Presentation🡪A time da estrela

Start with about the director. Austerity

“historical reflection on the tension between urban and rural life” macabea representing rural and her roommates and people she meets representing urban. Usually the countryside is associated with what is perceived to be an authentic expression of Brazilian culture, the city is seen as a locus of consumer society that is associated with the developed world. I think Macabea’s “boyfriend” represents this money hungry way of life in a big city.

Originally a novel by Clarice Lispector Buddhist w/9 children published in 1977 soon after the author died

1985 novel was made into a film by Suzana Amaral and she used the same name. The actress of Macabea [Marcelia Cartaxo](http://en.wikipedia.org/wiki/Marcelia_Cartaxo) won Silver Bear for Best Actress in the 36th Berlin International Film Festival in 1986. Translated in 1992 then again in 2011 into English

Macabea= “One of Life’s Unfortunates”, inwardly free, doesn’t realize how unhappy she should be

Themes: deals with the problems of the rural Northeast vs urban Southeast, poverty, the dream to live a better life, and an uneducated and unfortunate looking woman’s struggle to survive a sexist society. In an interview w author, she said it’s about a girl so poor all she can eat is hot dogs, but it’s really about crushed innocence, anonymous misery

Author used own childhood in HE region of Brazil as a reference to create Macabea character. She felt looked down on in city, she visited fortune teller, thought how ironic it would be to get hit by a yellow Mercedes after getting good news about her future

The novel was composed from short fragments that Lispector and her secretary, Olga Borelli, pieced together.[[6]](http://en.wikipedia.org/wiki/The_Hour_of_the_Star#cite_note-IMS-6) Lispector was not aware that she was dying at the time she wrote it, though the work is full of premonitions of her upcoming death.”wiki

Suzana Amaral

Brazilian film director and screenwriter. 1976 NYU for film school

Cine novo 1960’s Brazil was producing the political Cinema of the region, therefore became home of the movement

Cinema Novo filmmaker [Alex Viany](http://en.wikipedia.org/w/index.php?title=Alex_Viany&action=edit&redlink=1) describes the movement as having elements of [participatory culture](http://en.wikipedia.org/wiki/Participatory_culture). According to Viany, while Cinema Novo was initially "as fluid and undefined" as its predecessor French New Wave, it required that filmmakers have a passion for cinema, a desire to use it to explain "social and human problems," and a willingness to individualize their work.[[](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-Viany.2C_141-6)

\*\*\*In our films, the propositions, positions, and ideas are extremely varied, at times even contradictory or at least multiple. Above all they are increasingly free and unmasked. There exists a total freedom of expression. ... At first glance this would seem to indicate some internal incoherence within the Cinema Novo movement. But in reality I think it indicates a greater coherence: a more legitimate, truthful, and direct correspondence between the filmmaker--with his perplexities, doubts, and certainties--and the world in which he lives.[[11]](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-11)

Mention how Glauber Rocha introudced “aesthetic of hunger” ideology

Class struggle also informed Cinema Novo, whose strongest theme is the "aesthetic of hunger" developed by premiere Cinema Novo filmmaker Glauber Rocha in the first phase. Rocha wished to expose how different the standard of living was for rich Latin Americans and poor Latin Americans. In his 1965 essay "The Esthetic of Hunger," Rocha stated that "the hunger of Latin America is not simply an alarming symptom: it is the essence of our society. ... [Cinema Novo's] originality is [Latin Americans'] hunger[,] and our greatest misery is that this hunger is felt but not intellectually understood."[[12]](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-Johnson_.26_Stam.2C_70-12) On this note, [Wheeler Winston Dixon](http://en.wikipedia.org/wiki/Wheeler_Winston_Dixon) and [Gwendolyn Audrey Foster](http://en.wikipedia.org/wiki/Gwendolyn_Audrey_Foster) hold that "[t]he [Marxist](http://en.wikipedia.org/wiki/Marxist) implications of [Rocha's] cinema are hard to miss".[[13]](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-13)

The three phases of cine novo🡪important

1st phase things(ish) (1960-1964)

IMPORTANT\*\*Most film historians agree that Glauber Rocha, "one of the most well-known and prolific filmmakers to emerge in the late 1950s in Brazil",[[21]](http://en.wikipedia.org/wiki/Cinema_Novo%22%20%5Cl%20%22cite_note-21) was the most powerful advocate for Cinema Novo in its first phase. Dixon and Foster contend that Rocha helped initiate the movement because he wanted to make films that educated the public about social equality, [art](http://en.wikipedia.org/wiki/Art) and intellectualism, which Brazilian cinema at the time did not do. Rocha summarized these goals by claiming his films used "aesthetics of hunger" to address class and racial unrest. In 1964, Rocha released [*Deus e o Diabo na Terra do Sol*](http://en.wikipedia.org/wiki/Deus_e_o_Diabo_na_Terra_do_Sol) ("Black God, White Devil"), which he wrote and directed to “suggest that only violence will help those who are sorely oppressed".[[5]](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-Dixon_.26_Foster.2C_292-5)

With Rocha at the helm during its first phase, Cinema Novo was praised by critics around the world.

2nd phase (1964-68)

\*\*At this time, filmmakers also started trying to make Cinema Novo more profitable. [Stephanie Dennison](http://en.wikipedia.org/w/index.php?title=Stephanie_Dennison&action=edit&redlink=1) and Lisa Shaw state that second-phase directors "recognized the irony in making so-called 'popular' films, to be viewed only by university students and art-house aficionados. As a result, some *auteurs* began to move away from the so-called 'aesthetics of hunger' toward a filmmaking style and themes designed to attract the interest of the cinema-going public at large."[[24]](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-24) As a result, the first Cinema Novo film to be shot in color and to depict middle-class protagonists was released during this time: [Leon Hirzshman](http://en.wikipedia.org/w/index.php?title=Leon_Hirzshman&action=edit&redlink=1)'s [*Garota de Ipanema*](http://en.wikipedia.org/wiki/Garota_de_Ipanema) ("Girl from Ipanema," 1968).

Third phase (1968-72)

a mixed bag of social and political themes against a backdrop of characters, images and contexts not unlike the richness and floridness of the Brazilian jungle".[[25]](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-Proppe_.26_Tarr-25) Third-phase Cinema Novo has also been called "the cannibal-tropicalist phase"[[26]](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-Johnson_.26_Stam.2C_37-26) or simply the "tropicalist" phase.[[25]](http://en.wikipedia.org/wiki/Cinema_Novo#cite_note-Proppe_.26_Tarr-25)

Tropicalism:

On wiki there are important people and movies for each “phase” explain them. Also things like tropicalism.