

Literary Resonances in Clara Nunes' Song - Macunaima, Rhapsody, Mario De Andrade

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Abstract: The article aims to check the intersection of the musical, verbal, visual and body languages which are present in the art of Brazilian interpreter, research and composer Clara Nunes (1942-1983), focusing works recorded by her over the 70s, when the interpreter dedicates herself completely to the authentic Brazilian music, the folklore, affirmation of the African religious matrix and defense of equality and liberty. One of Clara Nunes' songs recorded by her in 1975 permits an dialogue with Brazilian Culture, mainly with Literature and the work of writer, professor and musicologist Mário de Andrade (1893-1945): *Macunaíma*, a samba composed by David Corrêa and Norival Reis, an inter-semiotic translation of the rhapsody romance of the modernist writer. One can visualize a bridge connecting the targets and ideas of the two Brazilian artists, supported by strong links of similarities, including appreciating of "root culture". Clara Nunes developed a vast project including musical, visual and body interaction. Her clothing were specifically designed according to the popular culture, composed of white dresses, generally laced material and typical accessories full of religious symbolism. Her singing altered in some respects, setting aside the imposture that characterizes the romantic or lyrics interpretations, with reductions of the *vibrato*, maintaining its power and beauty. And the interpreter created her body language, which were developed during five years course of African dance with Mercedes Batista, the ballerina, teacher and choreographer of Rio de Janeiro Municipal Theatre, creator of Afro-Brazilian Ballet. *Macunaíma* (samba) is an excellent example of this Clara Nunes's process of creation developed with intersection of the three languages.

Keywords: Clara Nunes, Process of Creation, Intersection of Languages, Mário de Andrade, Macunaima

1. Introduction

The present critical reflection's proposal is checking the intersection of the musical, verbal, visual and body languages which are present in the art of this extraordinary Brazilian interpreter, researcher and composer, Clara Nunes (1942 – 1983) focusing mainly on the albums and performances recorded by her over the 70s, when a big transformation occurred in the artist's repertoire and in her significant aesthetic trajectory. After a period of deep researching to record her forth LP album, the interpreter dedicates herself completely to the authentic Brazilian music, the folklore, the so-called "root music", besides looking for the valuation of the three Brazilian ethnical mixes, respecting the diversified beliefs, the affirmation of the African religious matrix, the intransigent defense of equality

and liberty.

The approach is based on the understanding that only the use of multiple knowledge and the transdisciplinary regard can provide the understanding of the journey of an artist with intertwined singularities, supported by solid research that led to structured choices and the concrete execution of phonographic works and memorable presentations, which were applauded in Brazil and abroad, with successful performances in Sweden, Japan, Germany, and France.

Following this perspective, it is possible to chose one of Clara Nunes' songs recorded by her in 1975 – which permits an intense dialogue with Brazilian Culture, mainly with Literature and with the work of Mário de Andrade (1893-1945). Reference is made to the song entitled *Macunaíma*, a samba composed by David Corrêa and Norival Reis, an inter-semiotic translation of the rhapsody romance of

the modernist writer, transformed into a perennial song by Clara Nunes.

There is a visible link of affinities between the artists. Despite acting from very differentiated *locus*, both the writer from São Paulo State and the singer from Minas Gerais State maintained their similarity in relation to perspective, the enhancing and conservation of the true and authentic national identity, the Brazilian music, the folklore, the genuine Brazilian culture, the so-called *root music* – not the idealized or romanticized culture or identity, but the true and whole culture and identity, in every aspect.

The expeditions of the writer, professor, and musicologist Mário de Andrade are well-known in terms of essays, poetry, literary articles, and novels focused on the acknowledgement and expansion of the Brazilian cultural values. This is also the proposal of the singer, researcher, and composer Clara Nunes, who started in the 70s a trajectory strongly based on the same values, adding the aspect of the three ethnicities of Brazilian people, in relation to the matrix of African religions and the diversified and respected religious beliefs.

One can visualize a solid bridge connecting the targets and ideas of the two Brazilian artists, supported by strong links of similarities. It is possible to affirm that this tuned ideal is one of the main reasons why Clara Nunes' interpretation of the samba-theme entitled *Macunaima*, composed by David Corrêa and Norival Reis, based on the homonymous literary work of Mário de Andrade, has an aesthetic and totally atemporal character and is part of the Brazilian cultural patrimony. Moreover, since 1930, the samba-theme is acknowledged as a musical gender, a symbol that represents Brazilian people.

The innumerable and superlative vocal qualities of the singer, between the tessitura, the timbre and the precise articulation, the dosing of the sound emission, the diction, the balance of the acute, moderate and grave tunes, and the perfect free tuning form the extremely rare set of characteristics that place Clara Nunes in the category of differentiated interpreters, as defined by Igor STRAVINSKY [1] in his Musical Poetic lessons. He affirms that the distinction between the simple singer and the interpreter singer lies on the fact that the first does the sound reproduction of the partiture, whilst the second, acting as the "more ethic than aesthetic element", has a high level of awareness, which leads to "sound transposition perfection, and to tender care – nevertheless, it does not transform it neither openly nor sub-repetitiously, in a re-composition". The partiture is maintained in its entirety. The interpretation, by its turn, adds a new life to the work, customizing it.

The concept of STRAVINSKY is perfect to the acknowledgement of Clara Nunes' high standard as an interpreter. It is in this diapason that it is possible to observe the singing that perpetuated the works "Ijexá", of Edil Pacheco, "Canto das Três Raças, of Mauro Duarte and Paulo César Pinheiro, "Juízo Final", of Nelson Cavaquinho, "Nação", of João Bosco, Aldir Blanc and Paulo Emílio, "Morena de Angola", "Basta um dia", "Apesar de você" e "Fado Tropical", of Chico Buarque de Holanda, "Na linha do

mar", of Paulinho da Viola, among many others.

2. History Beginning

A very brief historical review to get into the right context: Clara Nunes was born in Cedro District (presently, Caetanópolis), in Paraopeba Municipality, Minas Gerais State [2]. Clara moved to Belo Horizonte in her adolescence, together with two of her brothers, looking for better job opportunities. She started singing in the choir of the Church in Renascença District. She was the winner in a competition "A Voz de Ouro ABC", the first in the State's ranking and the third in the Country's ranking. Clara was hired by a Radio Station, Rádio Inconfidência, and she also headed a television program, at TV Itacolomi. She was invited to sing in several concerts and during three consecutive years she was awarded with the Best Singer prize in Minas Gerais. She moved to Rio de Janeiro, in the end of 1965, where she celebrated a contract with Odeon Records (presently EMI-Odeon), the kick-off of her phonographic work. The first albums were predominantly composed of romantic songs, a decision taken by the record label to call the market's attention. The young singer, a newcomer in town at that time, did not have control upon her repertoire, like any other beginner, in general. On the top of that, a second factor, rightly remembered by the historian Sílvia Brügger (2013), indicates that Clara already dominated the romantic repertoire, with the vast experience obtained over the 50s in the radio programming, which was in its peak. Therefore, her first albums did not reach the expected selling rate, despite the singer's extraordinary voice. On the other hand, one of the works of the second album became a hit: "Você passa e eu acho graça", a samba composed by Ataulfo Alves and Carlos Imperial, recorded by Clara in July 1968, a song of the homonymous long play album and compact records launched in the same year. That was her first radio hit, with expressive selling rates.

This fact indicated Clara's immense identity with samba music. It was clear that the authentic Brazilian music, in her voice, started a special trajectory, the construction of a space of her own, a recollection with significant childhood memories: popular songs, the traditional street music of *Folia de Reis* (a religious parade), organized by her father, the guitar player Manuel Araujo, in Paraopeba. At that time the singer decided to build a trajectory focused on genuine Brazilian music and on folklore. Her aesthetic approach becomes unique, different from the other musical trends of that time, i.e., *bossa nova*, *jovem guarda* and *tropicalismo*.

At this turning point it is possible to spot the existence of the mistake referred to by Cecilia SALLES [3] (2006, p. 132-133), in *Teoria dos Processos de Criação* (Theory of Creation Processes), especially the book entitled *Redes de Criação* (Creation Networks), the issue regarding mistake and casualty. The author affirms that "many writers consider the spotted mistake as a creation casualty that leads to discovery". Following this hypothesis, the incipient presentation of the first works became a creative potentiality that led Clara Nunes' movements to diversified directions.

3. Interseccion of Musical, Visual and Body Languages in Process of Creation

The new route was definitive to the singer, it became the core of all the production generated along the following years, regardless the exceptional versatility of her constantly increased repertoire. Clara joined the MPB movement (Brazilian Popular Music) without abandoning the root music, her career was one of the most significant exponents in Brazilian music history, with exceptional rates in terms of album selling, prize winning, including the prestigious Roquette Pinto Award, that granted to Clara Nunes the “Musical Personality of the Year” title in 1980.

Clara started to be the creative agent of her own art and works. She defined her repertoire and indicated the musicians and producers of her albums: firstly, the broadcaster Adelzon Alves, who produced her albums from 1971 to 1974 and, from 1976 onwards, the poet and composer Paulo César Pinheiro, who produced her albums until 1983. The singer developed a vast project with Adelzon Alves, including the creation of an “audio visual” image, with clothing specifically designed according to the popular culture and the African religious matrix, composed of white dresses, generally of laced material, and typical accessories (necklaces and bracelets with beads full of religious symbolism).

Clara kept the same proposal with Paulo César Pinheiro, expanding and consolidating, with rare talent, the frontiers of her repertoire to integrate other Brazilian musical genders. Her classic interpretations include works of Vinícius de Moraes, Toquinho, Chico Buarque, Luís Bonfá, Dolores Duran, Tom Jobim, João Bosco, Caetano Veloso, César Costa Filho, Sivuca and Aldir Blanc.

It's important to emphasize that the singer's aesthetic project gained strength and was highly poetic in terms of content. From 1970 onwards, her singing altered in some respects, setting aside the imposture that characterizes the romantic interpretations, to embrace the new repertoire, maintaining its power and beauty. It is also necessary to point out the reduction of the *vibrato*, which was maintained in the interpretation of the works with lyric characteristics. Therefore, Clara built up the parameters that were perfectly adequate to samba and the other genders of root music (coco, ciranda, frevo, xote, baião, batuque, forró, modinha, etc), that she chose to disseminate via her repertoire. Her ingenious work led her to mimetic routes: she, as a person, started to interpret and signify – using her presence-body-garments, movement-dance, the music that she was singing.

The vocal and visual languages of the singer reached a high – and always delicate – level of precision. They presented a plain and well treated interaction, with the intermingling of these languages with the body language developed by Clara, a skill developed during the five year course of African dance with Mercedes Batista, the ballerina, teacher, and choreographer of Rio de Janeiro Municipal Theatre, who had a historic and fundamental role in Brazilian culture as the creator of the Afro-Brazilian ballet. The learning generated important characteristics, such as the refinement of the

interpreter's body language, which paved, via its technical and aesthetic fundamentals, the creative construction of the guiding thread of memorable performances. Each movement of her hands, each step of the dance had a purpose, a symbolic component, embedded and carved in the folds of history and art.

The linguistic and literary critic Paul ZUMTHOR [4] (1983) acknowledges that “the oral aspect is not limited to voice's action” and affirms the importance of the body's expanded participation, as the movements become a part of the poetic composition. Paul Zumthor states that “no gesture is momentaneous, it always delineates a journey, that represents its duration”. This thought perfectly mirrors the quality and solidity of the gestures in Clara's performance.

In arts based on time and space, such as music and dance, the aesthetical result crosses the limits and leads the audience to a kind of kinesthetic portal. In each new interpreted work, with a blow of evident atemporality and lucidity, Clara creates astonishing instances, with the well-articulated set of languages intertwined in her project.

Clara Nunes developed, in parallel to the dance classes, permanent research focused on Brazilian musical rhythms, of every region of the country, with visits to samba niches and other popular musical genders. She commonly referred, in her interviews, to the almost three hundred different rhythms indicated in the survey done by César Guerra-Peixe (1914-1993), composer, conductor and a great researcher of Brazilian music, who sometimes based his work on the research done by Rossini Camargo Guarnieri (1907-1993), also a conductor and composer, a professor with significant presence in our culture. Clara chose musical pieces of this polyphonic material and enhanced it with the best of her vibration.

The critics' acknowledgement also reached high rates due to two anthological concerts with Clara's participation: “Poeta, moça e violão” (*Poet, Girl, and Guitar*), with Toquinho and Vinícius de Moraes, in 1973/1974, and “Brasileiro Profissão Esperança” (*Hope, Brazilian Profession*) by Paulo Pontes, with the actor Paulo Gracindo, in 1974/1975, the director being Bibi Ferreira, with works of Antônio Maria and Dolores Duran. Both concerts were staged during a long period, with enormous audience, and were reproduced in long-play discs with exceptional results. Clara interpreted a vast repertoire in them, including samba-canção and bossa-nova, thus stating her unlimited versatility.

4. Macunaíma in Clara Nunes Singing and Performance

In 1975's Carnival parade, in Rio de Janeiro, Clara sang *Macunaíma, herói de nossa gente* (*Macunaíma, our people's hero*), the samba theme of the traditional G. R. E. S. Portela, a Samba School with which she permanently maintained, as of 1970, close ties of affection and respect.

At this point, it is important to present the thoughts of Mário de ANDRADE [5] regarding the Brazilian cultural identity:

"Over the last years I came to the conclusion, after affectuously listening to the awakening of the national awareness, that in terms of Art, this awakening has only been efficiently done via our Music" (*Música, doce Musica -Music, sweet music*, 1934). More recently, this thought is renewed by the critic Arthur NESTROVSKI [6] (2007), professor, musician, essay writer and critic, who in the Forewords of the book "Lendo música" (*Reading Music*), coordinated by him, reaffirmed the significant importance of Brazilian popular music in our culture. He points out that: "At least one can say that singing is one of the means via which the Country creates and understands itself as a Country".

Following the same line, the essay writers and researchers Lília SCHWARCZ [7] and Heloísa STARLING (2015) indicate that: "During the 30s the popular songs definitely became the most evident social design of Modern Brazil. The compositions of that period established the autonomous language of samba, extracting from this musical gender the distinctive and unique root that distinguishes the Brazilian people".

"Macunaíma, herói de nossa gente", the samba composed by Corrêa e Reis semiotically translates the rhapsody-romance entitled "Macunaíma" (1928), by Mário de Andrade. As clarified by Júlio MEDAGLIA [8] (2008, p. 319), "a rhapsody is a free format composition, normally based in folkloric melodies". It is related to *improviso* and *rapsodo*. This transmutation environment is present in the kaleidoscopic of funny situations that take place in a vertiginous and surreal way.

The novel "Macunaíma", classified by the essay writer and literary critic Haroldo de CAMPOS [9] (1973) as a *super-fable*, the folkloric, mythic, and indigenous content, is recreated by Mário de Andrade after his research, travels and expeditions, after reflections that intertwine with the reading of the works of the German ethnologist Theodor KOCH-GRÜNBERG (1872-1935) about the indigenous people of Brazil's northern region, at the Venezuelan border. This mix of research and readings generated *Macunaíma*. The fact that the novel was published in 1928, the first phase of Brazilian Modernism (1922-1930), tells a lot about the author's intention, common to the writers of that period, who focused on the authentic cultural elements, searching the real national identity – not idealized – and building an ethical, political, and social criticism.

The plot is developed in a fast, voracious, vibrant, and euphoric way. Differently from the nationalist of Romanticism's patriotic idealism, the Modernist literature portraits the reality and is aesthetically entwined with the parameters and programs of the international vanguard movements of the beginning of the XX Century, mainly the dadaism, the futurism and the cubism.

According to José Miguel WISNIK [10] (2004, p. 136), Mário de Andrade "launches in Macunaíma the submerge imaginary indigenous-rural world as the emerging data on the city's landscape, starting a live, polyphonic confrontation". The work's characteristics in terms of tune and plot are skillfully presented by the pair of composers (Corrêa-Reis).

Macunaíma, herói de nossa gente is the samba-theme of the traditional G. R. Ecola de Samba Portela (the words are presented below). It was awarded with the Estandarte de Ouro (Golden Prize) in that year.

Macunaíma

Portela presents / Folklore traditions / Miracles in the hinterlands and virgin forest.

Astonished with a thousand of temptations / Cy, the forest's queen mother / felt under the spell of Macunaíma.

She became a poem by moonlight / But bequeathed all the curse/ to his human-born son /

Macunaíma, *catimba* white indigenous person / Black, elusive, witch / Kills the snake and ties it up in a knot.

Cy in star shape / gives Macunaíma an amulet / which he loses and had to look for it.

Sometimes with enchantment / The Uirapuru sings and causes enchantment / releasing the sorrow in his sad heart.

Negrinho do Pastoreio came to save him / And defeating the giant /

Piaimã is defeated / Macunaíma returns with the *muiraquitã* artifact.

Marupiara in fight and love issues / When his stone was taken away by the monster/ Our hero sang the following song: /

I am leaving, I am leaving / for good and no return.

I will live in the Infinite and will become a Constellation (refrain).

The words tell a story of stunning beauty, a labyrinth of colors and textures populated by characters like Macunaíma, Cy and the giant Piaimã. The strong, joyful, and accentuated beat of the samba-theme is full of syncope and other rhythm displacements. An extensive entry done by Nei LOPES [11] e Luiz Antônio SIMAS (2020, p. 257-261) explains that "samba-enredo" (samba-theme) is "a samba modality in which the words and the melody are based on the summary of the plot chosen by a Samba School." The first sambas sang by the Schools in their Carnival presentations were subject-free. They talked about the environment, the samba itself, the reality of samba people: "With the dispute among the several Samba Schools, established with the Competitions in the 30s (...) the songs started to describe episodes and praise important individuals of our history (... A new sub-gender came to life, the samba theme (*samba enredo*), which delineated its place under the strong influence of the "exaltation style", initiated in 1939)".

The samba-theme "Macunaíma, herói de nossa gente" narrated the highlight of the history of the character of Mario de Andrade's book, the narrative also includes a political criticism, however, its predominant and fundamental aspect is the aesthetical content, normally present in works with literary magnitude. The significant language innovations and the intense historical movements are in plain harmony with the vibrant content of Carnival.

Clara's interpretation fully captures the fluidity and freedom of the work's language, enhancing its transmutations, without setting aside the bases of the reasoning that guide the novel. The exuberance of Clara Nunes' powerful voice

balances the intensity of the singing and the luminosity of the history; it seems that she floats when she sings, completing her performance with a dance structured as a paradox of strength and delicacy. That is possible to see in the video that is the forth song of the DVD entitled “Clara Nunes – os musicais do Fantástico das décadas de 70 e 80” (*the musical concerts of a TV program over the 70s and 80s*) launched in 2008 by Globomarcas. That is what it is possible to see in every performance of *Macunaíma*, *herói de nossa gente* presented by Clara in the several available videos in digital platforms. In her 1981 album Clara does a new recording of *Macunaíma*, and it is important to point out that this CD also includes the exaltation-samba entitled *Portela na Avenida*, of Mauro Duarte and Paulo César Pinheiro, composed under Clara’s request, with the intention to homage Portela, her favorite samba-school. Laced feelings.

The literary critic Silviano SANTIAGO [12] (1989, p. 136) has commented the following about *Macunaíma*: “In 1975 Portela Samba-School, of Rio de Janeiro, parades in Marquês de Sapucaí Avenue performing *Macunaíma*’s allegories accompanied by the homonymous samba-theme”. SANTIAGO also mentions the words of Carlos Drummond de Andrade in his literary articles at that time: “I consider that this type of consecration is the best one. Much better than the questionable crown of the academies. [...]. It represents the anonymous acknowledgement, the certificate of perennity of the generated works. When the public incorporation of such values is produced, it’s fair to say that something is added to popular culture, via the fortunate encounter of the “two lines of creativity.” Reference is made by SANTIAGO to the literary article entitled “*Macunaíma*, Pluft, etc. “, by Carlos DRUMMOND de Andrade, published on the 20th of February 1975’s edition of *Jornal do Brasil*, in its *Caderno B* section.

The well selected words of the samba-theme invite the public to listen carefully to the hero’s history, the characterless *Macunaíma*, and also join him in his journey, to dance, in the rhythm of the ups and downs and adventures of the parade and narrative, similarly to a kaleidoscope, a profusion of mixed colors, sounds and enchantment. The presence of Brazilian myth and legends is strongly felt. The movement meaning the “voyage to the Infinite / to live there and “become a Constellation”, the core of the refrain, is also an invitation to the audience. It is the moment in which *Macunaíma* gives up the intent to recover his stone, his amulet, after repeated unsuccessful attempts, and decides to live with Cy, his beloved one – who is already a Star and lives in a galactic environment.

Clara Nunes’ voice makes the call and extends the invitation, a true and dignified call, in Carnival’s atmosphere. In a fantastic rhapsodical mimicry, the singer creates and recreates, using her singing potentialities, the hues of the fantastic universe generated by the melody and its rhythm. The enchantment faces the characterless hero’s reality, who, being requested to speak, only repeats: “Ah, how lazy I am!!!!”

In Portela Samba School Parade, Clara interprets *Macunaíma* in partnership with Silvinho. They are accompanied by one of the authors of this samba-theme,

David Corrêa, and also by Candeia, the composer of Portela Samba School. Clara and Silvinho lead the parade singing the samba-theme of the traditional samba-school, and Clara’s performance is highly praised, mainly by the critics.

The DVD *Clara Nunes – the musicals of Fantastic*”, composed of twenty-one clips of the musicals recorded by the interpreter over the 70s and 80s, has *Macunaíma* as its forth song, which is also in Clara’s 1981 album (Odeon, presently EMI-Odeon). In the clip and videos available on the digital platforms it is possible watch Clara’s performance, that presents some differences according to the nature and dimensions of the physical spaces and the possibility of making more or less movements. In one of the videos, in black and white, the singer is surrounded by her percussion set, and she creates movements, gestures and swirls, certainly with much more amplitude than those in Marques de Sapucaí Avenue, as the parade is submitted to special circumstances in terms of time and space. In this case the song’s power, the rise of the melodic words, and the rhythmic precision are the elements receiving more attention, in a dialog with the samba-school instruments and the three thousand five hundred participants of the parade. Everything must be in tune with the other evaluated items, as it is a competition among several samba-schools. Moreover, at that occasion Clara performed a Duetto with Silvinho. The singer’s interpretation in future clips is naturally different. She sings alone and can expand the body language, in a different physical space. Clara elaborates the refrain repetitions, progressively increasing the vibration. She emphasizes the narrative and transforms it in a dance, flying to the Infinite.

The singer’s garments, designed by fashion stylist Geraldo Sobral, using the colors of Portela Samba School, blue and white, representing the sky and the sea, as well as the celestial bodies. The embroidered big stars of the dress and head adornment represent the affective link between the characters *Macunaíma* and Cy, transmuted in a star. As indicated by the samba-theme’s words: “Cy, in the shape of a star/ gives an amulet to *Macunaíma*/ He loses the amulet and he starts to wander around.” This fragment is not the only one that is reflected in the singer’s shining garment. The refrain itself – its increased cadence and the words that summarize the character’s feelings - is present in and represented by the singer’s body. It repeats: “I’m leaving, I’m leaving./For good and with no return.”

“I will live in the Infinite/ And become a Constellation”. The quality of the samba-theme and Clara’s performance permitted that Portela Samba School presented one of the most beautiful parades of history. The work done by her as a singer and creation agent, experiencing the prime of her career at the time, was acknowledged by the weekly magazines and newspapers.

5. Conclusion

We have already discussed the aspects regarding words/language, music and visuality in this performance, and would like to complete our thoughts concerning the

interaction of all these aspects making some comments about the interpreter's gestures. It's important to note that, despite being a work composed to be a samba-theme, involving many persons in the parade, something that could limit the movements of any interpreter, in Clara's case the creative action remains intense and is embellished by hand gestures, arms' movements, choreographic designs, and by perfect swirls, which characterize her movements. The swirls are naturally identified with the swings of the rites in African religions (Candomblé and Umbanda) learned by the singer, but they also constitute a part of the special moments in each presented song. Clara smiles while she sings, spreading the joy and the irreverence contained in the history of the Brazilian hero / anti-hero constructed by Mario de Andrade and semiotically brought to the musical work of Norival Reis and David Corrêa.

Moreover, it's relevant to indicate that the composition is done after the release and exhibition of the film "Macunaima", by Joaquim Pedro de Andrade in 1969, which integrates the "Cinema Novo" (*New Cinema*) and counts on Grande Otelo, Paulo José, Dina Sfat, Jardel Filho, Milton Gonçalves, Rodolfo Arena and other actors. The inter-semiotic translation – from Mario de Andrade's rhapsody-novel book to Joaquim Pedro's film – certainly influenced the creation of the samba-theme composed by Norival Reis and David Corrêa. The indigenous mythology, largely explored by the novel writer in his work with an exuberant language, was successfully transported to the cinema screen under the perspective of the "Cinema Novo". It is fair to say that the film also made people understand and become interested in the novel, as, only from 1950 onwards, i.e., two decades after its launching, the critics started to acknowledge Macunaima as one of the main works of Modernism, as well as of Brazilian literature. In fact, it is essential to point out that the rate of audacity and invention capacity of Mario de Andrade in this work led the critics to take much more time to assimilate it.

In 1937, nine years after its publication, the second edition of the book was issued. Therefore, the critics and the film are clearly the foundations of the construction of the samba-theme which was magnifically interpreted by Clara Nunes.

The languages are linked in the singer's performance, each one reinforcing the other, all of them excellently reaffirming Clara's creative potential and its effective dedication to the authentic Brazilian music. The resonances between song-image-movement are duly emphasized. The relevant theme concerning the identity's resignification is inserted in the singer's trajectory, who is always adding value to popular culture, the authentic music, and the celebration of Brazilian style. Clara Nunes' interpretation contains the mimicry's light and a big amount of dedication. Clara, herself, becomes the song that she is interpreting.

It is the strength of her voice that generates the artistic grandiosity of the performance, completed by a high sense of tactility. Nevertheless, it is in the dialogue promoted by the languages that the singer, according to the interpretation given by STRAVINSKY, creates her own work, as she uses the attires, her body in movement and the plot, to take part in the

life of Mario de Andrade's characters. The ironic touch is also present in it.

Clara is famous for her powerful voice of unlimited resources, beautiful timbre, tessitura with high reach, plain balance of acute, medium and grave sounds, perfect tuning, articulation precision, added to her option to praise the root music, the hundreds of rhythms of the whole country, the ethnical mix that compose Brazilian people, the strive regarding diversity, religious tolerance, and the acknowledgement of African and Afro-Brazilian cultures, which she studied during her whole life. She was also famous, evidently, for the resonance between languages, intertwined in an inventive way, subscribing her signature in the history of Brazilian culture. That is the way Clara Nunes used to sing, and she shall continue to use it to chant Brazil and live in the Infinite.

Beatriz Helena Ramos Amaral is a writer, essayist and music expert, author of "Peixe-Papiro", "Os Fios do Anagrama" and "Poema sine praevia lege", among others.

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