

Chronicle and the Murdered House: The Discourse of Freudian Femininity in Lúcio Cardoso

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Abstract

This article aims to read based on the psychoanalytic perspective, centered on Sigmund Freud's Theory of Femininity, from the feature film *A casa assassinada* (1971), directed by filmmaker Paulo César Saraceni, since this is based on the novel by Lúcio Cardoso, *Chronicle of the murdered house* [1]. The analysis seeks to elucidate the character Nina, considering that she occupies a central place in the narrative and presents traits that corroborate the Freudian theory. Subsequently, a brief relationship between cinema and psychoanalysis will be outlined, with regard to the dialogue between both in the area of psychoanalytic studies. However, before making this relationship between cinema and psychoanalysis, in dialogue with the novel *Chronicle of the murdered house*, we will develop a brief analysis of two points that we consider to be decisive for, in fact, the femininity process in the narrative: the multiple the narrators' points of view and, mainly, the high degree of representativeness in the novel. Also, we will discuss how the process of stylistic evolution in the Cardosoian literary composition took place until the author arrived at the production of his masterpiece *Chronicle of the murdered house*.

Keywords: *Chronicle; Murdered House; Freudian Femininity; Lúcio Cardoso*

The chronicle of the murdered house

Building a revolution

The artistic production of Lúcio Cardoso (1912 - 1968) is marked by multiplicity. A polygraph, he cultivated both the novel and the novel as well as poetry, the journalist did literary criticism, short stories and chronicles, the man in the theater dared to launch himself into the cinema, hiding the visual artist who only realized himself after the 1962 hemiplegia. his recognition as a writer is mainly due to his novel production and, in particular, to his masterpiece, *Chronicle of the murdered house* [1].

According to Mario Carelli (1951 - 1994), French historian and sociologist, biographer and scholar of the Cardosoian work, who examines, in *Cordel de Fogo* [2], the various artistic manifestations of the Minas Gerais writer, the written production of Lúcio Cardoso walks in

an evolution that culminates in the publication of the Chronicle. Detecting ourselves in the novelistic production, it is possible to affirm, then, that all the novels previous to the 1959 novel, that is, *Maleita* (1934), *Salgueiro* (1935), *The light in the subsoil* (1936) and *Dias perdidos* (1943), they anticipate characteristics and narrative techniques that reappear, in a unique way, in the novel that consecrated it.

According to Carelli [2] *Maleita*, which, although not perfectly realized, is already a fully Cardosian novel and has very striking features in *Chronicle of the murdered house*. Romanesque transposition of an authentic history, the tragic and regrettable epic of the foundation, in 1893, of the mining city of Pirapora by Joaquim Lúcio Cardoso, father of Lúcio Cardoso, the 1934 novel presents historical foundations and is part of the pioneer march of the territorial conquest of the Brazil. The narrative brings some of the main obsessions of the author, that is, the presence of the devil and the coexistence with sin and death, which, undeniably, are present in the *Chronicle of the murdered house*.

The presence of the demon, revealed in the *Chronicle of the house murdered by Ana's confessions* and by the letters of Father Justino, in addition to marking the debut work and the *Chronicle*, is also present in *The Light in the Underground*, a novel marked by the ghostly, nightmare atmosphere and oppression that, having been pointed out by Mário Carelli [2] as the clearest prefiguration of the *Chronicle*, also brings passions, the duality of beings, madness, hatred, the presence of a house also in decay, hell and garden, as a place of transgressions, characteristics that anticipate many compositional aspects of the *Chronicle of the murdered house*.

In *Salgueiro*, a novel of social realism, however, with a symbolic dimension that goes beyond the limits of observation, Lúcio Cardoso is not content to describe the human condition, so he searches the hearts, and even more, the souls of beings who, crushed by misery, live a real hell, on the hill of Rio de Janeiro, *Salgueiro*. Lúcio's interest in the hidden truths behind the masks he tries to strip is represented in the *Chronicle* through the psychological depth of the presentation of the characters that are constructed in the novel by themselves and by the other narrative points of view, through which we are aware of the facts and so we can build history [2].

Lost Days and *The Traveler*, published posthumously in 1973, are the novels that least corroborate the evolution pointed out by Mário Carelli [2]. The first is the novel that, according to the aforementioned author, plunges into oblivion, perhaps due to its realistic, linear, unambiguous character, that is, different from all other Lúcio novels, which usually conceive the real transfigured by passions, by hatred, for madness, among other frequent themes in Lúcio Cardoso's novels. That is, *Dias Lost*, in addition to not bringing innovations does not contribute, visibly, to the creation of the *Chronicle of the murdered House*, like the other novels cited.

The traveler, after the *Chronicle*, unlike the previous novels, returns to the 1959 novel. Thus, returning to the fictional space of *Vila Velha, Donana de Lara* reappears to live the woman who discovers the imperative need to live, ready to sacrifice everything for fulfill their desires, marking the romance by the "romantic" view of human passions. We cannot fail to relate these passions to the passions that consume and guide the actions of the characters of the *Chronicle* [2].

In this context, we can think of the *Chronicle of the murdered house* through the characteristics of the novels that precede it, so that these novels will appear, in the set of Cardosian novels, as spaces of experimentation, laboratories and embryos for the great revolution that represents the *Chronicle of the murdered house*, as Carelli [2] observes in his study of the life and work of the fictionalist of *Chronicle of the murdered*, a novel that is for Lúcio Cardoso as is the posthumous *Memories of Brás Cubas* (1881) is for Machado de Assis (1839-1908) or *Grande Sertão: veredas* (1956) for Guimarães Rosa (1908-1967).

Of the chronicle¹

Certainly, *Chronicle of the murdered house* [1], is configured as the main literary composition of Lúcio Cardoso, because in several aspects the work assumes features considered innovative, with a strong critical handful of the literature produced by his contemporaries

¹We would like to point out that the reference used to corroborate the ideas of this point in the article was taken from the author Mário Carelli, from his book *Corsel de Fogo*, from 1988.

and the social structure that still valued patriarchal traditionalism, a system that undoubtedly found itself in the ultimate decline, since the nation aspired to an air of change, be it for the economic transformation of the country, which gradually assumed an urbanized face, or for the rise of women, who, still “submissive”, begins to fight for more social rights.

The chronicle presents us with a range of possibilities for reading the compositional process proposed by Lúcio Cardoso, one of them, obviously, revolves around the high degree of representativeness of the work - characters, spaces and objects carry different meanings - which are fundamental to understand the progress and outcome of the narrative. In the title of the novel, it is clear that “CASA is in the sense of family, of the coat of arms. MURDERED, that is to say, affected in its alleged dignity, by sin” (See Waldir Ayala, “Lúcio Cardoso and the murdered house” *Jornal do Brasil*, April 7, 1963). In other words, the objective of the narrative does not imply unveiling a murder that may have taken place at the Meneses’ house - as occurs in police novels - but portraying the decay of an entire family, a symbol of patriarchal traditionalism in the fictional city of Vila Velha. This decline is mainly due to the incestuous sin between Nina and her supposed son André, in a relationship full of great symbology, which directly interferes with subsequent events in the house. The spaces are not far behind either; they all seem to determine the main events of the plot, since considering the occurrences within a set we can perceive a certain similarity between some facts that coincidentally occur in the same places, and end up defining, in a certain way, the link the house with the characters, in this perspective: the house would be the center; the garden, the space of transgression; the pavilion, the space that plays an alternative role to the characters; the farm, the place where the characters are imprisoned; Vila Velha, a place that represents the hegemony and maintenance of the legendary traditionalist patriarchal values of the Meneses; and Rio de Janeiro, the capital, the illusory paradise of romance.

In the Cardosian construction, it is noticed that these spaces presented above perform these functions repeatedly. In the case of the garden, for example, which can be seen as the space for transgression, this is where we will start all the “forbidden” relationships in the plot, this is where Alberto will begin his relationship with Nina and Ana, and André will give the first signs that he is in love with his “mother”.

Also, regarding the representativeness of the work, there is a great similarity to what happens with three characters - Nina, Ana and Timóteo - and the tragic outcome of the Meneses house. Interestingly, they are the three most feminine characters in the plot, who at different moments in the narrative, enter a deep state of physical and moral degradation. Timóteo gives in to alcoholism; Nina slowly degrades due to the wear and tear caused by constant conflicts in the house; and Ana, when she sees that her object of disgust and admiration (Nina) ends up succumbing, she also gives in to the disease, reaching her final death. “Nina’s agony and death signify the end of the House, which will only be definitively murdered with Ana’s death. Both deaths are slow, linked to decomposition and associated with the physical and moral degradation of the Chacara” ([2], p. 212). In other words, there is, in fact, a direct link between the House and the female characters of the novel, the end of the House, to which we refer, concerns the total degradation of the family, especially after Nina’s death. The Meneses totally disintegrate, in short because of the constant sinful acts that surround the surroundings of the farm.

Another important aspect to be mentioned about the compositional construction of Lúcio Cardoso, refers to the “multiple points of view” of the novel. During the narrative there is no full agreement between the various narrators of the Chronicle. That is, a statement made by a narrator about a character may disagree with what is said by another narrator during the novel. It is relevant to note that this characteristic is configured by the multiplicity of narrators, who take turns at all times during the narrative. This “disagreement” is evident when we consider the statements referring to the colonel, in the narratives of Valdo and Nina, as we can observe, respectively: “Then the military, deciding, a glint of audacity in his eyes: “Well, we could be friends, we could even be relatives!” (...) “There is a beautiful girl here, of marriageable age”. (...) “And do you intend me to play my own daughter?” (...) “It is not your daughter that you play, it is her happiness. (...) A girl at this age has no right to want anything, she has to do her father’s will” ([1], p. 89).

In this excerpt we perceive a sadistic and self-interested Colonel, who spares no effort to achieve his goals, evidently this vision is passed on to the reader through Valdo’s narrative, in a conversation with his pharmacist friend, for this reason, it is likely that the dislike and

the his jealousy towards the colonel have influenced the construction of the character of his “adversary”. Since Nina introduces us to an “other” colonel: “Ah, I think I would have succumbed if it weren’t for your generosity. I remember in particular that night when we went to the Casino, and when I won an important sum, a decisive fact, since I was definitely ready to die (...) You encouraged me in my intentions and, breaking the silence years, I wrote to my husband (...)” ([1], p. 188).

In the view of the Chronicle’s heroine, the colonel is now presented with considerable generosity, the only one capable of reaching out to Nina in the most difficult moment of her life, when she was abandoned by her husband, without any kind of affective and financial assistance. In this way, it is evident that “Lúcio explores the richness of polyphony in its extreme possibilities - the same character seen in two different moments by different protagonists does not need to be credible as a whole; these opposing views coexist in the consciences” ([2], p. 189).

Lúcio Cardoso, the cinema and adaptations

According to Mario Carelli [2], the relationship between the Cardosian novel and the cinema is evident, several films have already been made based on his work. Furthermore, Lúcio Cardoso’s passion for cinema is a relationship that can be traced back to his childhood, and in such a strong way that his sister, Maria Helena Cardoso, will not fail to register in his memoir, *Where have my heart been*, of which we have a record in *Fire Steed: Despite being a boy and I, a girl from nineteen to twenty, we got along very well*. As I liked to read, I took the time to guide him, having started with books by Dickens, *Crime and Punishment*, Dostoevsky’s *Remembrance of the House of the Dead*, mixed with the serials novels, which we were still anxious about. He had a passion for cinema, knowing its entire history, following the great films that were launched at the time. Despite being eleven to twelve, he was already talking about Cecil B. de Mille and films like *The Hawk of the Sea*, actresses like Alma Rubens, Ala Nazimova. He insisted that we go to see a certain film that he knew was very good, for having followed the filming through the cinema magazines, being aware of the lives of the interpreters, the director, of the various incidents at the time of the filming (...) if in front of us and during the breaks the anxious face would return to us, the restless and bright eyes, as if to question our impression (...) He was the first to tell me about Greta Garbo who had just appeared in the film *Laranjais em flor*. At her request, we went to the Odeon cinema together, to see her in *The flesh and the devil*. She left there with great enthusiasm (...) All day we spent talking about her world: the cinema, the books we read, the dramas in the neighborhood” ([1], p. 265-266 apud [2], p. 24).

From a passionate spectator, Lúcio will become a producer, screenwriter, director and actor in several cinematographic productions based on his novels. We highlight, however, the partnerships with Paulo Cesar Saraceni in *Porto das Caixas* (1961), *O Enfeitiçado* (1968) and *A Casa Assassinada* (1971), which, as already mentioned, in Lúcio Cardoso’s novels, also allow space for him to participate as an actor. Let us think, therefore, in particular, and above all, of the film that Paulo Cesar Saraceni made from *Chronicle of the murdered house* (1959), “the undoubtedly more” cinematographic “novel” ([1], p. 87).

In the film adaptation, the plot is as follows: after marrying Valdo (Rubens Araújo), Nina (Norma Bengell), an attractive and liberal woman, leaves Rio de Janeiro to live in the provincial small farm of Meneses, in Vila Velha, in the interior of Minas Gerais, a decadent family does not even have income to maintain it. Nina is entangled in the complex family web that involves the hostility of Valdo’s older brother, Demetrio (Nelson Dantas), his repressed wife Ana (Tetê Medina), the delusion of his rejected homosexual brother, Timóteo (Carlos Kroeber). Added to this is Nina’s desire for the house’s gardener, Alberto (Augusto Lourenço). The rumors of her involvement with the gardener end up provoking an unsuccessful suicide attempt by her husband, however, the gardener is the one who commits suicide. Nina leaves for Rio de Janeiro, returning 17 years later. When she returns, she becomes involved in a possible incestuous relationship with her supposed son, André (Augusto Lourenço). Struck by cancer, Nina finally dies, Ana reveals to the local priest that, however, André was the result of her extramarital relationship with the gardener.

The plot of *The Murdered House* is similar to the plot of the novel by Lúcio Cardoso. The difference is concentrated in the erasure of multiple points of view, a narrative technique that allows the reader to reconstruct the story. However, the film adapts the literary work without compromising the central story, just adapting it to a new artistic language.

Freud and the black continent: Femininity on the agenda

In this part of the article, we will address how femininity stands out in Freud and in Freudian psychoanalysis, in what way this articulation took place. For this, we seek historical-conceptual clarifications in Peter Gay, Freud's historian, psychoanalyst and biographer, who dedicated part of his book (*Freud: a life for our time*) to present us this relationship between the feminine and psychoanalysis or between the feminine and Freud. So that, then, we can understand the text that Freud completely dedicated to the theory of femininity, as it comes to contemplate a decisive moment in Freudian psychoanalysis, where Freud dedicates an entire lecture to try to point out the aspects that he considers extremely valuable for the understanding of femininity, even if her previous writings have given evidence, has been emphatic, having made several postulations about femininity.

Psychoanalysis points out Gay [3], has its beginning marked with the enigma that the feminine evokes, that is, what is between the lines of subjectivity, what is not manifest, what is behind a symptom that a subject presents, it is enigmatic and it is this specific point that has always been of interest to psychoanalysis. At a time when women were considered passive, frigid, without desire, Freud realized that they had a knowledge to be heard and that no one cared, then he gave them a voice. Many theorists even claim that it was hysterics who created psychoanalysis and not Freud (here in a joking tone, of course).

Psychoanalysis, throughout its construction, articulates about female sexuality, about femininity and about the feminine, however, Freud, in 1928, in a conversation with his contemporary and friend Ernest Jones², affirms that everything that was known up to that point about the initial female development seemed unsatisfactory and dubious [3].

But it was only, still according to Gay [3], in a letter to another friend - Marie Bonaparte - that Freud was dismayed about his publications, his attendance³, says that research on the female soul for over thirty years, however had only obtained thick, meager results, and immersed in it, he makes the famous question: what does a woman want? (which later became universal psychoanalytic jargon - inspired films, series, books, etc.).

And since we have previously quoted Ernest Jones, let us resume it, considering that he and Karen Horney were two psychoanalysts who criticized some Freudian postulations regarding female sexuality. Karen, mainly, did not tolerate the fact that Freud affirmed that femininity was acquired by the renunciation of masculine traits. Karen and Jones believed that Freud, when defining the clitoris as a residual penis, was biased towards this theme: Critics were right. In 1922, Horney stood up courageously at the international congress of psychoanalysts in Berlin, with Freud as chairman of the table, and suggested a revised version of penis envy. She did not deny its existence, but placed it in a context of normal female development. Penis envy does not generate femininity, said Horney, but on the contrary, it is an expression of it. That is why she rejected the idea that this envy necessarily leads women to "repudiate their feminine nature". Quite the contrary, "we can see that penis envy does not in any way prevent a loving and profound and entirely feminine connection with the father" ([3], p. 522).

Horney pointed out something that is of paramount importance for the understanding of female sexuality and femininity itself, which was a review of the penis envy theory that Freud had theorized, but this was not the only concept that deserves attention when we talk

²Who later became his biographer.

³One, specifically, the famous Dora case. Freud was attending Dora and immersed that case that demanded him so much, writes to Bonaparte and makes the famous question: "What does the woman want?".

about femininity, it is necessary to understand concepts such as Oedipus complex, castration complex, or even to understand the girl's pre-Oedipal connection with her mother; among other aspects.

Cinema and psychoanalysis

Freud, since the beginning of the creation of psychoanalytic theory, has used artistic productions to give shape to his creations, making the theory gain a contour other than only the theory would provide. Thus, with the analysis of dreams, Freud simply transformed the images into words, as does the psychoanalyst who, when analyzing a film, transforms the images into theoretical understanding of the unconscious: "It is not for nothing that cinema is sometimes interested in psychoanalysis (in general, in a caricatured way). It is also not for nothing that psychoanalysis may be interested in cinema. Psychoanalysis is interested in this same acute point of the subject's constitution, pain and enjoyment. Psychoanalysis is born intertwined with art, with the tragedy Oedipus rei, by Sophocles, followed by Hamlet, by Shakespeare" ([4], p. 9).

Derrida, in an interview⁴ Antoine de Bacque, in 2001, affirms that psychoanalysis or even to be more specific, psychoanalytic reading is directly at ease in the cinematographic world. Several phenomena linked to the projection, the spectacle, the perception of this spectacle, have psychoanalytical equivalents. Walter Benjamin slightly became aware of this phenomenon and made approximations in the cinematographic analysis of psychoanalysis. Even the vision and the perception of detail in a film are directly related to the psychoanalytic procedure.

Psychoanalyst Renata Cromberg, when uttering some introductory words in the preface to the book by psychoanalyst Sérgio Telles, entitled *The psychoanalyst goes to the cinema*, states that there are several means or movements of viable approaches between cinema and psychoanalytic theory, in a more focal way, they can be divided into three parts.

In the first part, the film would be the depository of the pretext for psychoanalytic reflection, as a kind of detailed and imagery description of the narrative of clinical cases, thus, the characters and their respective plots are analyzed as the psychoanalyst's clinical cases are configured. In the second moment, the film serves as a pretext for psychoanalytic reflection, however, the plot and the characters, here, are left aside, what is taken into consideration are the broader issues that they bring to the psychoanalytic area in their midst conceptual. And finally, in the third part, cinema serves the psychoanalyst as a way of creating images and thinking through images. It is about thinking about a life in motion, which asks to be heard with the eye and seen with the ear ([5], p. 14).

One point to pay attention to when referring to this relationship between cinema and psychoanalysis, is to remember that we do not try to make this relationship a kind of anchoring between art and theory, in the sense of trying to embrace art in theorization, this would be a mistake. With that, when we mention here about the use of cinematographic works, and not the naked analysis of it, it is because we remember what Freud alerts us in his 1919 text *O Estranho* [6]. The possibility of analyzing art will be a bad surprise and what they intended to execute will be at least confused, considering that - in literature, for example - it is impossible to adapt an artist's writing to theoretical constructs, aiming to find a single truth embedded there. In fact, there is a multiplicity of existences that writing is capable of providing us with. The same goes for cinema.

"It is not a question of applying psychoanalysis to works to point out some truth in them that only this discipline could reveal. On the contrary, it is a matter of seeking knowledge about man in these works and, more specifically, learning from them about the subject and his relationship with the image" ([4], p. 9-10).

⁴This interview was presented on the introduction sheet of Sérgio Telles' book - *the psychoanalyst goes to the cinema*, from 2004.

Bartucci [7] states that considering that cinema is completely linked to desire, to the imaginary, to the symbolic, since it uses identification games and mechanisms that regulate our unconscious and our psyche, it (cinema) establishes, in this way, a unique relationship with psychoanalysis. Just as it is also true that psychoanalysis finds a useful interlocutor in cinema.

The idea, here at this point in the discussion of the article, is to show how cinema and psychoanalysis talk and how this relationship is put into practice. Thus, we saw that the possibilities come together in similarities. Cinema and Psychoanalysis has a point of interlocution, too, from the creation of the field in which cinema delivers to the viewer the power of the image, causing attention to be fixed in an imaginary domain, as pointed out by Sampaio [8], there is a production mix of passivity, fascination, sideration and curiosity.

In addition, we can summarize that, as Rivera [4] states, no analysis, psychoanalytic or not, may be able to stop the image, and therefore, it must be satisfied with monitoring its errances or duplicating its fixity. Even because, a theory based on psychoanalysis is always incomplete and partial or in other terms pulsating, because what is at stake is the ephemeral flavor and unpredictable subject effect.

Femininity in the murdered house: A psychoanalytical reading of femininity in Paulo César Saraceni's film.

In our article, we chose to carry out a more focal analysis of Saraceni's work *The Murdered House*, in the light of psychoanalytic theory. So that we can understand certain aspects of the theory of femininity in our central character - Nina - and make, with that, that a greater understanding is embodied in this study. Thus, we chose to use Freud's central text on this theme, which is the XXXIII conference, entitled *Femininity*.

This lecture is based on two earlier writings by Freud, one that was entitled to some psychic consequences of the anatomical distinction between the sexes, dated in 1925 and the other named *female sexuality*, from the year 1931. Well, while the first addresses the consequences psychic differences of anatomical difference, that is, what are the remnants that the confrontation of the discovery of male and female organs causes in children at the psychic level. The other, due to Freud's vast clinical material, addresses the intensity and long duration of the girl's pre-Oedipal connection to the mother; however, the most interesting here is the fact that Freud conducts an extensive examination of the issue of the asset in girl towards the mother and the femininity itself⁵. Throughout the text, we will use fragments and return to the original text to encourage the discussion proposed here.

It is known that Saraceni's film *the murdered house* is based on the best known novel by the author Lúcio Cardoso, *Chronicle of the murdered house*. Saraceni made an adaptation of Cardoso's work for the cinema, however, he remained quite faithful to the work of Lúcio Cardoso, incarnating in the film even speeches and situations identical to those that occur in the book. Since we know that the film is based on the book, and that both are and that the adaptation is quite faithful to the literary work, we will understand some central aspects that will help us to understand the role of the female in the book and concomitantly in the film.

The presence of female characters in Lúcio Cardoso is constant and of paramount importance, including Nina, a chronicle of the murdered house, is the most studied female character of Lúcio Cardoso, in several areas of knowledge. The figure of the woman embodies and forms the basis of her artistic work, as if she were, at the same time, the enigma and the answer. Enigma this so talked about by Freud and post-Freudian psychoanalysts [9].

Cardoso [9] affirms that the very definition of femininity, allows us to understand that she acts in the arrangements of events, precisely because of her (feminine) indefiniteness is that this occurs and is also linked in multiplicity. This multiplicity is the master key to unders-

⁵Information taken from the note of the English editor (James Strachey) of the complete works of Freud, found in the texts *female sexuality*, 1931 and *femininity*, 1933.

tanding both the feminine and the female characters in the chronicle of the murdered house. If it were imposed on us to define femininity in just one word, it would be multiple.

There is therefore no single way of being a woman, but several and already entering Saraceni's film a little, we see this in the way the characters are put on the scene, Nina and Ana are different, but it is precisely in these differences that they complement each other. Nina and Ana despite differing in subjective terms, they show us how each one found a way to express her condition as a woman.

An important fact about the relationship between Nina and Ana is the fact that Ana had a strong passion for Nina (hidden - inference from the authors) and this is due to the fact that Nina awakens in Ana new possibilities of expressing femininity. Ana, in front of Nina, discovers the most common feminine possibilities, such as the vanity of a hairstyle, even the most controversial ones, such as the reproductive right, establishing a paradoxical relationship of disgust and adoration with her sister-in-law [9].

When analyzing this data from another point of view, we looked for Joel Dor, a possible elucidation of Ana's feeling for Nina. And then, through the theory of hysterical identification, we can have new possibilities of theoretical compression: A hysterical woman can easily identify herself with another woman if the latter is supposed to know the answer to the enigma of desire: how to wish when you are deprived of what you are entitled to? From the moment that a desiring woman presents herself as "not having him" but desiring him in spite of everything next to the one who is supposed to have him, this woman appears immediately, to the hysteric, as the one who will bring him the solution for your question ([10], p. 69).

Here, we see that the question that is posed is that Ana unconsciously identifies herself with Nina because Nina to stop the answer to her enigma of desire, it is as if Nina could answer the famous question What does a woman want?. And as we are in unconscious realms, when Nina asks Ana the question What would you not give to have hair like mine?, we can understand that, in fact, she was asking What would you not give to own all that I have?

The importance of beauty in the character Nina is noticeable, but the interesting thing to learn is that it is not a physical issue, but a psychic one. Why does Nina constantly try to exalt her physical attributes? Because they are custodians of her psychic conflict. Zalberg [11] shows that in the charms of femininity, women find, in a certain way, a solution to deal with their indefinite condition as a woman. This is perhaps why, in extolling the charms of her feminine body, the woman creates a possible femininity.

In Freud [12] we see this as follows: The envy of the penis has partly, in effect, also the physical vanity of women, since they cannot escape the need to value their charms, in the most evident way, as a late compensation for their original sexual inferiority. Shame, considered a feminine characteristic par excellence, however, more than one might suppose, being a matter of convention, has, so we believe, as a purpose the concealment of genital deficiency (p.131).

In the XXXIII - Femininity conference, Freud [12] states that femininity is attributed a greater amount of narcissism, which causes the woman's object choice to be affected, so we can understand why for Nina there is a much greater need for to be loved than to love. It is a necessity inherent to femininity and its expression occurs in the relationships that it establishes with objects [13].

Final Considerations

In Lúcio Cardoso's literary work, we realized that it is possible to establish different connections with other areas of knowledge and art, such as psychoanalysis and cinema. For this reason, we found that this dialogue took place in a satisfactory way, because, even though psychoanalysis was not the main focus of Lúcio Cardoso, it serves as a possibility for reading and articulating his work, especially Chronicle of the murdered house. We conclude, in this way, that the compositional construction of the Chronicle is, without a doubt, the masterpiece of the writer from Minas Gerais. And, we believe that femininity is a central issue in the novel, as exposed throughout the article.

The article was not intended to end discussions about Freudian femininity in Lúcio Cardoso, however, we proposed to open a space for multiple discussions related to this theme, so that in the future, we can dialogue with other forms of thought and other areas of knowledge, like literature and art.

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