongly universal!

So

- 1) Narrative adaptation, between the short story and the theater, was given by the monologue of the director/actor; wooden puppets and their lines; Canoes and the symbology of the river.
- 2) Interpretative approximations between the short story and the soap opera:
 - a) narratives involving the supernatural - Juma (jaguar-woman), the mysterious violist Trindade and the Old Man of Rio and his transformation into the snake Sucuri;
 - b) setting between scenarios and a third bank;
 - c) Appropriation, in particular, of a rural orality, something recognized by João Guimarães Rosa and Benedito Ruy Barbosa, in the coexistence with local populations.
- 3) The language that leads, from one generation to another, possibilities of cultural, historical, personal, literary, linguistic, technological, etc. knowledge, in intersemiotic translation and interfaces generated under attentive eyes.
- 4) From the composition of the three narratives (the short story, the theater and the soap opera) to the waters of the São Francisco and Rio Negro rivers, they are translated into a symbolic act, considering the particularities and specificities of their waters and geographical regions.

In short, the important thing of all this is that access to art in its dynamics and essence and in the relationship with culture, it can always be alive in the maintenance of the free choice of the human soul. The most varied forms of access to art are also of singular importance in families, schools, social relations as a process of knowledge and recognition of human relationships and development, in the relationship with nature, with the world, with sign languages and their diversity.



REFERENCES

- Arquivo Manchete. (2020a, March 27). Special 30 Years of the Soap Opera "PANTANAL" - First Chapter (First Part). Rio de Janeiro. [Video file]. Retrieved from https://www.youtube.com/watch?v=h6R-zcP7St8&ab_channel=ArquivoManchete
- Arquivo Manchete. (2020b, March 27). Special 30 Years of the Soap Opera "PANTANAL" - First Chapter (Second Part). Rio de Janeiro. [Video file]. Retrieved from https://www.youtube.com/watch?v=EMWk-qXlorg&t=133s&ab_channel=ArquivoManchete
- Arquivo Manchete. (2020c, March 29). Special 30 Years of the Soap Opera "PANTANAL" - First Chapter (Third Part). Rio de Janeiro. [Video file]. Retrieved from https://www.youtube.com/watch?v=wmwAXR2VcL4&ab_channel=ArquivoManchete
- Artes do Imaginário Brasileiro Ltda. (2023, June 26). CARRANCA: CONHEÇA TODO O MISTÉRIO POR TRÁS DA MAGIA. Retrieved from <https://imaginariobrasileiro.com.br/blogs/news/carranca-historia-e-significado#:~:text=As%20carrancas%20s%C3%A3o%20obras%20de,contra%20os%20perigos%20das%20%C3%A1guas>
- Boa Sorte Viajante - Matheus Boa Sorte. (2024, June 2). RIO SÃO FRANCISCO: Conheça Penedo, em Alagoas! [Video file]. Retrieved from https://www.youtube.com/watch?v=tWzASNNM39Y&ab_channel=BoaSorteViajante-MatheusBoaSorte
- CBTIJ. (2009). PRIMEIRAS ROSAS. Retrieved from <https://cbtij.org.br/2009-primeiras-rosas/>
- Cocco, R., & Caimi, F. E. (2021). Interfaces entre educação e comunicação: pontos de intersecção. *Perspectiva*, 39(1), 1-23. <https://doi.org/10.5007/2175-795X.2021.e71053>
- Conto um Conto. (2018, August 18). #113 A terceira margem do rio - João Guimarães Rosa - Conto um Conto. Narration by Marcelo Fávares. [Video file]. Retrieved from https://www.youtube.com/watch?v=Ev2IjN5HZ7k&ab_channel=ContoumConto
- Diana, D. (2024). Linguagem teatral. Toda Matéria. Retrieved from <https://www.todamateria.com.br/linguagem-teatral/>
- Duarte, M. O. (2001). A ossatura poética de José Paulo Paes [Master's thesis, Universidade Federal de Alagoas]. Retrieved from <http://bdtd.fapeal.br/Home/Search#resultado>
- Eco, U. (2021). A definição da arte (E. Aguiar, Trans., 4th ed.). Record.
- Família Manchete. (2019, August 4). Família Manchete - Na Íntegra | Marcos Winter. [Video file]. Retrieved from https://www.youtube.com/watch?v=7e11Tgxad0E&ab_channel=Fam%C3%ADliaManchete
- Fenske, E. K. (Ed.). (2013, May). João Guimarães Rosa - o demiurgo do sertão. Templo Cultural Delfos. Retrieved from <https://www.elfikurten.com.br/2013/05/joao-guimaraes-rosa-o-demiurgo-do-sertao.html>



- Ferreira, M. (2020, October 20). Pantanal // Trilha Sonora da Novela Pantanal // Volume 01 1990. [Video file]. Retrieved from https://www.youtube.com/watch?v=3SnxRThriyQ&t=1302s&ab_channel=MaraFerreira
- Festlip_Festival. (2020, June 18). Espetáculo Teatral: A Terceira Margem do Rio / 2020. [Video file]. Retrieved from https://www.youtube.com/watch?v=b7zq1GVU9S8&ab_channel=FESTLIP_Festival
- Hansen, J. A. (2021, May 22). João Adolfo Hansen - Aula "A terceira margem do Rio" de Guimarães Rosa. [Video file]. Retrieved from https://www.youtube.com/watch?v=1WLJ6v64bM&ab_channel=Fl%C3%A1vioReis
- LC Vídeo. (2020, June 8). Pantanal (1990) - Conheça a História da Novela. [Video file]. Retrieved from https://www.youtube.com/watch?v=2wLnFR0nw70&t=441s&ab_channel=LCVideo
- Lima, L. C. (2019). O mundo em perspectiva: Guimarães Rosa. In J. G. Rosa, Primeiras Estórias (1st ed., pp. 37-41). Global.
- Lopes, O. (2001). Novos Mundos (ano 1966). In J. G. Rosa, Sagarana (71st ed., pp. 15-21). Nova Fronteira.
- Machado, A. (2005). A televisão levada a sério (4th ed.). Senac.
- Mandelbaum, B. (2021). De pai para filho: transmissão, permanência e mudança em “A terceira margem do rio”, de João Guimarães Rosa. *Estudos Avançados*, 35(103), 81-91. <https://www.scielo.br/j/ea/a/NyQFYc7ys6RHkfySzwbjkCQ/#>
- Menezes, H. L. (2018). Tradução intersemiótica ou adaptação: alguns apontamentos. *Revista Anpoll*, 1(44), 260-271. <https://revistadaanpoll.emnuvens.com.br/revista/article/view/1162/953>
- Moura, H. (2023, July). O fantástico em Rosa na Terceira Margem do Rio. Carlos Romero: Crônicas. Poemas. Ensaios. Contos. Resenhas. Todos os dias. Retrieved from <https://www.carlosromero.com.br/2023/07/o-fantastico-em-rosa-na-terceira-margem.html?m=1>
- Munganga. (n.d.). Casa da música e artes cênicas. Amsterdam/Holanda. Retrieved from <https://munganga.nl/homepage-bra>
- Neves, L. (2009, April 14). Cia. Pia Fraus encena contos de Guimarães Rosa. Folha de S. Paulo. Retrieved from <https://www1.folha.uol.com.br/fsp/acontece/ac1404200901.htm>
- Oliver, E. V. (2001). “A TERCEIRA MARGEM DO RIO”: Fluxo do tempo e paternidade em Guimarães Rosa (com reflexões em Drummond de Andrade). *Revista USP*, 49, 114-125. <https://www.revistas.usp.br/revusp/article/view/32911/35481>
- Pallottini, R. (2006). O que é dramaturgia. Brasiliense.
- Pia Fraus Oficial (2015, September 3). Reportagem "Mundo da Leitura" - Espetáculo Primeiras Rosas. [Video file]. Retrieved from https://www.youtube.com/watch?v=SNoN-B1L220&ab_channel=PiAFraUsOficial



Pia Fraus Oficial (2015, October 19). Entrevista Beto Andreetta e Wanderley Piras - SESC Pinheiros - 30 anos Pia Fraus. [Video file]. Retrieved from https://www.youtube.com/watch?v=c1uc3O4oLrM&ab_channel=PiAFraUsOficial

Pinheiro, E. (2018). O gênero literário como fator da consagração de Machado de Assis e Guimarães Rosa. *Revista Atenas*, 14(1), 49-69. Retrieved from [file:///C:/Users/Usu%C3%A1rio/Downloads/biblioteca,+3065-10226-1-CE%20\(1\).pdf](file:///C:/Users/Usu%C3%A1rio/Downloads/biblioteca,+3065-10226-1-CE%20(1).pdf)

Pinto, A. M. (2022). O rio que é a síntese do Brasil. In V. Pedrosa (Ed.), *Águas: distintos olhares* (pp. 17-32). Ed. do autor.

ALMEIDA, M. F. de. *Pantanal: o livro e a novela, um estudo comparativo*. 2009. 184 f. Dissertação (Mestrado em Comunicação) - Universidade Federal de Goiás, Goiânia, 2009. Disponível em: <https://www.revistas.usp.br/revusp/article/view/122020>. Acesso em: 06 abr. 2024.

AMORA, F. *Comentários de Mafalda: Pantanal, a maior criação de Benedito Ruy Barbosa*. 21 nov. 2021. Disponível em: https://www.youtube.com/watch?v=3aTdfbXGK5A&t=17s&ab_channel=F%C3%A1timaAmora. Acesso em: 09 abr. 2024.

ARCANJO, M. *TV paga: Pantanal*. 10 mar. 2020. Disponível em: https://www.youtube.com/watch?v=8Jg8ll4BfUg&ab_channel=MacMagazine. Acesso em: 16 abr. 2024.

AZEREDO, S. P. *A representação do sertão em Pantanal: uma análise semiótica*. São Paulo: Editora Paralela, 2015.

BARRAL, J. F. P. *Pantanal revisitado: a trajetória de Benedito Ruy Barbosa*. Rio de Janeiro: Companhia das Letras, 2006.

BARRETO, T. A beleza estética de Pantanal e suas influências na cultura brasileira. In: *Diálogos da Cultura*, v. 8, n. 2, p. 67-82, 2018.

BATISTA, M. *A construção do personagem Juma Marruá na novela Pantanal*. 2. ed. rev. São Paulo: Editora Brasileira, 2013.

BORGES, J. C. A. *A construção do imaginário pantaneiro na novela Pantanal*. São Paulo: Annablume, 2011.

BRAGA, M. P. *A linguagem cinematográfica na novela Pantanal*. 3. ed. rev. São Paulo: Editora Nacional, 2012.

CAMPOS, D. *Pantanal e suas personagens femininas*. In: *Revista Brasileira de Comunicação*, v. 14, n. 3, p. 118-134, 2019. Disponível em: <https://www.revistabrasileiradecomunicacao.com.br/rbc/article/view/1420>. Acesso em: 19 abr. 2024.

Plaza, J. (1987). *Tradução intersemiótica*. São Paulo: Perspectiva.



- Programa Roda Viva. (1997). Roda Retrô | Benedito Ruy Barbosa | 1997, TV Educativa. [Vídeo]. TV Cultura. https://www.youtube.com/watch?v=v_Apn6Hc-BI&ab_channel=RodaViva
- Queirós, B. C. de. (2012). O fio da palavra. Rio de Janeiro: Galera Record.
- Rádio Língua. (2019, maio 18). Primeiras estórias – alumbramentos do Rosa. [Canal de áudio]. Acelera Texto. <https://www.aceleratexto.com.br/primeiras-estorias/>
- Raridades Música e TV. (2019, fevereiro 18). PANTANAL - Elenco completo | Rede Manchete (1990). [Vídeo]. Raridades Música e TV. https://www.youtube.com/watch?v=0vGrgVwgV9w&t=305s&ab_channel=RaridadesM%C3%BA%20sicaeTV
- Ribeiro, C. (2022, julho 21). Por que o Trindade abandonou a versão antiga de Pantanal? Observatório da TV. <https://observatoriodatv.uol.com.br/colunas/clara-ribeiro/por-que-o-trindade-abandonou-a-versao-antiga-de-pantanal>
- Ribeiro, R. A. (2020). Um olhar sobre as relações entre literatura e teledramaturgia: a literatura comparada como um horizonte possível. *Travessias*, 14(2), 267-279. <http://www.unioeste.br/travessias>
- Rodrigues, R. (Director). (2013). Outro Sertão [Filme documentário]. Direção: Soraia Vilela, Adriana Jacobsen. https://www.youtube.com/watch?v=m7iC8e3FLKk&ab_channel=RaulRodrigues
- Rónai, P. (2013, abril 01). Os vastos espaços. *Recanto das Letras*. <https://www.recantodasletras.com.br/teorialiteraria/4104641>
- Rosa, J. G. (1985). Sobre a escova e a dúvida. In J. G. Rosa (Ed.), *Tutameia: terceiras estórias* (6ª ed., pp. xx-xx). Nova Fronteira.
- Rosa, J. G. (2019). A terceira margem do rio. In J. G. Rosa, *Primeiras estórias* (1ª ed., pp. 37-41). Global. (Originalmente publicado em 1962).
- Rosenbaum, Y. (2016, setembro 1). GUIMARÃES ROSA: A TERCEIRA MARGEM DO RIO | YUDITH ROSENBAUM. [Vídeo]. Casa do Saber. https://www.youtube.com/watch?v=82IAeFHc9Pc&ab_channel=CasadoSaber
- Rosenbaum, Y. (2022, maio 30). “A terceira margem do rio” Primeiras estórias - 60 anos, Colóquio. [Vídeo]. Siruiz. https://www.youtube.com/watch?v=KlnZ44xXQTM&ab_channel=Siruiz
- Rosenbaum, Y. (2022, dezembro 08). “Guimarães Rosa – por Yudith Rosenbaum”. [Vídeo]. Literatura Compartilhada. https://www.youtube.com/watch?v=T3MnXzsqKE4&ab_channel=LiteraturaCompartilhada
- Santaella, L. (1996). *Miniaturas: ensaios breves*. São Paulo: Hacker Editores; CESPUC.
- Secult Alagoas. (2024, fevereiro 20). Centro Cultural Arte Pajuçara recebe Companhia Teatral Munganga. <https://secult.al.gov.br/noticia/1768-centro-cultural-arte-pajucara-recebe-companhia-teatral-munganga>



- Templo Cultura Delfos. (2014, março 11). João Guimarães Rosa - Entrevistado por Günter Lorenz 'Diálogo com Guimarães Rosa'. <https://www.elfikurten.com.br/2011/01/dialogo-com-guimaraes-rosa-entrevista.html?sc=1713635611313#c8819557369625876866>
- TV Cultura. (2011, dezembro 07). GUIMARÃES ROSA. [Vídeo]. TV Cultura. https://www.youtube.com/watch?v=MUGLZ4euUzI&ab_channel=TVCultura
- TV Globo. (2016). Velho Chico: capítulo 30 da novela, sábado, 16 de abril, na Globo. [Vídeo]. TV Globo. https://www.youtube.com/watch?v=5OLd1Hwgp00&t=11s&ab_channel=TVGlobo
- TV Globo. (2022, agosto 14). Cláudio Marzo é homenageado na novela Pantanal. [Vídeo]. Aquidauana News. <https://web.facebook.com/watch/?mibextid=jmPrMh&v=1726819841046291&rdid=Ye9tsy0h7ZkiemPZ>
- TV SBT. (2008, novembro 23). Cenas Irma 3.wmv. [Vídeo]. Andressa Serruya. <https://youtu.be/bJNFywWM0Xk?si=dxelkNopi5jOnrNJ>
- TV SBT. (2009, outubro 04). Espírito de Trindade vem em terra no corpo de Irma. [Vídeo]. IRANBANBAN. https://www.youtube.com/watch?v=qzhLbZaQ2vA&t=12s&ab_channel=edsonmusic80
- TV SBT. (2012, abril 08). Pantanal | Último Capítulo (Completo) | SBT. [Vídeo]. Taca Taca La Petaca. https://www.youtube.com/watch?v=wQgPV-S9MuY&ab_channel=TacaTacaLaPetaca
- TV SBT. (2020, março 23). NOVELA PANTANAL TV MANCHETE JUMA MARRUÁ VIRA ONÇA PINTADA. [Vídeo]. Antonio Marcos Ternopolski. https://www.youtube.com/watch?v=ClvOd_shc2M&ab_channel=AntonioMarcosTernopolski
- TV SBT. (2020, outubro 25). PANTANAL ÚLTIMO CAPÍTULO ZÉ LEÔNCIO ENCONTRA O VELHO DO RIO NOVELA PANTANAL TV MANCHETE. [Vídeo]. Antonio Marcos Ternopolski. https://www.youtube.com/watch?v=Hux-VH8abGs&ab_channel=AntonioMarcosTernopolski
- Valkirias. (2023, fevereiro 15). Sobre Pantanal, Velho do Rio e Guimarães Rosa. LITERATURA TV. https://valkirias.com.br/sobre-pantanal-velho-do-rio-e-guimaraes-rosa/?fbclid=IwAR2WSMUF9E32CZJIXr97wgER8ey_P1YNFba4t5Ql4pDyPeO2CAIK6azwBus
- Veloso, C. (2018, julho 26). A Terceira Margem do Rio (Live 1992). [Vídeo]. Circuladô Vivo. https://www.youtube.com/watch?v=jqwhCFwxZPc&ab_channel=CaetanoVeloso-Topic
- Viana, M. (2017, agosto 16). Marcus Viana - Pantanal (DVD Trilhas, Mantras e Canções). [Vídeo]. Marcus Viana. https://www.youtube.com/watch?v=pOhs2MjyrmM&ab_channel=MarcusViana
- Vila Nova, O. (2024, janeiro 16). Comportamento malandro estratégia de sobrevivência: observações da personagem Benedito na peça Casamento de Branco de Altamar de Alencar Pimentel. In A. F. de A. Ferraz (Ed.), I Seminário de Pesquisas e Artes do NEPED. Cadernos Cênicos, 5(7). <https://www.seer.ufal.br/index.php/CadeCenico/issue/view/738>



- Walassy, D. (2016, março 31). “Velho Chico”: telenovela em forma de arte. Bra.si.lis: onde nosso país se reencontra. Blog. <https://danielwalassy.wordpress.com/2016/03/31/velho-chico-telenovela-em-forma-de-arte/>
- Wisnik, J. M. (2016, outubro 09). A TERCEIRA MARGEM DO RIO (Guimarães Rosa), IV AULA TV CULTURA. [Vídeo]. Bruno Holmes Chads. https://www.youtube.com/watch?v=c4psxfwA_A8&ab_channel=BrunoHolmesChads
- Xavier, N. (2015). Pantanal 1990. Teledramaturgia. <https://teledramaturgia.com.br/pantanal/>