



Allegro ma non troppo (Portuguese Edition)

Thaís Leão VIEIRA

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O objetivo deste trabalho é abordar o humor enquanto elemento central na obra de Oduvaldo Vianna Filho - Vianinha, por meio da análise das comédias escritas no período anterior ao golpe de 1964 (Bilbao, Via Copacabana -1957, A Mais Valia vai Acabar Seu Edgar –1960, Cia.Amafeu de Brusso - 1961) e no pós-1964 (Dura Lex Sed Lex no Cabelo só Gumex –1967, AllegroDesbundaccio ou se Martins Pena Fosse Vivo - 1973). Nesse sentido, o argumento principal é que o estudo de suas obras cômicas nos ajuda a perceber que sob o peso do fracasso e da perplexidade diante do golpe, Vianinha transforma-se num crítico de si mesmo e as personagens alegóricas do pós-golpe expressam o sentimento do contrário, noutras palavras, a percepção de um particular que é o oposto do que se deveria ser. Seus usos do humorismo no pós-golpe desvelaram comportamentos e situações absurdas, muitas vezes derivadas do trágico, de modo a expressar no estilo narrativo um olhar para si mesmo e para o grupo social em que se via inserido no âmbito da sociedade de consumo.

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