

**PROBLEMATIC ASPECTS IN TWO PROLETARIAN NOVELS:  
*JEWS WITHOUT MONEY AND SUOR***

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A study of the Brazilian and American novel of the 1930's reveals a common concern of writers from both countries to portray the struggles of the poor and working class during the Depression years. One of the most highly acclaimed American novels about the proletariat was Michael Gold's *Jews without money*, published in 1930. Successful not only in the United States,<sup>1</sup> by 1932, *Jews without money* had been translated into several languages including Spanish and Portuguese and is reputed to have influenced many Latin American writers, among them the Brazilian Jorge Amado.

Whether or not Amado was directly or even indirectly influenced by Gold's novel is not the concern of this essay, although it is interesting to note that a number of studies on Amado address themselves to this question.<sup>2</sup> The present study, however, will focus on what is perhaps a more illuminating issue, that is, the similarities and differences between two widely translated and critically acclaimed proletarian novels, Gold's *Jews without money* and Amado's *Suor* (1934),<sup>3</sup> and what they suggest with regard to the author's view of the proletariat. The purpose of this paper is to show that underlying what appears to be their positive portrayal of the proletariat are certain attitudes and ideas which subtly denigrate the working class which both Amado and Gold, as self-proclaimed writers of the proletariat, purportedly supported and from whose point of view they purportedly wrote.<sup>4</sup> The following discussion will concern itself with an analysis of what I see to be two key issues which reflect a pattern of thinking in the novels which is neither representative nor supportive of the proletariat.

They are the portrait of characters as cultural stereotypes and the subordination of the working class through point of view, language, and narrative structures.

## 1. CHARACTERS AS CULTURAL STEREOTYPES

### Women

In writing about tenement life experiences in New York's Lower East Side, the first person narrator in *Jews without money*, the son of poor Jewish immigrants, directs considerable attention toward the female prostitute. While seemingly attempting to rationalize the prostitute's role as one having been imposed upon many women by an unjust society, the narrator nevertheless characterizes them not as part of the struggling lower class, but as mindless, idle creatures who, instead of being seen as the victims of an evil system, are seen as an evil in themselves. This stereotyped view of women can most readily be perceived in the narrative through an examination of the many physical descriptions whose abstract and distorted nature suggests the prostitute's radically base and even grotesque character. The following passages are representative of the anatomical descriptions used to portray these women and by which they are subtly debased:

They sprawled indolently, their legs taking up half the pavements. People stumbled over a gauntlet of whores' meaty legs. (p.6)<sup>3</sup>

The girls were naked under flowery kimonos. Chunks of breast and belly occasionally flashed. Slippers hung from their feet; they were always ready for "business". (p.7)

A fat, haughty prostitute sat on a chair two tenements away... At least a million dollars' worth of paste diamonds glittered from her fat fingers.

She was eating an apple. She munched it slowly with the dignity of a whole Chamber of Commerce at its annual banquet. Her lap spread before her like a table. (p.8) [Underlining is mine.]

To add to the conceptualization of women prostitutes as distorted, physical abstractions, the narrator implies that they are sub-human through images suggestive of their animal-like or non-

rational character ("Some of them loved their pimps with a dog's devotion" [p.18]) while simultaneously he underscores their base, vulgar position in the working class society ("They thought it a privilege to visit my mother, and to drink tea in a decent home" [p.18]). Moreover, the narrator even goes so far as to state openly that women chose prostitution over factory labor because the former is less demanding. In the following passage the reader can perceive this curious attitude toward women through the characterization of Rosie who, while seen as a symbol of the poor and working class is, at the same time, portrayed as frivolously amoral:

Rosie worked for years in the sweetshops, saving money to bring her parents from Europe. Then she fell sick. Her savings melted. She went to a hospital. She came out, and could not find a job. She was hungry, feeble, and alone. No one cared whether she lived or died.

She was ready for the river. A pimp met her. He took her to a restaurant, and fed her her first solid meal. He made her a practical offer. Rosie accepted. She never regretted her choice; it was easier than being in a sweetshop. She saved money to send to her parents and was never sick with asthma again. (p.21) [Underlining is mine.]

The reader must wonder what the narrator means by "it was easier than being in a sweatshop" and in particular his word choice "easier" which perhaps speaks more to the narrator and his perception of women, work, and sex than to the actual problems of a society in which prostitution exists.

To support the thesis that Gold's prostitutes are cultural stereotypes and as such lend to a distortion of the working class community, let us examine the narrator's attitude toward two exploiters of prostitution, the pimp and the madam, as developed in two juxtaposed scenes in the novel. Both characters utilized prostitution as a source of personal income. Nevertheless, the pimp, Harry, is described in extremely positive terms: a "mellow, conservative, and fatherly" man, "pleasingly fat and shiny", who wore "good clothes, clean linen and smoked good cigars" (p.17). On the other hand, Ida, a madam, and whose role parallels that of the pimp in society, is treated in a totally opposite manner. Rather than being seen as a motherly type, the narrator tells the reader that she is a "hard-boiled... big, fat, aggressive" woman who, "foaming with beer, would brag about the tenement houses she owned and her youthful prowess as a whore" (p.19). The contrast in the depiction of these two characters is quite obvious and

as such supports the central idea that prostitutes are singled out in terms of their limited, if existent, capacity for reasoning; their vulgar, grotesque nature; and their role as sexual objects — all of which reflects upon the working class of which they are an integral part.

In Jorge Amado's *Suor*, a novel about tenement life in the city of Salvador, Bahia, the characterization of women, and in particular the prostitute, is interestingly similar to that found in *Jews without money*. Although many are the allusions to the simple-mindedness and vulgarity of the prostitute and of women in general in the novel, two passages shall be examined in order to identify the ways in which this negative view of women is subtly woven into the fabric of the text.

In the chapter entitled "Diversões", the third person narrator relates the various sources of entertainment available to the poor, one of which is the movie theater, the *Olímpia*. On Tuesday nights, the reader is told, the *Olímpia* puts on a special program to which women are invited without charge. The women hurry to finish their work in order not to miss the evening of free entertainment. That this is perhaps their only chance to get out and enjoy themselves is suggested by the eagerness with which proceed to the theater, their laughter, and their excited talking. But the narrator subtly undermines their enthusiasm by calling the reader's attention to the women's having donned "os trajes mais esquisitos" and that, during the course of the show, "as mulheres riam, esquecidas de que, na última semana, tinham rido da mesma comédia".<sup>6</sup> That the women enjoy getting away from the routine of work is not in question here. Rather, it is the way in which the narrator points to that which is odd or peculiar about them through the reference to their funny clothes, while simultaneously implying their dull-wittedness in that they forgot having laughed at a film seen just the week before, that is in question.

In another chapter, "Nomes sem sobrenome", the narrator underlines the collective nature of the women in the tenement by pointing out that many of them not only share the same first name, Maria, but that many of them have no surname. He says:

Mulheres sem sobrenome, mulheres do 68 na Ladeira do Pelourinho e de outros sobrados iguais, para quem os poetas nunca fizeram

um soneto, elas simbolizam bem a humanidade proletária que se move nas ladeiras e nas ruas escuras. (p.301)

In the very next paragraph the narrator focuses on a particular woman, Maria Cabaçu, who, as a tenement dweller, is purportedly representative of the working class. But a closer study of this character, a woman who is "alta e troncada como poucos homens do sobrado", with "cabelo espichado, nádegas enormes", and with "o nariz achatado de boxeur" (p.302) suggests that what the narrator sees and presents as symbolic of the proletariat is a kind of grotesque, giant, masculine woman who sells herself to men and beats them up if they fail to pay her price. That Amado chose this kind of character as a symbol of the working class necessarily puts into question his perception of that class. One could claim, as the Brazilian critic Walnice Nogueira Galvão points out in her study of Amado, that what the author is doing is undermining the proletariat by exploiting the prostitute and men who seek her out in order to titillate the reader.<sup>7</sup> In Maria Cabaçu's case, and more clearly in the characterization of women in Amado's later works, like *Tereza Batista*, emphasis is given to a perverted side of humanity represented by the violent beatings and the obsessive sexual drives and acrobatics of his female characters. In *Suor*, Maria Cabaçu is shown pulling a knife on a rather small, meek man who refused to pay her what she demanded. The narrator states: "O magricela tomou o punhal e deixou a cara de Maria Cabaçu escorrendo sangue de tanto bofetão" (p.303). Not only is the reader presented with sadistic scenes of sex and violence, but the fact that Maria Cabaçu is so large and the man so small adds a note of slapstick humor to the entire episode, which contributes further to the denigration of both working class characters as the man runs off, having learned who he has dared to beat up, and with Maria leaving town, having been unable to locate the one man who was able to put her in her place and with whom she had hoped to live. One questions the perception of a narrator who presents as representative of the proletariat a character who is not only physically hideous, but who gives and seeks out punishment as a source of gratification

## Italians

As a novel about the working class, *Jews without money* underlines through its narrator the international character of the ghetto. Included in the narrative are commentaries on various ethnic groups, among which are the Italians. A strange view of the Italians surfaces early in the novel as they are seen "swarming" near excavation sites in search of earth with which to grow "red and pink geraniums in tomato cans" (p.26). Not only does the narrator perceive the Italians as "swarming", a term generally used to refer to insects, but even the very nature of their actions is undermined as the narrator discloses that the Jews could have done the same thing, "but hadn't the desire" (p.26), subtly dismissing the earth-searching of the Italians as meaningless and useless.

Because of the fragmentary nature of the sketch form in *Jews without money*, it is difficult at first to perceive the negative treatment of the Italian. To facilitate an understanding of how the Italian is subtly denigrated in the novel, I shall focus on four scenes which hopefully will serve as a composite of the many but conceptually similar views of this ethnic group:

### a) The Italian man who murders his brother over a card game:

The spectacle of this wild swarthy Italian in his undershirt, shrieking, and waving his pistol, appalled us like a hallucination... His bronzed, rocky face was grotesquely twisted with grief. He wrung his hands, beat his chest, and clawed at his cheeks until the blood spurted. I have never heard such dreadful animal howls, the ferocious and dangerous agony of a dying wolf. (p.118-9)

In this passage the Italian is not only associated with acts of extreme violence, but his whole appearance is described in terms of a savage, animal-like being — as if he were a kind of sub-species.

### b) The Italian woman Betsy, who is the wife of the murderer described above:

In the midst of her miseries, she found time to knit a large wool shawl as a surprise for my mother. She brought it in one night and cried and jabbered excitedly in Italian, and kissed my mother's hands. (p.119)

The narrator's use of the word "jabbered" implies that Betsy spoke rapidly, indistinctly, and even unintelligibly. Thus, the reader is brought to see her as a woman who not only talks a lot, but who is unable to make herself be understood because of her inability to speak clearly and coherently.

### c) Monkey Face, the Italian factory worker:

"Monkey Face", he [the boss] called, "Show this new kid what to do".

An overgrown Italian boy approached, in pants and undershirt streaked with sweat. His slit nose, ape muzzle, and tiny malicious eyes had earned him his appropriate nickname. (p.223)

Not only is the Italian boy described in terms that emphasize his huge, animal-like being, but the fact that the narrator considers the nickname "Monkey Face" to be "appropriate" serves to underline his biased view of the Italian as well as his affirmation and perpetuation of the prejudices of others toward this ethnic group.

### d) The merry-go-round operator:

The man was small, dark, and broad as a beer-keg. He was a Jew, but looked like an Italian. He hated kids. The ones who had had rides but still lingered he drove off with his whip. (p.36)

Here the juxtaposition of the "descriptive" Italian ("small, dark, and broad as a beer-keg") with the cruel acts and violent character of the Jewish merry-go-round operator seems too convenient and too consistent with the stereotyped image of the Italian in *Jews without money* to be coincidental.

A close study of the characterization of the Italian in the novel shows that instead of being viewed as part of the working class through his struggles with poverty and social injustices, the narrator has limited his perspective to those images which identify the Italians as "swarming", "swarthy", "jabbering" and violent and animal-like. This pattern of deprecatory imagery merely reinforces the rigorously individualistic point of view of the narrator who, through such images, discreetly positions the Italians on a decidedly inferior level from his own, consequently putting into question the narrator's own sense of class consciousness.

One of the better defined characters in Amado's *Suor* is the black, Henrique, who lives in the tenement at Nº 68 Ladeira do Pelourinho, the setting for most of the action in the novel. It is Henrique to whom the narrator turns in the sketches entitled "Balada" and "Notícia de Negro Escravo". In evaluating *Suor* as a proletarian novel one could say that the black is a model figure, he being perhaps best representative of the poor and working class in Brazil and especially in Bahia where the novel takes place. In terms of understanding the black in the novel, the questions to be asked are: what does the black represent? What is his role and what does the reader come to learn about him through his experiences? A close examination of the two sketches cited and other passages in the novel reveals Henrique to be a classic example of the black stereotype as seen through repeated allusions to his massive, muscular build, his wide smiles and booming laughter.<sup>8</sup> Interesting too is the fact that Henrique is the only character consistently portrayed as smiling and laughing within the framework of the poverty and suffering of the tenement. To understand better this particular attitude toward the black, let us turn to the chapter "Balada", which centers upon Henrique's past. The narrator introduces the chapter with the statement, "Propriamente, Henrique só se recordava de três fatos e começava a se recordar dos sete anos em diante" (p.226), and subsequently describes the three moments which Henrique recalls:

O primeiro dos fatos que se recordava era a vaia que haviam dado em Ângelo, o gordo vizinho do sobrado amarelo... Henrique se lembrava também, com a voz entrecortada de gargalhadas sonoras e gostosas, da primeira vez que viu uma negra mijar... O terceiro fato era Morena. Hoje Morena é um pedaço, uma mulher para macho bom. (p.227-30)

Essentially that which the narrator tells the reader that Henrique remembers falls within the categories of sex and violence, both of which are subtly linked to the physical enormity of the black stereotype. Further investigations of the text shows Henrique to be totally preoccupied with matters of sex as he is seen complaining that the landlady has plugged up a peephole through which he and others would spy on her, or shouting after and pursuing women in the street. When asked by an old woman to name the best things

in life, Henrique responds, "Mulher? Cachaça? Feijoada?" (p.235). The nature of these last two responses in themselves reflects a strange mentality on the part of Henrique, who gives precedence to items like feijoada and cachaça whose value is largely folkloric. Not only does Amado have Henrique saying this, which puts the mentality of the black into question, but more significantly he shows Henrique making absolutely no distinction between women and whiskey/beans. The total effect of this passage is twofold for not only does it denigrate the black in terms of his perception of women as things like beans and whiskey while undermining his intelligence by having him give undue importance to folkloric foodstuffs, but it concurrently relegates women to the level of objects.

Another passage which sustains this negative view of the black occurs at the end of the novel and concerns the strike in which all of the tenement dwellers are directly or indirectly involved. Many are jailed as the result of an unknown informant, the narrator says:

O dos dentes de fora, o Vermelho, Isaac e vários outros que nada tinham a ver com o caso pararam na cadeia. O negro Henrique só escapou porque na hora da betida amava liricamente uma negra nas areias do cais do porto. (p.315)

The sexual prowess of the black becomes a kind of trademark in *Suor*. Not only are blacks portrayed as sexually obsessed, but in a passage that speaks to all men's needs of and approaches to sex, the narrator makes an interesting distinction between men (homens) and blacks (pretos), as if the term *homens* were exclusively the property of whites and mulattoes:

Os homens ficavam quase sempre brutos quando faltava mulher. Pegavam negrinhas a muque e se satisfaziam... Os pretos, porém, continuavam delicados a até líricos. O negro Henrique tinha suas maneiras pessoais de conquistar mulatas. (p.244)<sup>9</sup>

To return to the initial question posed in this section as to the nature of the role of the black in *Suor*, one need only study carefully the chapters "Balada" and "Notícia de Negro Escravo" to discover that his role is that of a hulking, dull-witted, grinning, laughing character whose purposefulness in the novel is none other than to sustain a level of sex and fantasy (through his obsession

with women and his lyrical longings to go to sea) and which, in turn, reflects his basically alienated being within a society concerned with working conditions, strikes, protests, and the daily struggles against poverty and oppression. It is only at the end of the novel that the reader finds Henrique in a demonstration protesting the imprisonment of his fellow tenement dwellers. Why Henrique is there is never made clear for the reader is never given any information to lead him to believe that Henrique is conscious of the plight of the proletariat or that he is even capable of being aware of their condition. Nevertheless, as the protest is seen as a collective effort on the part of the working class, Henrique is there, however contrived his appearance is.

## 2. POINT OF VIEW AND LINGUISTIC/STRUCTURAL CONSIDERATIONS

### Point of View

*Jews without money* is a fictive autobiography based on Gold's childhood experiences in the Lower East Side of New York. The narrator, a first generation American of poor Jewish parents, reminisces about his youth in the ghetto and his subsequent conversion to the workers' movement. While stylistically the first person narration links together the many and varied sketches constituting the novel, this unity is countered by the narrator/character's assuming a position in the novel by which he gradually disassociates himself from the working class. For at the same time he professes to be part of the working class community, the narrator consistently calls attention to his unique intellectual superiority through which his own stereotyped conception of himself, the Jewish son as scholar, takes form. The following are only a few of the many statements in the novel whereby the narrator, pointing to his premature contemplative nature, subtly elevates himself to a level superior to those around him:

I followed the procession into the synagogue on Forsythe Street, in the basement of a tenement. Here I watched, with a child's cruel intelligence, the Rabbi in the midst of his flock... Alas for Reb Samuel. He should have been warned by a child's truthful impressions. I was right about the new Rabbi, and he was wrong. (p.144-5)

I had been a precocious pupil in the public school, winning honors not by study, but by a kind of intuition. I graduated a year sooner than most boys. At the exercises I was valedictory orator. (p.220)

"Yes, poppa", I said, trying to smile with him. But I felt older than he; I could not share his naive optimism; my heart sank as I remembered the past and thought of the future. (p.219)

This attitude of intellectual superiority, underlying not only the narrator's perception of himself as a child growing up in the ghetto, but implied in statements through which he makes quite clear that it is he who is writing the novel, further substantiates what is clearly contradictory in *Jews without money* as a proletarian novel. For although it appears to be about the proletariat and written from a proletarian point of view, it is in fact a novel reflective of a middle class ideology as suggested by the narrator's stereotyped conceptions of certain working class groups and implicit in his elevated sense of self as narrator (author) and character (boy-scholar), by which he subtly disassociates himself from the working class.

### Language

A close study of the language in *Jews without money* reveals little effort by Gold to incorporate popular speech into the narrative. What Gold does to give his novel an air of authenticity in this respect is to interject a few Yiddish words and expressions within the context of standard English. Although the reader is told on more than one occasion that the narrator's parents could barely speak English, there is no evidence of this in the dialogue. In fact, their speech patterns are extremely formal and the sparse use of colloquial forms such as contractions, slang, etc., gives the impression that these are a highly educated people as opposed to the working class which they supposedly represent.

Another interesting aspect of the language in *Jews without money* is the narrator's frequent use of words and concepts foreign to the proletariat (from whose point of view the novel is purportedly written), which suggests the author's desire to underline the narrator's more learned position with regard to the working class. The subsequent passages are exemplary of his use of more obscure, erudite terms over the more common forms:

In our set it was considered humor to slyly peddle ordure at another boy when he was swimming. (p.24)

The shouting of peddlers like an idiot asylum, the East side danger and traffic rumble and pain, all were shut by a magic fence out of this boy's Nirvana. (p.29)

And we pursued it like fiends, pelting it with o'fal. (p.41)

Lovers sought philters of the old Babas, to win a victory over a rival in love. (p.102) [Underlining mine.]

In addition to these erudite terms, the narrator frequently encloses commonplace metaphors in quotation marks. These metaphors generally refer to some aspect of prostitution. A few examples are:

How she drifted into the "business" no one ever learned. She sang between "customers". (p.20)

I have never heard of a millionaire's daughter who became a fifty cent whore or who was "ruined" by dance halls. (p.20)

Some of the prostitutas have left their "business" for a moment, and watch with gentle smiles. (p.33)

That which is curious is not the author's use of standard metaphors, but that he should place them between quotation marks. This use of metaphor can perhaps best be understood in terms of the author's preoccupation with substituting socially acceptable terms for ones which are generally considered base or common. That Gold elected to enclose these terms in quotes suggests his desire to call to the reader's attention his use of such words not only for their metaphorical value but as metaphors — which speaks again to his role as narrator/writer and consequently removed from the working class.

Unlike Gold, Amado successfully recreates popular speech through dialogue. The characters in *Suor* appear more true-to-life representatives of the proletariat, utilizing forms such as *tou* for *estou*, *inda* for *ainda*, etc., and a variety of slang and vulgarisms. While characters approximate the working class through dialogue, the narrative (the domain of the third person narrator), however, is written in an urban Portuguese and frequently reflects the middle class background of the author, who opts for more literate constructions as opposed to commonplace forms. The examples

given below are only a few of the many passages in the novel in which this discrepancy in the language occurs:

A patroa orçou o prejuízo em 55\$000. (p.278)

A locatária do segundo andar — Dulce se recordava perfeitamente — lhe contara a história do preto após lhe dizer que o quarto tinha tradições. (p.279)

Vestia uma calça de casimira puída nos joelhos e com um remendo nas nádegas e camisa de bulgariana, de quadrinhos, com a fralda fora da calça. (p.221)

O patrão ficou amedrontado e, no dia em que os grevistas voltaram ao trabalho, teve um rasgo de generosidade. (p.237) [All underlining is mine.]

### The Sketch Form and the Conversion Ending

In striving to present an accurate and conscious-raising account of working class life, Amado and Gold adopted as the format of their narratives the sketch, a form popularized by writers in the thirties as "the most immediate and accessible method of fixing class".<sup>10</sup> While Gold's first person narrator ties together to a certain extent the many and varied sketches constituting the novel, both *Jews without money* and *Suor*, as works concerned with identifying the poverty and injustices suffered by the proletariat, suffer themselves as a result of a narrative technique which views through disjointed glimpses the working class. Not only are the problems and concerns of these people fragmented, but the authors, in attempting to unify ideologically the diverse sketches with overt political statements, create still another problem. For at the same time such statements clarify the political intentions of the author, they nevertheless clearly subordinate the working class experiences portrayed in the novel. In other words, while Gold and Amado profess to be writing from a proletarian viewpoint, both authors, through their respective narrators, contradict this stance by assuming positions in their novels apart from the working class. The spokesman-like attitude taken by Gold and Amado not only points to their superior or elevated position with regard to the proletariat, but furthermore suggests that the working

class is unable to articulate its own problems adequately, and consequently require a voice (the narrators') to speak for them. Gold, more so than Amado, is particularly enthusiastic in his use of overt political statements as a means of addressing and interpreting the injustices suffered by his voiceless working class characters:

A legend ran that Louis had a violent father. At fourteen Louis saw his father attempt to beat his mother. Louis pushed the man out of a window and almost killed him. For this the boy was sent to a reformatory.

There the State "reformed" him by carefully teaching him to be a criminal, and by robbing him of his eye.

Is there any gangster who is as cruel and heartless as the present legal State? (p.90)

Similarly the conversion ending used in both novels is problematic. Not only is it contrived but, like the politicizing throughout the texts, it functions as the authors' way of stepping in and easily resolving what is clearly not an easy problem to solve: the working class situation. Thus, their implementation of forms such as the sketch, the political asides, and the conversion ending in the novels merely exposes the essentially outsider attitude of both writers who, by exhorting their own political views and beliefs about the working class, subtly deny the working class and its voice.

In conclusion, although *Jews without money* and *Suor* have been internationally recognized as proletarian novels, a close study of the texts brings to the surface certain attitudes and ideas which contradict the professed proletarian stands taken by Gold and Amado in their writings. The importance of these novels, then, lies not in their depiction of the working class experience, but rather in the attitudes underlying the portrait of the working class society drawn and how these, in turn, reflect a basically middle-class and therefore outsider view of the proletariat.<sup>11</sup>

## NOTES

1. *Jews without money* was in its 15th edition by the mid 1930's; in its 25th edition by 1950 and was reissued by Avon Books in 1968. In 1983, the publishing house Editorial Caminho (Lisbon) reissued the Portuguese translation of the novel. For further information on Gold's life and works, consult, Daniel Aaron, *Writers on the left* (New York, Harcourt, Brace and World, Inc., 1961); Walter Rideout,

*The radical novel in the United States: 1900-1954* (New York, Hill and Wang, 1956); *Proletarian writings in the Thirties*, ed. David Madden (Carbondale, Southern Illinois University Press, 1968); and John Pyros, *Mike Gold: dean of American proletarian writers* (New York, Dramatika Press, 1979).

2. See, for example, Fred P. Ellison's chapter on Jorge Amado in his *Brazil's new novel* (Berkeley, University of California Press, 1954); Miélio Távila's *Jorge Amado: vida e obra* (Belo Horizonte, Editora Itatiaia, 1961); Doris J. Turner's "The Poor and 'Social Symbolism' in Three Novels by Jorge Amado" (Diss., St. Louis University, 1967); and Jon S. Vincent's "Jorge Amado: Politics and the Novel" (Diss., University of New Mexico, 1970). It is interesting to note that Amado dedicated his 1954 trilogy entitled *Os subterrâneos da liberdade* to Gold.
3. Translated into English, Russian, Yiddish, and Spanish, *Suor* was a key work in Amado's early years as a writer for not only did it receive praise from the critics for having penetrated the world of social injustices and poverty in urban Brazil, but it contained the seeds for what was to become Amado's most successful novel of this period - *Jubiabá*.
4. Both Amado and Gold insisted upon their having a proletarian point of view. Gold was notoriously famous for "chewing tobacco and keeping himself a little dirty", qualities which Max Eastman interpreted as Gold's way of showing his proletarian leanings. (See *Writers on the left*, p.84-90). Amado repeatedly pointed out that he lived in the tenement district in Bahia and became one with the proletariat. Both writers' reputations were established along these lines; both were recognized as unique in recording the problems of the poor in their respective countries.
5. Michael Gold, *Jews without money* (1930; rpt. New York, Avon Library, 1968). All subsequent quotations, cited parenthetically in the text, are from this edition.
6. Jorge Amado, *O paf do carnaval, cacau, suor* (São Paulo, Livraria Martins Editora, 1944), p.246. All subsequent quotations, cited parenthetically in the text, are from this edition.
7. See her essay "Amado: respeitoso, respeitável" in *Saco de gatos: ensaios críticos* (São Paulo, Livraria Duas Cidades, 1976).
8. In "Symbols in two afro-brazilian literary works: *Jubiabá* and *Sortilégio*" (*Teaching Latin American Studies*, 1977), Doris J. Turner challenges what has been historically considered to be Amado's championing of the black in *Jubiabá* by pointing out and interpreting statements in the novel which focus on the black protagonist as a "powerful, instinctive, good-natured, laughing black 'man'".
9. Another interesting aspect of this quote is that Amado frequently portrays the black as loving lyrically. The emphasis given to this characteristic suggests still another stereotyped image of the black whose actions are viewed within a poetic context as opposed to the more traditional and consequently acceptable view of men as forceful lovers.
10. Anne Elistratova, "Jack Conroy: american worker-writer", *International Literature*, 1(7): 114, 1934.
11. This study was written with the assistance of a grant from the National Endowment for the Humanities.