



ISSN: 2230-9926

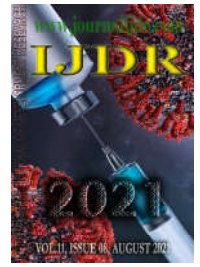
Available online at <http://www.journalijdr.com>

# IJDR

International Journal of Development Research

Vol. 11, Issue, 08, pp. 49207-49213, August, 2021

<https://doi.org/10.37118/ijdr.22521.08.2021>



RESEARCH ARTICLE

OPEN ACCESS

## THE BROTHERS, BY MILTON HATOUM: THE ANCHORAGE SCENES IN MARIA CAMARGO'S SCRIPT

<sup>1</sup>Brunilda T. Reichmann, PhD and <sup>2</sup>Anuschka r. Lemos, PhD

<sup>1</sup>Centro Universitário Campos de Andrade, Uniandrade, Curitiba, Paraná, Brasil

<sup>2</sup>Universidade Tecnológica Federal do Paraná, Curitiba, Paraná, Brasil

### ARTICLE INFO

#### Article History:

Received 20<sup>th</sup> May, 2021  
Received in revised form  
11<sup>th</sup> June, 2021  
Accepted 06<sup>th</sup> July, 2021  
Published online 26<sup>th</sup> August, 2021

#### Key Words:

Adaptação audiovisual. Roteiro. Mídia auxiliar/qualificada. Cenas de ancoragem.

#### \*Corresponding author:

Brunilda t. Reichmann, PhD

### ABSTRACT

After some comments on the beginning of the novel *Dois irmãos* (2000), by Milton Hatoum, and on the homonymous series (2017), by Luiz Fernando Carvalho, this article focuses on the script *Dois irmãos – Roteiro da série* (2017), by Maria Camargo. Even though scripts are rarely published, read, or interpreted, Bráulio Mantovani suggests the opposite when he refers to Camargo's script as: "A colossal and memorable adaptation work that must be read and / or studied", and he is unquestionably right. Our analysis of the script, in this article, explores two topics: first, we consider issues related to the script itself as a published work and relate editorial concerns to the concepts of assisting and qualified media by Lars Elleström; and second, we turn our attention to two sequences from Episode 1 of the script, in which the temporal and affective anchoring, notions theoretically conceived by Roland Barthes, confer a sensitive rhythm to Milton Hatoum's fragmented narrative and prepares the text for the process of transmediation (Elleström).

Copyright © 2021, Brunilda T. Reichmann, and Anuschka R. Lemos. This is an open access article distributed under the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

Citation: Brunilda T. Reichmann, PhD and Anuschka R. Lemos. "Dois irmãos, by Milton Hatoum: the anchorage scenes in Maria Camargo's script", *International Journal of Development Research*, 11, (08), 49207-49213.

## INTRODUCTION

*Of course, all adaptation scholars are well aware of the existence of assisting media such as screenplays and libretti; the point is that they are generally not considered to be sources for adaptation. A typical film adaptation [...] does not represent its source novel – it is not a film about a novel; rather, it represents the story, characters, and so forth that were earlier represented by the novel. I call this kind of media transformation transmediation.*

Lars Elleström

This paper concentrates on the beginning of the novel *The Brothers: A Novel*, by Milton Hatoum (2000) and on Episode 1, as configured in both, the script by Maria Camargo (2017), and the homonymous series by Luiz Fernando Carvalho (2017). Concerning Camargo's script, Bráulio Mantovani writes on the publication's back cover: "A colossal and memorable adaptation work that must be read and studied". The script, which was published in the same year as the series, with comments and photos of the audiovisual production, is a highlight in the transmediatic trajectory of the novel to the audiovisual.

Most scripts are forgotten as soon as the film or the series is finished; others, however, are considered remarkable – they are published, read and/or analyzed. Having this idea in mind, we include issues related to the screenplay publishing market and investigate whether audiovisual and cinematographic scripts can be considered qualified media or even belong to a new literary genre. Then, we highlight aesthetic issues, which have a sensitive appeal in audiovisual language, even in written format. The creation of scenes that reveal important issues in the script narrative, but do not exist in the source text or are recreated from it, is an example of the script author's creative and unique potential. Hence, we believe that scripts, generally seen as assisting media, are apt to move to a qualified media status, considering both their power as cultural products and their aesthetic potential.

Jack Boozer, who argues for a focus on the screenplay in film adaptation, suggests an explanation of why this is not standard procedure: "a work of fiction or drama typically has a single author and a readily consumable existence in published form, just as an adapted film can be recognized as a finished entity on screen. The adapted screenplay, however, has had no comparable existence as a finished artifact for public consumption (with the

exception of published transcripts)". (ELLESTRÖM, 2017a, p. 8)

I use the term qualified media to denote media types (both artistic and non-artistic) that are historically and communicatively situated, indicating that their properties differ depending on parameters such as time, culture, aesthetic preferences, and available technologies. Qualified media include types such as music, motion pictures, radio programs, and news articles. (ELLESTRÖM, 2017b, p. 7)

To reflect about media types – novel, script, and series –, we start considering three very simple premises: a) the materiality of the fictional text and of the script is the same, but the traits and purpose of each artifact are different; b) the materiality, the traits, and the purpose of the script and the audiovisual artifact are different; and c) a published script, for instance *Dois Irmãos*, by Maria Camargo, may be considered an assisting, a qualified, and a premeditated medium ("planned, designed, and carefully worked out"), but not a self-reliant or a source medium. Both texts – the novel and the script – are "similar media"; texts printed on a print-sensitive page or flat surface. In other words, they are visible graphic signs/alphabet characters that allow reading.

Adaptation is thus a sort of transmediation: a medium represents again, but in a different way, some characteristics that have already been represented by another kind of medium. [...] (sometimes adaptation is actually understood also as transfer among similar media, which makes it an intramedial as well as an intermedial phenomenon). [...]

Adaptation involves only media that are independently distributed and appreciated as finished works in their own right, not media that are assisting in the process of media production. This means that qualified media such as scores, scripts, and libretti, designed to be transmediated and having qualities that make them less fit to be appreciated by non-specialists, are not treated as source media for adaptation. (ELLESTRÖM, 2017a, p. 5, 8 – my emphasis)<sup>1</sup>

The script is a verbal text like the novel, but it also describes images and sounds, that is, despite its written format, it announces the audiovisual artifact, being able to stir up imaginary images and sounds while it is being read. A film can be considered an audiovisual materialization of the script.

The [...] film is now understood [...] to be a combination of visual, predominantly iconic signs (images) mediated on a flat surface and sound in the form of both icons (as music), indexes (sounds that are contiguously related to events in the film), and symbols (as speech), all expected to develop in a temporal dimension. (ELLESTRÖM, 2017a, p. 17)<sup>2</sup>

The reception of a novel depends on the horizon of expectations (Robert Jauss) of the reader, and/or the interpretive community (Stanley Fish) when it is published. The script usually does not become public. It is written by one or more "screenwriters" and, despite having the same materiality of the novel, its format is different, and the text contains technical information about the audiovisual production, thus guiding both the director and his crew in the process of transmediation. The script is, therefore, both an adapted fictional and a technical text, with a different purpose, which goes beyond its existence and points to the transmediatic process.

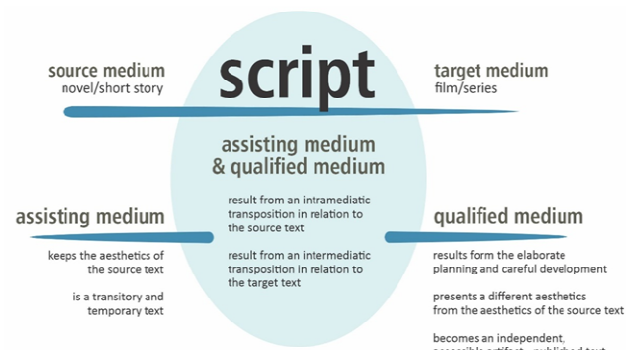


Diagram by the authors.

## THE NOVEL / THE SCRIPT / THE SERIES

**The beginning:** Milton Hatoum's novel begins with an unnumbered chapter, which figures between the Epigraph and Chapter 1.

The opening chapter presents Zana's (the protagonist) depression and decadence in her old days. The epigraph that follows is a poem by Carlos Drummond de Andrade, entitled "Liquidação" [Sale]:

The house was sold with all its memories  
all its furniture all its nightmares  
all the sins committed, or just about to be  
the house was sold with the sound of its doors banging  
with its windy corridors its view of the world  
its imponderables [E-book, Epigraph].

These verses are not included in Maria Camargo's script, but reappear in the initial scenes of the series, when "a writer" starts typing the verses and they are illustrated with images of Zana's abandoned house. The anonymous writer is Nael, Zana and Halim's illegitimate grandson– the son of Domingas, the Indian maid, and one of the twins. When Nael starts typing the epigraph, we see only the typewriter, the keys, the letters being printed on the white paper, and we hear the sound of typing and, in V.O., the words being spoken slowly by someone as they are being typed. Starting from the opening chapter of the novel, Luiz Fernando Carvalho inserts phrases from the novel, as well, as he projects powerful images:

Zana's abandoned and empty house;  
Zana, as an old woman, sitting on her bed, with an expression of despair and expectation;  
young and beautiful Zana looking at herself in the living room's Venetian mirror;  
the long-deceased father's image, reflected on the mirror behind his daughter;  
Halim on the sofa, dropping his hookah and getting up to embrace his beloved wife;  
the couple's happiness and dance;  
the red hammock, now discolored and old, on the porch;  
young Omar in the new hammock with its intense color of the past.

Despite the conflicts, these are scenes of a happier past, than those of Zana's last days. The strong and clear sound of typing begins to fade and gives way to a nostalgic music that accompanies the projection of the scenes. Still in the series, the last words of Drummond's poem are eliminated, and the conflict is shifted to the return of the twin Omar, while in the **novel** the conflict is expressed by Zana's anguished question which involves both sons: "Have my boys made up?" (HATOUM, 2000, p. 10). In short, the beginning of the novel is eliminated or shifted in the script and, in the series includes Drummond's epigraph and some other phrases about Zana taken from the opening, unnumbered chapter:

Before leaving the house, Zana saw her father's image...

<sup>1</sup>ELLESTRÖM, Lars. Adaptation and Intermediality. [https://www.academia.edu/31802295/Adaptation\\_and\\_Intermediality](https://www.academia.edu/31802295/Adaptation_and_Intermediality), p. 8.

<sup>2</sup>ELLESTRÖM, Lars. Adaptation and Intermediality. [https://www.academia.edu/31802295/Adaptation\\_and\\_Intermediality](https://www.academia.edu/31802295/Adaptation_and_Intermediality), p. 17.

... she imagined the gray sofa in the living room where her beloved Halim dropped the hookah to embrace her...

And there on the porch, she remembered Omar's red hammock, his scent, his body that she undressed in the hammock where he ended his nights.

I know that one day my son Omar will return...

Her face that had been so beautiful now was dark and drawn.

I [Zana] know that one day he [Omar] will come back...

I [Nael] heard the same phrase, like a whispered prayer, the day she disappeared into the deserted house. (00:00-01:16:29, including Drummond's verses, our translation)

Yaqub and Rânia, Zana and Halim's other children, are almost forgotten; but, even so, Rânia is the one who remains with her mother until the end.

Since the birth of the identical twins, Zana's exclusive affection goes to the twin who was born smaller and weaker – Omar, the second one. This earlier affection intensifies as time goes on and foreshadows the lifelong distance between the mother and her other children, Yakub and Rânia:

Yaqub and Omar were born two years after Domingas appeared in the house. Halim got a shock when he saw the midwife, with her two fingers, announcing the arrival of twins. They were born at home, Omar a few minutes later. He was the younger the *caçula*. He was often ill in the first few months of life. Also, he was a little darker and had more hair. He grew up in the jealous care of his mother, morbidly concerned about him; she saw imminent death in her son's fragile complexion. (E-book, chapter 3).

In fact, Yaqub, the first born, becomes "Domingas' son", and Omar, "mommy's darling". This difference in the brothers' upbringing is emphasized in the novel, the script, and the series. It is undoubtedly the origin of the subsequent incompatibility and hatred between the brothers, which lead to disastrous consequences – the destruction of the family being the most important one. The passions – Halim's excessive love for Zana, Zana's exacerbated love for Omar, and the deadly hatred between the twins, trigger the development of the narrative.

Maria Camargo, in the script, does not include Drummond's verses or phrases from the opening chapter of the novel, statements that permeate the text with tragic intensity. In Scene 1 of Episode 1, we are faced with a completely lyrical scene dating back to the 1930's, when the twins are 8 or 9 years old. We see them waist down under water. They both reach for their mother's lap. The conflict between the boys, represented by Omar's kicks to get rid of Yaqub, is softened by the density of the water. This lyrical scene will be reiterated in scenes 58, 71 and 77 of Episode 1, anchoring the anachronic narrative with lyrical points. At the end of Scene 1, we hear Halim's voice (O.S.), about the rivalry between the twin sons. "A duel? Better call it rivalry. Something that went wrong between the twins, or among the boys and their father and mother" (CAMARGO, 2017, p. 14).

**The "official" narrator and oral narratives:** In the novel, an anonymous narrator begins the narrative. Later we become aware he is Nael, the "official" narrator of the fictional text. However, there are other narrators in the text: Domingas and Halim.

It was Domingas who told me the story of the scar on Yaqub's cheek. [...] My story, too, depends on her, on Domingas. (E-book, chapter 2)

Zana spent the night putting the blame on Halim, and threatened to go to Lebanon, even with the war on [to bring Yaqub back]. That was what Domingas told me. However, I also saw a lot of what happened, because I watched from the outside. Yes, from outside, and sometimes from a distance. But I was the observer of this [game], and I was present at many of the moves, until the final outcome. (E-book, chapter 2).

Throughout the text, Nael also makes it clear that parts of the diegesis, events that preceded his birth and when he was a little child, were also narrated to him by Halim.

I liked to hear his [Halim's] stories. His voice still resounds in my ears, aflame in my memory. At times he forgot himself and spoke in Arabic. I smiled and gestured my incomprehension: "It's beautiful, but I don't understand what you're saying". He touched his head and mumbled: "It's age, in old age you don't choose our language you speak in. But you can learn a few little words, dear boy". (E-book, chapter 2).

These "oral" narratives are necessary for Nael to know the events prior to his birth and for psychological awareness, and to fill in the gaps in the diegesis of *Two Brothers*. In the novel, the script, and the series, the narrative covers, in an anachronic and fragmented way, the story from the moment that Zana, 15 years old, helps her father in his restaurant Biblos in Manaus (1920) – about two decades before Nael's birth – until Zana's death, in the 1980's. Most of the events narrated by Domingas – who had no voice (except for short observations and answers), are narrated in free indirect speech, while most of the events narrated by Halim are recorded in direct speech. But in the house, after Halim and Zana's marriage, we seldom hear the husband's voice – he was almost completely silenced by Zana, since the moment she imposed conditions for their marriage. The young woman, apparently aloof from the passions of life, is really a woman with a fierce determination, besides an unbalanced passion after the twins are born.

Zana waited with her head half bowed, her face serene, and then spoke, in perfect control, the words coming out in a torrent, with all the confidence of a fortune-teller. She had been like this since she was fifteen. She was possessed by a silent, brooding stubbornness, a slow-burning determination; armed with a power sense of conviction, she let the blow fall suddenly, and decided everything, leaving everyone else dumbfounded. (E-book, chapter 2)

Halim's voice is mostly heard when he was young and in moments of intimacy with Zana, when he recites ghazals to seduce Zana or when he scolds Omar. He observes and reproaches his son, but fails to have enough authority to interfere in the disturbed love relationship between Zana and Omar.

Intimacy with his sons was something Halim never had. One part of his story, the courage he had shown in life, he never told the twins. He revealed one thing one day, then another much later, in bits "patches in a quilt". I heard the patches, but the colorful, sturdy quilt itself gradually wore away into shreds. (E-book, chapter 2).

In the series, the presence of the fictional writer (we don't know who he is at the beginning) establishes a double distance with the reader, breaking "the illusion of reality", as if he said: "See? This is the filming of a story I'm writing. You, the viewer, see my writing, listen to the sounds of my typing and to my voice, but I keep you at a distance from Zana's tragic end and from the central conflict of the narrative – the hatred and hostility between the twins." During the shooting, however, Domingas and Halim's narratives are also necessary for Nael, the writer, to be able to know the facts he has not witnessed. In Scene 1, in which we heard Halim (O.S.), he is on a boat on Rio Negro, observing Zana's care for his son Omar. Then the narrative skips about 30 years and Halim speaks, sitting on a boat, with his back to the viewer and to someone he calls "boy", while possibly looking for his adult son Omar who has run away from home.

HALIM (O.S.)

[1930s] Duel, better call it rivalry. Something that went wrong between the twins or among the boys and their father and mother. (0:2:51-0:2:52) [...]

[1960s] It seems that the devil teases the mother to choose a child, boy ... But I don't want to talk about it. For an old man like me, it is better to remember what was good ... to remember only what makes me live a little longer, you know?

[...]

Besides, there are certain things that we shouldn't tell anyone.

NAEL (V.O.)

He did not talk about Yaqub's scar. He was also silent about me, about my origins, about Domingas. But here revealed little by little. (0:2:52-0:2:59)

In the **series**, we see the faces of the characters. The two boys who jump from the boat into the river and swim to their mother, who, in an elegant light white dress, walks in the water towards the boat, where Halim and Rânia are. The boys climb on the mother's lap, and begin to kick each other – kicks which, under the water, are softened and slowed.

It is the mother's voice that breaks the silence – she calls Domingas, always in a shrill and authoritarian voice, and scolds her son Yaqub.

- Domingas!
- Yaqub, stop it, my son!
- Domingas! (00:02:12 – 00:02:07)

### The Script

Although recognizing the actors, the spectator does not know the name of the characters and who is telling the story in the series. The opposite happens in the script. In Scene 1, we don't see the characters' faces, just the lower part of their bodies moving in the river Rio Negro, until a fish is pulled out of the water by Halim and "we go up with it" to the surface. However, we know, by the names and ages recorded in the script, who these people are. There are other moments in the text that pose similar questions: who are they? who is talking? who is listening? The scriptwriter therefore hides the characters' faces, but reveals their names and ages. In addition to the suggestion that the scene is to be shot underwater, the script, in Scene 1, reverses the American plan, in which the shots capture mainly the upper part of body. In the script, we "see" the lower part of the bodies in motion, images altered by the refraction of light into the water. By suggesting the shooting of the lower parts of bodies, Camargo may indicate that they can represent any family; as well as suggesting the predominance of sensuality and sexuality of the characters who are into the water, over sensibility of the characters who remain in the boat – older Halim and Rânia. The scene suggests that there is both love and animosity among the characters.

While arousing the reader's curiosity by hiding the characters' faces, Camargo respects the anachronistic fragmentation of the narrative. However, she anchors it with two sequences of scenes. The first sequence explores the main conflict of the diegesis and is presented in scenes 1, 58, 71, 77 – the same scene depicted from different perspectives –, of Episode 1. Halim's narrative about the past unknown to Nael, in scenes 2, 38, 49, 72, 81 in the same episode, composes the second anchoring sequence in the script. These anchor scenes fix elements of the diegesis while releasing the anachronism and fragmentations among them.

The idea of fixation / anchoring, proposed by Roland Barthes (1990) when pondering about the fluctuation of image meanings, presupposes the idea that the verbal text works as an anchor to the possible meanings of an image. Although Barthes' concept of anchoring meaning is used mainly for photographic images, the concept can also be used in relation to the moving imaginary images of the script.

Every image is polysemic and presupposes, underlying its signifiers, a "floating chain of meanings", with the reader being able to choose some and ignore others. Polysemy leads to a question about the meaning [...] Thus, in all societies, diversified techniques are developed to fix a fluctuating chain of meanings. (BARTHES, 1990, p. 32)

The idea of anchoring meaning can be apprehended, therefore, in the selected scenes, in at least two different ways. First, by Halim's speech, both in V.O. at the end of the first sequence, as in his direct narration in the second, the words direct the meaning of the images, highlighting the conflicts between the brothers since they were born. As Barthes states, the verbal message guides the interpretation. In a second moment, in a movement contrary to the "elucidation of meanings" that Barthes promotes, we can think of the sequence of scenes as a rhythmic and temporal recovery of the affective cadence of the central characters. When the narrative of past events takes over, we return to the water, to the distorted members of the characters, to the fundamental conflicts. We also return to the boat, to the two characters that do not belong to the voluptuousness of the waters. We could consider the two sequences, then, as a creative proposal of the script to anchor the sensitive world of the characters, in an eternal return to turbulence and, as we initially thought, to the anachronistic fragmentation of the narrative.

The points in the anchoring technique are assisting, aiming at a future exquisite artifact. It is as if the scriptwriter said: "You may feel lost in this anachronistic fragmented story, but I will give you stakes of anchorage so you can stop and hold on". It may sound ironic because the anchoring elements, like the stakes holding houses in Rio Negro, will reveal fragility, decay, and destruction of houses/families in the diegesis, while preserving the timelessness and permanence of the narrative as a work of art or of the river in its eternal flow. Both in the scenario that begins with Scene 1 (1930s) and in the scenario that begins with Scene 2 (1960), the characters are in the waters of the Rio Negro. In the sequence 1, 58, 71 and 77, Zana, Yaqub, and Omar are in the water and Halim and Rânia remain in the boat. "The symbolism of water has a universal undertone of purity and fertility. Symbolically, it is often viewed as the source of life itself as we see evidence in countless creation myths in which life emerges from primordial waters." In scenes 2, 38, 49, 72, 81, the boat is running its course over the same river with Halim and Nael, in a fruitless search for Omar.

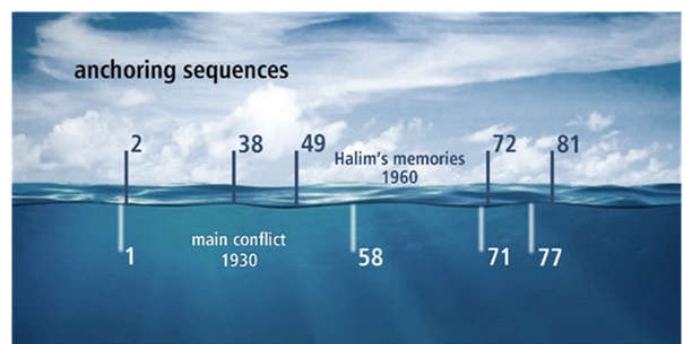


Diagram by the authors.

### EPISODE 1 – FIRST ANCHORAGE SEQUENCE (1930): THE RESTATED CONFLICT SCENE 1: EXT. RIO NEGRO/BEACH, UNDER THE WATER – DAY

Scene 1 takes place underwater, where darkness is penetrated by sunrays. We see the bottom of the boat, the beautiful legs of a young woman, the legs of boys swimming towards the woman and climbing onto her lap, the hand of a small child reaching for the water, the legs of another woman walking towards the boys. According to De Vries (1984) "water is related to the moon and emotions: Venus is born from the water of [...]; the unconscious, in which a monster may be lurking to attack the rational (safe) self [...]; the clearest symbol of the mother" (p. 494) and the mother's womb, we would say. In addition, fire (the sunrays that pierce the water) is also related to sexuality: "a.

presented especially as a flame pointing downwards; erotic life [...] related to the sword (= sunbeam) shares its ambivalent nature: physical destruction and spiritual energy [...]" (p. 187-188). The sunrays are distorted by the water and fades away as if to suggest that the femalewins the "war" between the two elements—water and sunrays –, which is true of Zana and Halim's relationship.

These elements are closely and, in a way, inversely related to the personalities of Zana and Halim. It is Halim who, at first, appears as being exacerbated by sensuality and sexuality; Zana is captivated by him and wakes up to a life of passionate intensity, not without first determining how their daily life would be. In bed and in the hammock, Zana is an easy prey for Halim at first, until she becomes the feminine face of lust. In everyday life, Halim is dominated by Zana's temperament, since the day, in the 1920s, when Zana tells her father: "I'm going to marry Halim" and determines how the couple's life would be, succumbing only to Halim's exacerbated sexuality and becoming his perfect match. The twins, after they reach their mother's lap in Scene 1, begin to kick one another, but their kicks, softened and slowed by the density of the water, do not break the lyrical atmosphere of the scene. Another woman enters the water and takes Yaqub out of the river. Camargo shows no face, but gives the names and ages of the characters: the father Halim (35/40 years old), the mother Zana (25/30 years old), the twins Yaqub and Omar (8/9 years old), the daughter Rânia (4 years old), and Domingas (20/25 years), the Indian maid and nanny. Concerning this scene, Camargo explains: "Although it is not in the book, the scene could be there – and it will reappear in several chapters, shot from other perspectives" (p. 14, footnote).

This scene is also syncopated by the image of a fish, which first bites Halim's bait, and struggles while being pulled out of the water - "we [the readers of the script] go up to the surface with it" (p. 14). Also, according to De Vries: the fish represents "life, an abundance of fertility: a. related to the Fisher King's fertility [...] c. closely associated with sexuality (a phallic form)" (p. 187-188). In mythology, when Osiris was cut into 14 pieces, Isis (his mother-sister-wife) puts his parts together, except for the phallus, which was swallowed by a fish. The presence of the struggling fish being hooked and taken out of the water seems to point to Halim's trajectory – he was "hooked" by Zana, he struggled when she demonstrated her desire to have children, and only walks away from the strenuous conflict, after the children are born, when he dies. This scene ends with Halim's thought (O.S.): "Duel, better to speak of rivalry. Something that didn't work out between the two boys... or among them, father and mother" (p. 14). In Scene 2, the first scene of the second sequence 30 year after, Halim takes a/the fish from the hook and places it in the basket full of fish.

**SCENE 58: EXT. RIO NEGRO/BEACH, UNDER THE WATER – DAY:** Same scene, capturing the legs of the boys in their fight and the legs of Domingas who separates them, underwater. Now it is Nael (V.O.) who says: "Halim did not want any children; in fact, if it were up to him, there would be none. No one in the house, but him and Zana" (p. 39). But the moment he agreed with Zana's conditions to marry him, he opens the insurmountable gap between his wishes and her determination. When Galib, Zana's father, returns to Lebanon, shortly after their marriage, and dies, Zana wants to start a family and becomes obsessed with the idea of having "three" children. She has them against Halim's wishes.

**SCENE 71: EXT. RIO NEGRO/BEACH – DAY:** We now see the same scene out of water. The faces are revealed. Zana goes to her husband, but Omar interrupts her move and demands his mother's attention. Yaqub catches up with his mother too, but Omar doesn't want to share his mother with his brother. They struggle and fall into the water. Zana calls out to Domingas, who takes Yaqub out of the water, while Omar clings to his mother's body again. Nael continues in V.O.: "[Omar] grew up surrounded by his mother's excessive zeal and carefulness" (p. 47).

**SCENE 77: EXT. RIO NEGRO/BEACH – DAY:** The same scene is presented again, this time from Halim's perspective. He is with Rânia in the boat, fishing, when Zana walks into the river towards him, but the twins interrupt Zana's approach. Suddenly she no longer looks at Halim. Nael concludes in V.O.: "When Rânia was born, [Halim] had gotten used to the limited space in the couple's bedroom. But Halim suspected that there would never be peace in the family" (p. 49).

In these four shoots of the same scene, the scriptwriter reiterates the conflicts of Hatoum's novel – the animosity between the brothers, the mother's preference for one of the twins, and Halim's painful conscience that Zana was no longer only his, and that something was wrong among them. Halim becomes the observer of the unbalanced passionate love scenes between Zana and Omar, as the son grows up. The father's dream, narrated in a fragment between the anchoring scenes, a dream in which the couple's bedroom is on fire, resembles the sunrays that pierce the waters in Scene 1. When Halim wakes up and sees Omar in bed, laying between him and his beloved wife, he becomes furious. This is the only other scene from the 1930s in Episode 1 that is not part of the anchoring scenes:

Halim sleeps peacefully in Zana's arms. Beside the bed, a lamp is lit and the musketeer covering the bed begins to burn. Smoke spreads all over the bedroom; the fire quickly swallows the fabric. Halim begins to cough and to fidget uneasily. Halim wakes up scared. There is no fire around him, only the silence of the night, intermingled with the sounds of night birds and the whistle of a boat in the distance. In the middle of the bed, between him and Zana, clinging to his mother and sleeping peacefully is Omar, 8 years old. Halim takes the sleeping boy furiously from the bed and shakes him until he opens his eyes, confused. (p. 48)

Then Halim, outraged, walks out of the house, barefoot and in pajamas, and goes to margin of the river. "The children had meddled in his life and he never accepted this idea" (p. 49). Halim's desperate and unbalanced proposal is to make love to Zana in front of their children. His wrath is a result of the pain and jealousy he feels, and his inability to keep Omar away from Zana or vice versa.

**EPISODE 1 – SECOND ANCHORAGE SEQUENCE (1960): THE RIVER, THE BOAT, THE NARRATOR AND READER/SPECTATOR or THE INDIFERENT AND INEFFECTUAL SEARCH:** This sequence begins on a day in 1960, starting with Halim on a boat in Rio Negro until that evening, when he returns to the port. The sequence includes scenes 2, 38, 49, 72 and 81.

**SCENE 2: EXT. RIO NEGRO/ON THE BOAT – DAY:** At the beginning of Scene 2, Halim takes a/the fish from the hook. He is 65/70 years old. He is still a vigorous man for his age. Besides Halim, there is only the river and the green forest. There are no women or children on the boat. The boat is conducted by someone we don't see, but we know it is Halim's illegitimate grandson, Nael (15 years old):

HALIM

It seems that the devil teases the mother to choose a child, boy. But I don't want to talk about it. For an old man like me, it is better to remember what was good ... just remember what makes me live a little longer, do you understand? (p. 15)

Halim puts the fish in a basket full of fish – time has passed since that fish in Scene 1. Halim continues to fish and to talk...

HALIM (CONT'D)

Besides, there are certain things that we shouldn't tell anyone. [...]

NAEL (V.O.)

He didn't say anything about the scar. He was also silent about me, about my origins, about Domingas. But he told little by little... (p. 15)

About 30 years pass between the first and second sequences. Although time and circumstances have changed deeply, Halim's space and activity seems to indicate a continuity between the sequences. We are in Rio Negro again, Halim is fishing, accompanied by Nael, who, although identified, we do not see. These are moments in which Halim narrates what happened in the family before Nael's birth.

These two sequences, both with Halim sitting in his boat, echo the legend of King Arthur, in which the Fisher King, also known as the Wounded King or Mutilated King, is the last in a line accused of maintaining the Holy Grail. Despite the various versions of the story, the Fisher King is always injured in the thigh or groin and is unable to stand. The wound is interpreted as a genital wound and all he can do is fish in a small boat on the river near his castle. There are implications, in the first versions, that the kingdom and the lands suffer like him, and scholars and critics suggest that his impotence affects the fertility of the land and reduces it to an arid desert. This reference establishes a link with Halim's impossibility to keep Zana all to himself; his inability to control the unruly behavior of his son Omar and to prevent the seemingly incestuous love relationship between mother and son, and to avoid the destruction of the family. He is like a mutilated king and his family suffers the consequences.

About Scene 2, Camargo writes:

As in the book, the narrator of the series is Nael. In addition to telling us what he witnessed, he also talks about what he heard from other characters, especially Halim, when he is older. However, in a different way from what happens in the novel, here Halim and Nael's conversations focus on specific time and space: on the river, inside a boat, while looking for something or someone.

But why are they sailing? What are they looking for? Who is the boy who goes with Halim? When does this happen? Answers to these questions are introduced little by little – in the book the situation is concentrated on what would correspond to episode 6 of the series; in the script it is purposely expanded, extended.

This allowed for a deeper dive into Halim's memory and a deeper intimacy between the two characters, Halim and Nael.

An inspiration – *Heart of Darkness*, a book by Joseph Conrad that inspired Francis Coppola's film *Apocalypse Now*. (p. 15, footnote)

**SCENE 38: EXT. RIO NEGRO/ON THE BOAT – EVENING:** In Scene 38, the script goes back to Scene 2, and Halim, in addition to narrating past events, recites ghazals in Arabic. It is getting dark and he is lost in memories of the day when he approached Zana in her father's restaurant, Biblos. Convinced by his friend Abbas to declare his love for the girl in a peculiar way, he recites ghazals to win the beautiful young Zana over instead of giving her a hat. Her indifference towards people while serving tables are suddenly impacted by Halim's overwhelming passion. She "sees" him for the first time. Halim, now on the boat with Nael, remembers and relives that past moment as if he were in a trance.

NAEL (V.O.) (CONT'D)

I didn't understand the verses when he spoke in Arabic, but they still moved me.

HALIM

Abbas' verses ... They were worth much more than hats, boy.  
(a pause)

What I did do to win that woman over, the anxiety and trance that took over me that morning. (p. 33)

Abbas is also the writer of the verses. Halim accepts the idea, takes a bottle of liquor, and recites each verse of the poem in Arabic with passion in front of Zana and everyone else in the restaurant. They marry after two months. After their marriage, Halim always seduces Zana by reciting ghazals – it is the secret language that ignites an uncontrollable passion between husband and wife.

**SCENE 49: EXT. RIO NEGRO/ON THE BOAT – NIGHT:** Night falls and the boat runs its course. Halim keeps talking to someone we don't see, but we know it is Nael. In fact, as the screenwriter says, Halim talks more to himself.

HALIM

Passion is like that in the provinces! It's like being onstage, listening to the audience booing two actors playing two lovers... and the more they booed, the more I perfumed the marriage sheets. (p. 37)

Scene 49 follows a scene set in 1920, in which Halim smiles when he hears the older women's protests against their marriage, and precedes the scene where Halim spreads white flowers on the bed they will spend their first night. Nothing is random in Camargo's script. Every scene, every repetition, every advance, every setback, in the script narrative is carefully planned. About Scene 49, she writes:

The first version of this scene – Halim and Nael talking in a bar, instead of searching for Omar, just like in the book –, was dismissed for the sake of dramatic intensity and visual impact that the search, in the boat, could cause. (p. 37, footnote)

**SCENE 72: EXT. RIO NEGRO/ON THE BOAT – NIGHT:** In Scene 72, Halim takes the straw cigarette he had rolled up in Scene 49 and lights it.

It is already dark as they head for the harbor. At night, in the symbolic darkness of the couple's life – the thought of Zana's uncontrolled love for Omar invades Halim's mind.

HALIM

Zana had eyes only for him [Omar], for whatever reason she thought that the youngest was going to die ... of asthma, of fever, of anything ... it was an excuse, I knew that nothing would happen to him.

[...]

Poor Yaqub, poor Rânia and me (p. 47)

During the boys' life, Halim is closer to Yaqub, because Zana did not pay any attention to him. When Omar sees Yaqub kissing Livia (the girl both are romantically involved with), he breaks a bottle and cuts his brother's face, Halim decides to send them both to Lebanon, so that they will be forced to learn how to care for each other. Not even Zana knows how she accepted such a suggestion, except that, on the day that they are in the harbor ready to board the ship, she releases only Yaqub's hand and keeps Omar's hand in hers. About this scene, created by Carvalho, Mantovani writes:

With the publication of the script, no one will forget when the ship's whistle sounds urgently in Manaus harbor... and Zana holds her boys' hands... and all we see from the twins are their hands in Zana's. Halim stares inquisitively until she, finally, slowly, but decidedly, makes her choice and let go of one hand... (Flap of the front cover of the script)

It turns out, however, that Zana's choice had already been made on the day the twins were born, when the midwife warned her that the second twin would not survive. A warning that justifies her initial care; however, does not justify her excessive zeal for Omar, as he grows as healthy as Yaqub. Yaqub goes to Lebanon alone and remains there for 5 years.

**SCENE 81: EXT. RIO NEGRO/STAIRWAY PORT – NIGHT**

The boat approaches the small port. Under the lamp, Halim is now motionless, silent, lost in thought.

NAEL (V.O.) (CONT'D)

Yes, from outside, and sometimes from a distance. But I was the observer, and I was present at many moves, until the outcome. Finally, the face of the man who drives the boat is revealed; he, the listener, is Nael, 15 years old. (p. 51)

Nael's trajectory in the novel, in the script, and in the series, goes from an illegitimate fictional son/grandson, never recognized, to a listener, a witness, a narrator, and a fictional author of one of the most passionate texts of contemporary Brazilian Literature.

### Final Remarks

Sequences 1 and 2 mark the anachronic narrative with points of anchorage and permanence between the fragments. We notice, when reading Maria Camargo's text, the affection and dedication she devoted to the fictional text, in addition to the concern with her readers when commenting on the novel's adaptation process and on the changes made by the director and the editor of the series. At the end of Episode 1, Camargo writes:

In the first treatment of the script, two sequences were at the end Episode 1: carnival and the twins' fight. In this final, shorter version, only the fight remained as a presage of what would come and everything else was transferred to Episode 2. During the editing process, however, the scenes ended up being brought back to Episode 1. (p. 51, footnote)

Between the scenes of the first and second sequences in Episode I, we have several scenes from the 1940's, when Yaqub returns from Lebanon after five years; and several scenes set in the 1920's, when Halim falls in love with Zana, they get married and have children.

About the last scenes of the script, Camargo writes:

It is always good to envision an ending for the story before starting to write, even though it may change along the way. In *The Brothers*, in addition to the ending of the plot, true to the original, there was "a point of arrival" [repetition of an anchorage scene]: the images of the meeting of the waters and the final narration appear, from the beginning, as certain destinations. Nael's observations were perhaps the first and rare certainty during the long process of adaptation. There were many reasons for this choice, but the most definitive and simple to understand is irrational: the passage always made me cry. (p. 329, footnote)

By anchoring the narrative fragments of a dramatic and dense diegesis, which covers about six decades, Camargo recreates, in an intramediatic procedure, leading to a transmediatic process, the diegesis, the characters, the space and the time that previously were only part of the fictional universe created by the novelist Milton Hatoum in *Two Brothers*.

The last scene of the last episode of the script takes us back to Scene 1, in 1930, of the first episode. Nael tells us: "At that time I tried, in vain, to write other lines. But the words seem to wait for death and oblivion. [...] Only time transforms our feelings into truer words. [...] That's what old Halim told me one day. END OF THE LAST EPISODE" (p. 328-329).

## REFERENCES

- BARTHES, Roland. *O óbvio e o obtuso*. Rio de Janeiro: Nova Fronteira, 1990.
- CADERNO. Interview with Milton Hatoum, Maria Camargo and Luiz Fernando Carvalho. Available at: <http://app.cadernosglobo.com.br/banca/volume-11/index.html>. Accessed: 12 May 2021.
- CAMARGO, Maria. *Dois irmãos – Roteiro da série*. São Paulo: Editora Cogobó, 2017.
- CAÛ, Marisa Castanho. O roteirista como escritor, o roteiro cinematográfico como literatura. *Revista Rebeca – revista brasileira de estudos de cinema e audiovisual*. 2017. Available at: <https://rebeca.socine.org.br/1/article/view/372>. Accessed: 12 May 2021.
- CHEVALIER, Jean; GHEERBRANT, Alain. *Dicionário de símbolos*. Rio de Janeiro: Livraria José Olympio Editora, 1998.
- DOMINGOS, Ana Cláudia Munari; KLAUCK, Ana Paula; MELLO, Glória Maria Guiné (Orgs). *Midialidade: ensaios sobre comunicação, semiótica e intermedialidade*. Porto Alegre: EdIPUCRS, 2017.
- ELLESTRÖM, Lars. Adaptation and Intermediality. Available at: [https://www.academia.edu/31802295/Adaptation\\_and\\_Intermediality](https://www.academia.edu/31802295/Adaptation_and_Intermediality). Accessed 11 Feb. 2021.
- ELLESTRÖM, Lars. Modalities. Available at: [https://link.springer.com/chapter/10.1057/9780230275201\\_2](https://link.springer.com/chapter/10.1057/9780230275201_2). Accessed 11.Feb. 2021.
- FIGUEIREDO, Vera Lúcia Follain de. Roteiro, literatura e mercado editorial: o escritor multimídia, 2007. Available at: <https://periodicos.uff.br/ciberlegenda/article/view/36698>. Accessed: 12 May. 2021.
- FISHER KING. Available at: [https://en.wikipedia.org/wiki/Fisher\\_King](https://en.wikipedia.org/wiki/Fisher_King). Accessed on 14 Sept. 2020.
- HATOUM, Milton. *Dois irmãos*. São Paulo: Companhia das Letras, 2000.
- KORTE, Barbara e SCHNEIDER, Ralf. The published screenplay – a new literacy genre? 2000. Available at: <https://www.jstor.org/stable/43023768?seq=1>. Accessed 12 May 2021.
- MEIRELES, Fernando e MANTOVANI, Bráulio. *Cidade de Deus*. Rio de Janeiro: Objetiva, 2003.
- MOURA, Carolina Bassi de. *A contribuição das texturas na construção dos personagens em Dois irmãos*. Anais de textos completos do XXI Encontro da SOCINE. São Paulo: SOCINE, 2018.
- VRIES, Ad de. *Dictionary of Symbols and Imagery*. Amsterdam/London: North-Holland Publishing Company, 1984.

\*\*\*\*\*