



THE PROFILE OF WOMEN IN THE REGIONAL ACCOUNTS OF CANOE BANK WORK

Olenilson Otávio Eugênio de Oliveira
Sebastião Ferreira Lisboa Neto

SUMMARY

The purpose was to analyze the work of *Banco de Canoa* (Scenes of rivers and rubber plantations of Amazonas) by the Amazonian writer Álvaro Maia, with emphasis on the profile of women in the context of this work. Through the bibliographical research an approach of the feminine position was made, with transcribed fragments of the own work that exemplify the transgressions of the woman, in the universe of the Amazonian interior, mainly in the *seringais*. The research also presents data about Álvaro Maia and also presents the woman in her sexual behavior, compared to the animals. The research can contribute to motivation to reading and cultural aspects present is a source of appreciation of Amazonian Literature, contributing to the appreciation of the Amazonian man.



KEYWORDS: Female profile - Álvaro Maia - Canoe Bank.

RESUMO

O pretendeu realizar uma análise da obra *Banco de Canoa* (Cenas de rios e *seringais* do Amazonas) do escritor amazonense Álvaro Maia, com ênfase ao perfil da mulher no contexto da referida obra. Através da pesquisa bibliográfica foi feita uma abordagem da posição feminina, com fragmentos transcritos da própria obra que exemplificam as transgressões da mulher, no universo do interior amazônico, sobretudo nos *seringais*. A pesquisa ainda apresenta dados sobre Álvaro

Maia e também apresenta a mulher, em seu comportamento sexual, comparada aos animais. A pesquisa pode contribuir para a motivação à leitura e pelos aspectos culturais presentes é fonte de valorização da Literatura Amazonense, contribuindo para a valorização do homem amazônico.

Palavras- chave: Perfil feminino - Álvaro Maia - Banco de Canoa.

1. INTRODUCTION

The objective of this work is to make a study about the female universe using as a motivating source the theoretical research in the work of *Banco de Canoa*

(Scenes of rivers and rubber plantations of Amazonas), by the Amazonian writer Álvaro Botelho Maia. Based on the bibliographic research, the work presented here aims to show the profile of women and forms of transgression, in the Amazonian rubber plantations reported in the comic strips included in the regional work, *Banco de Canoa*. Theoretical research is relevant because, through the reading and analysis of regional works, especially the work of Álvaro Maia, it is possible to know the Amazonian reality in the period of rubber, although it is portrayed in a literary way, besides obtaining knowledge

about the experience of the so-called jungle, contributing to the rescue and valorization of the Amazonian culture. According to the writer Tenório Telles, author of *The Defeat of the Myth*, the work *Banco de Canoa* (Scenes of rivers and rubber plantations of Amazonas) "has undeniable documentary value as a record of the habits, way of life and way of thinking of the inhabitants of the rubber plantations" (Projeto Viagem a Canoa Bank for Amazonian Literature - PCE / FAPEAM, 2009).

In this way, the bibliographic research in the Amazonian universe of Álvaro Maia situates the reality of our ancestors, especially during the so-called rubber cycle, contributing to the process of disalienation, including students, since the writer conscientiously witnessed "the Amazonian economy and immediately the crisis of that model of rubber production" (MAIA, 1997, p.382), experienced all the remarkable events of the first half of the century. XX and also "the frustrated experience that attempted to resume production of the syringe during World War II" (MAIA, 1997, 382).

The choice of the work *Banco de Canoa* (Scenes of rivers and rubber plantations of the Amazon) fell in the fact that it presents truthfulness, it is constituted of narrations and reports collected by someone who lived the Amazonian narratives, conferring historical value to the stories, , comic books and documentaries about the life of the Amazonian interior. According to Alvaro Maia himself, "traveling" in the canoe seats, "the flow of the current, rolling smoothly in the backwaters," (MAIA, 1997, p.3) is to appropriate the regional narratives of comic books representative of Amazonian Literature, counted with a unique vocabulary richness.

The present study fits the research line Education, Culture and Society and the methodology is based on the bibliographical research, in the critical analysis of the texts that make up the work *Banco de Canoa* - Scenes of rivers and rubber plantations of Amazonas.

Through the theoretical basis and the critical-literary analysis of the stories and texts that make up the Amazonian work *Banco de Canoa* - Scenes of rivers and rubber plantations of Amazonas, published in 1963, by the writer Álvaro Botelho Maia, the critical approach was made regarding the socio-cultural aspects researched in the work, and, above all, the approach of the female profile and identification of the behavioral aspects of the woman in the Amazonian rubber plantations.

This work is made up of two parts, the first part of which is a general analysis of the work researched and reference to the author through biographical data. Subsequently, the profile of the woman and her transgressing behavior are dealt with, with transcribed examples of her own work.

The work of Álvaro Maia is of fundamental importance, to be worked in the classes of Amazon Literature, by the teachers, because it is a work that allows the knowledge of the customs of the workers of the jungle, of the conflicts between seringueiros and colonels, portrays anguish relatives and sufferings of the man from the hinterland, thus contributing to the rescue of Amazonian culture.

2. GENERAL ANALYSIS OF THE WORK BANCO DE CANOA

The work *Banco de Canoa* (Amazon Scenes of Rivers and Seringals) by author, writer and politician Álvaro Maia, was published in 1963 and is closely linked to the problems of rubber production, the economic system and, above all, conflicts relations between employers and employees, in the rubber plantations of the Amazon. The characters such as rubber tappers, women from rubber tappers, northeastern Brazilians, corrupt politicians, colonels, foremen, Indians, caboclos, roceiros and fishermen are typical of the Amazonian world and the scenario comprises the interior region of our Amazonas, of the rubber period.

The theme addressed in the narratives refers to the humiliations and injustices suffered by the workers of the jungle by the boss or colonel of ravine, "the rubber worker who exploited the inhabitant of tapiri" (LIMA, 2002, p.11). According to research carried out in the project "Journey in a Canoa Bank for Amazonian Literature, in the general context of Canoa Bank, reports are loaded with extreme violence and tragedy," the seringueiro, the roceiro, the fisherman, the caboclo, the Indian, the laborer of the jungle, after submitting to various humiliations, revolts and gradually feeds the desire for revenge against his oppressor" (PCE / FAPEAM, 4, 2009).

Revenge is marked by extreme acts of violence, culminating always with death. Thus, Alvaro Maia thematizes death, caused by human violence or supernatural powers, as the solution to the problems of injustice and exploitation suffered by the man from the Amazonian interior (PCE / FAPEAM, page 4, 2009).

As for the structural part of the work, it is composed of fifty-four narratives, divided into several parts, and the narrative focus is in the third person. The first part of BANCO DE CANOA is called Explorados e Exploradores. It is made up of eight texts. The second part is called Seringalistas and Seringueiros and presents great documentary value, since it portrays the period referring to the rubber cycle in Amazonas. Among the texts that compose the second part, "The Canoe of the Rubbermaid" portrays the canoe as indispensable to the riverine man, emphasizes the various uses of the canoe for the workers of the jungle. According to Maia, author of the work under study, "inhabitants of the interior of Amazonas, regardless of age, sex and position, spend hours and days, months and years, in the canoe banks" (MAIA, 1997, p.3).

This is the pet mount, extension of the land and the tent by the waters, companion of the seringueiro, inseparable and well treated ... The canoe of the seringueiro is cradle, companion of work and solitude, bed of love and grave, living and dying in his arms (p.91).

Besides the Canoe of the Rubber Tapper, the other texts that compose the second part are: Gold and Blood Rail, Seringalistas and Seringueiros, Rubber Tappers of Balance, The Unknown Companion and Paiol de Castanha, the third part entitled, Vivos e Encantados is formed by four texts: Ze of the Spirits, Mandingueiras do Mato, Diabos and Miraangas and The Peraus dos Encantados, in the fourth part, entitled Stories that Repeat the Deaths for Revenge continue. This is the case of the story "Hate Beyond Death", which features as a character Porfírio Canto: rubber tapper who lost his wife Liduína, who was pregnant due to the malingering of the rubber worker. The master, Colonel Terencio, denied him medicine, and his sons, Jose and Josefa, died in the mingua, in a deserted room.

The seringueiro, in protesting against Colonel Terencio, was brutally beaten and crippled. In order to prevent his master from confessing to Father Luis and thus going to heaven, Porfirio puts him formicidal in his food.

I put poison on the tambaqui. You can arrest me, but Colonel Terence went to hell. Were you sure you were still going to heaven? - There is no time to wait for Father Luis. When he arrives, he is already rotten, buried, and the deceased is not confessed ... (MAIA, 1997, pp. 159-160).

In addition to Hate Beyond Death, the other texts that make up the fourth part are: Promise of Twins, Christmas of Jurema, Lies of Padre Pina, The Indulgences of Father John, - "He said, He paid! You did wrong, you paid double! "And The Last Laugh. In the fifth part, according to a research carried out in the project Viaje en Banco de Canoa by Amazonian Literature - PCE / FAPEAM (2009), it is understood "where is the origin of political corruption in Amazonas; since in order to win the elections, he threw himself into everything; from bribery and persecution to the commission of murders. "

The law proves itself powerless to curb abuses and frauds, advocating the necessity of its renewal. So that it is better applied, so that the people do not disappoint, abstaining from the polls. There is, nevertheless, bitter resistance from enlightened citizens, who react in their party trenches, suffering unreasonable persecutions. Examples proliferate. False is the accusation, in general lines, that the voter sells himself for a bottle of cachaça, prohibited on the day of the elections. It is not to blame for the juggling of cables, bosses, judges, electoral polling stations. (pp. 173-174).

The texts that compose *Politiqueiras Farsas* are: Civic Caravan, Fiat Conversation, The Bones of the Patriot, Illusionists Iludidos, The Law of Illegals, Do not tell me !, Already Won !, Already Died! and Joana Piau. The sixth part of Banco de Canoa, entitled *Aventuras do Mato* focuses on the Amazonian, whose toil of a lifetime is worthless. The texts of this sixth part are: *Dentadas de Coatás*, *Embaixada Sinistra*, "Canta-Alto", Mané Carumbé, *Desgraceiras de Arigó* and *Payment of Promise*, the last part of the work studied is entitled *Wildfire*. The texts of the seventh part, which is the greatest of all, they are: *Exit of the Moon*, *Marking to Fire*, *Promissory Notes of Master Bernardo*, *Machões and Machonas*, *Chico Doispais*, *Manso and Brabos*, *Chico Piranha*, *Nanico Piaba*, *Zé-Gador*, "Buraco Quente" *Pioneer das Curras*, *Tempo Bom* and *Sabidices da Macacada*.

In "Zé-Capador", the character Zé-Capador gained fame capping animals: pigs, bulls, cocks etc., but it was known that Zé-Capador sacrificed even young Mundurucus Indians: "Tied up, thrown to the ground, about thirty boys and mature men were sacrificed" (p.339).

The transcribed fragments of page 215, present in the short story "Joana Piau", exemplify the words of the people: "- I spend three hours breaking the lid in the rain", "I live far away and I do not fear anything with the fish", "Induced with so much dirt, looking like the mouth is a monkey-nail tail", "When the end of the inclement, embrace, drink in the same gourd."

The texts inserted in the work *Bank of Canoe* (Scenes of rivers and Seringais of the Amazon) can be considered stories, others are only reports and others are similar to testimonials, documentaries that focus on the living conditions of the hinterland.

The writer Alvaro Maia (1997) states that "these narratives and comic strips, collected from rubber tappers on the banks of canals and canals, are veridical or products of the popular imagination ..." (p.07).

2. THE PROFILE OF WOMEN IN THE CONTEXT OF BANCO DE CANOA.

The work *Banco de Canoa* (Scenes of rivers and rubber plantations of Amazonas), by Álvaro Maia, is made up of several stories that portray themes inherent to the Amazonian universe. The work in question, as a regionalist work, portrays several aspects of the experience of the inhabitant of the Amazonian interior, including cultural aspects, exemplified by the use of canoes for various purposes, such as: transportation to forró, baptisms, weddings, escapes and abductions, political excursions. The canoe, ubá, igarité or mount, of simple transport, became the bed for the carnal concretion of the lovers.

Marquisador Fabrício, for more than seventy years, is an accountant and creator of adventures, listening to them or transmitting them with great gestures. - I've lived in the canoe for over 60 years. I got fish, woman: I slept, I hunted, I made trips, I drove, I carried the dead, wounded, everything in the canoe (MAIA, 1997, page 05-06).

Other cultural examples are related to customs: "it was just the bath in the cedar of the port" (page 324), food, with emphasis on the use of cassava flour and fish, as well as the presentation of linguistic terms inherent to man From north. Also in the work of Álvaro Maia is the citation of geographical aspects: "in those soaked pieces of paranás, lagos and igapós" (page 324). The short story "Chico Piranha" reports that the men were only having breakfast at dawn and "a little flour". "Where are the fish?" Juca Xexéu "would squirm and scatter fat jatuaranas". (page 324). The character of the tale, Juca Xexéu, was going to bake the fish for dinner, "before the invasion of the carapanãs, which enter through the nose" (324).

In the Canoa Bank, the experience of fishermen and rubber tappers, the so-called jungle workers, is also clearly portrayed: "on the return of the fishery in the Maici creek" (page 324) and "stabbing the rubber trees, (p. 324), and in "Striped cut syringe and curtia febrão al Alto (p.326)", the passages cited, including the work of the rubber tapper. In the present research, the feminine role will be emphasized, since the woman, in the context of Canoe Bank is placed like female transgressor of moral values. In the narratives that compose the work researched, the image of the woman is recurrent as someone who does not value herself. Regardless of age, the young women between the ages of 13 and 16 hovered around the shed, behind oriza, with colorful combs and clothes. In the story "Chico Piranha", the woman is placed like any other, "a little one", in the talk of the rubber tappers: "Liana no longer chose neither black nor white, boy nor old. Trawling net, crazy to catch both males "(page 330). In addition to the fact that the woman herself did not value herself, the men (rubber tappers) also did not value them and spoke ill of them:

The young men sweated in the dances, squeezing the hot bodies of the ladies. The harmonica and the ukulele made the pairs queasy, even the old men who were out, entered the furduncio after midnight. The forró smelled of oriza; forbidden fertilizations came through the air, like the pollen of the taxizers. From time to time comrades were enchanted in the darkness; behind the tent, taking advantage of the least carelessness, little girls disappeared in the bush. "Were going to catch cacaus", in the brejeira expression of the wisdoms (MAIA, 1997, page 326).

In Canoe Bank, the position of the woman is placed like a female; who is only interested in sex, who has no scruples in search of pleasure, as can be exemplified by the following passage: And Nolasco became Zé Barrasco. Dantona, thickly speaking, mocked her husband. "You do not give anything else. I'm crazy about a real man. (p.111-112)

In some short stories, men blame the woman's transgressing behavior. In the "Chico Piranha," this position of the men is quite clear- And to say that there was death by people like that, always with an open leg ... or in - Did you see? Striped in the hole! He lost his life for having tasted this saltless vent, full of a varejeira, which is Liana ... (325).

The woman, as a transgressor of the moral order, even though she is married, betrays her husband, without scruples, and the men with whom the married women were involved still boast of their "feats". In the story "Dentadas de Coatás", the adultery practiced by the woman is known to all: "It was said that he rendered this service to his neighbor, helping him to extinguish the woman's fire. He was waiting for her in the forest as well: she liked to have it on green açai palms, at the sound of the wind in the tall trees "(MAIA, 232).

The woman, in this tale, although she is the wife of Timbaúba, so fearsome colonel, also practices the adultery. The jungle men sneer into the colonel's hide and after the death of the colonel, they still say: "This devil does not leave a single relative or living who prays for his soul. Rot there, you bad bastard. "Your wife will be happy. Zé Lima, meanwhile, will go to bed without fright in your room and be our boss. The parish will release a rocket "(MAIA 1997: 235).

In the course of the tales, especially in "Hot Hole", "den of hell" and whose name of the place was named in honor of the "heat" of the womanada, the betrayals are opened by the challenge, Joana Beba, when being insulted, says:

"I can handle everything. It's nothing, I'm not finished. But I vomit when I hear a horned With so much horn that does not have tail, Shaking it up neither His head of biriba ... "(p.350)

If anyone wanted revenge on a disagreement, he soon gained horns: "You are all babies, you sons of a mare! Fresh! CHIFRUDOS!" (P.351). In the short story "Joana Piau", the cabocla Joana, with a tongue-in-cheek, did not spare even the new arrivals, affirmed that the disappearance occurred because they had gone "to saw the horns" (p. 217). In the same story, Boro Girl, if insulted, revenged on the family, assigning different parents to the boys. The character Chica Boró, friend of Joana Piau, disarms Dona Liduína. According to the Girl, Dona Liduína, even pregnant, with a steady tummy, was out of sorts with the superintendent. The child was born franzina and Chica Boró tried to spread that "the curumim was not of the husband, absent in the chestnuts" (p.218). To expose all the betrayals, the whole rubber tree was afraid of the words of the two megeras and said: - Even if Joana Piau! Even the Girl Boró! Same as the city radio (page 222).

The widows and even the reverend ones did not escape the chatter. In "The indulgences of Father John," the widow Dulce, who was in the puritan and puritanical, after hours in the sacristy was surprised by another blessed woman kissing the reverend's pleated neck, but the widow was not disturbed and still thanked the indulgences. It came to be called Dulce of Indulgences. In "Sad Male", Marina blatantly betrays fellow Mané Brito with the regatão Valim: - Look! It's from his Mané Brito. He's behind the Marina, who ran away with the regatão. What a loose male, "Sad Male," as the people say (319). According to a survey of the project "Journey in a Canoe Bank for Amazonian Literature - PCE / FAPEAM," (p. 16, 2009), the rubber tree of Mané Brito, always behind Marina. The man cleaned the woman with soap, gave perfume, dressed in silk and the "tipa" still adorned the man ...

As it is, it hides its head in the branches, in the rain, and throws the loin from the outside into the arpoadela. The doom of man is money and Marina. [...] With Dona Marina it's the same thing. She arrives smeared, stinking with the spit and scorn of her Valim. Mané Brito stuck his nose and still says: - I like it that way. For me it is seasoning and gives more hunger ... (319).

At Banco de Canoa, even among family members, disrespect happened. In a ranching ranch, a high-ranking employee, who was staying and, in the absence of the farmer, "sneezed his sleepy eyes," the housewife had also "scratched one of his daughters." The jealousy between mother and daughter made the guest leave forever: "The guest had scratched one of his daughters, aged 16, who had surprised her in flagrant adultery. The gales of the general opened a door that was barely closed, and she saw the commotion, making her jealous of mother and daughter "(340).

In the story "Chico Doispaís" there are references to sexual aberrations: use of animals to satisfy the sexual impulses of men:

When he opened his eyes in Itaporanga at the beginning of the century, there were still crimes of sexual assault - murders, kidnappings, rapes, animalities. For the jealousy of an ass, "Snout-Muzzle" bled the companion of the tent and threw the corpse to the stream where the piranhas and the candirus were devoured. Bitches, paws, sows, in more than one place,

constituted the derivative of solitary dwellers, isolated from the world and even years (MAIA, 1997, p.303 - 304).

In the impasse caused by the absence of women in the rubber plantations, some bosses tried to solve the impasse by hiring women in the free zones of Manaus and Belém. "As opposed to mitigating, it created difficult situations. The presence of the women excited the rubber tappers who aspired to drag them by force into the barracks ... "(304).

Women in the context of the work of Banco de Canoas, on the sexual theme, are portrayed as those who take the reins of the situations that involve the relationships between men and women. As for the behavior in society, that is, between the women themselves, Álvaro Maia, in the short story "Canta-Alto", makes the following observation: the old cock "Canta-Alto", when exercising the amorous leap, the other pirocas and laying hens they left with envy, but they did not fight with their favorite. They waited their turn. What a difference with the local woman (page 249).

As for the sexual behavior, the women, even with the evasion of the men, in search of other professions, replaced the males by the females themselves. According to Pedro Zacarias, of the story "Zé-Capador", in the absence of gentlemen, the dances between the own wedges multiplied. Attentive to everything, he said, spitting with disgust: "It will end in friendship. Just peia! This is what is lacking for a male "(p. 343). Pedro Zacarias, aware of the absence of the men, still concluded that in the terrariums without a cock, "any more damaging pullet replaces the cocks, in single hen terreiros ..." (343).

2. 1. NATURALIST ASPECTS IN CANO'S BANK WORK

The women, inserted in the context of the narratives of Álvaro Maia, are compared to animals; always "sniffing" pleasing, even present naturalistic aspects. In the regional universe, Dontona Salim, cited in the story "Zé dos Espíritos", is compared to a jawbone, an animal native to the Amazon jungle:

Dontona Salim, strong as a jellyfish in heat, Peruvian blood, had grown up with goat's milk. She spoke little, always sitting, clutching her legs, which looked like trunks of buritis. [...] Nolasco fished for pindá, whistled namcu, pulled jandaíra and alligator egg to strengthen Salim. But he was naughty. She did all this and gave birth to the comadre. So said the people. Whoever pope comadre, turns barista (MAIA, 1997, 111).

In this conception, in some sections, the women present in the literary universe of Álvaro Maia, are clearly compared to the animals. In the rubber groves, when the boat brings in, the smoker's girls "run to the edge. Same as heifers to the field when they notice new bull. Look there. All four sniffing pleasures ... "(MAIA, 1997, p.325) or in "I would stay or take Liana, although it was dangerous to drive pigs to pigs in many bars "(pp. 325-326). In "Pioneer of the Curras", Nha Tomasia before being run by six men, is compared to a new goat: - How brave it is! She looks like a new goat with no pig-father. Well, it goes for the general (page 355). Another example can be seen by the widow, present in the short story "Buraco Quente", which after many years without relation, was as joyful and compared to a harpooned fish.

The fuzarca increased, especially, when the regatões stayed overnight and the board bachelors appeared. They did not even choose peers. As they accused the practical Sizino, who had been around with a widow for more than 60 years, he replied cynically, "No one made a profit like I did. The widow was sealed about 30 years ago. I was the first after all this time. She howled with satisfaction; looked like piraíba arpoada. (MAIA, 1997, p346).

In the story "Chico DoisPais", the mulata Nedita was given as balance to two brothers. Pedro Rocha, the manager of the rubber ranch, came to the conclusion that the mulatto would "give an account of the two, or rather, with those backs of the tapir" (306). She had her hips compared to barley snake toss.

From the sexual auction, at the beginning of new manufacture, there was Nedita Mulata left, with black pepper mouses, cushion breasts, round snake barley quarters. The twins of "Duas Barracas", the furthest placement from the shed, had not been attended to. They were single brothers, in tents nearby, always ready for any undertaking. They commissioned companions the year before. They were hungry ... (MAIA 1997: 305).

The relationship between her and the twins Chico and Mané Lima was also compared to situations of animal copulation: they looked like "wild pigs." And they fell asleep heavily (page 307) or bravely bolted with the furor of capybaras in capoeira. Strong inhaca of wet artillery was heating the net (page 308). The seventh part of the work Banco de Canoa presents a short story titled "Mansos e brabos". In it, the peddler beat the woman who had fled in the arms of a man. As she was censured of excessive generosity, since she allowed her to return to the shed, she replied with cynicism, "I've already beaten you up." When he flees and picks up, more and more people come. Bole, who does not even collect it (page 314). In "The Emiria sinistra", Lucio makes the following comparison: woman is a funny animal, like a cat. Mia, she cries, her belly grows, she empties her belly, and she wants it again. And the poor cat is to blame ... (246). In the story "Good time", penultimate tale of the Wildfire part, the comparisons and metaphors continue: - You remember the Tambaqui cigar smoker? The Portuguese said that a woman is a beehive: even old, drips honey, has sting and has fun (page 362).

4. CONCLUSION

This work was elaborated, with the main objective of analyzing the profile of women in the work of Banco de Canoa (Scenes of rivers and rubber plantations of Amazonas), by the writer Álvaro Botelho Maia, with reference to the transgressions made by the female sex as betrayals and adultery, seeking sexual pleasure, disrespect to the family, and others. For the research, the literary work of Álvaro Maia, an Amazonian writer, born in a seringal in Humaitá was used and consolidated as anthropological bibliographical research.

In addition to the profile of women in the regional project Banco de Canoa, research can motivate students and researchers to read it, and thus enhance the literary work of Amazonian writers in the perspective of valuing Amazonian literature and culture, as inserted in a regional context, the work can serve as an analysis for the study of the Amazonian man on cultural aspects, revealing customs, especially associated with the rubber period, in the rubber plantations of the Amazon.

The research can bring to the surface, in the school context, a discussion about the importance of reading works representative of Amazonian Literature, since the analysis and understanding of regional works, such as the Bank of Canoe (Scenes of rivers and rubber plantations of Amazonas) can promote the disalienation of young people and adults who do not know the experience of the so-called jungle workers, such as rubber tappers, fishermen, peasants, caboclos, natives, humble people who formed and still form the great Amazonian universe in which we are inserted. In this way, works such as Banco de Canoa (River Scenes and Amazon rubber plantations) where the Amazonian universe, in the rubbery period, is evidenced from the beginning to the end of the book, capture the attention of readers and encourage them to read more and more works regionalist writers representing the Amazon Literature. It is possible that in relation to the school public, the work done by teachers can serve as an attraction in the process of stimulating reading, especially for dealing with subjects so closely related to the man from the interior of the Amazon. The analysis of the work can also be used for linguistic studies, since many facts portrayed, with a linguistic inherent to the Northern dialects

transmit veracity to the literary work of Álvaro Maia, serving as a tool for a global study of the Amazon and for valuing the inhabitant of this immense us hinterland. The present research in the Bank of Canoe (River scenes and rubber plantations of Amazonas) has several literary attractions capable of holding the attention of readers to the end because it presents numerous possibilities for expanding knowledge about the literary universe of Álvaro Maia and for the possibility of to discover a world full of conflicts involving rubber tappers, fishermen, among many other exploiters and their exploiters, especially the bosses, farmers and so-called canyon colonels. In this way, it can be verified that the work researched contributes, in a significant way, to the enrichment of the popular imagination, allowing reflections on the Amazon world, besides motivating the practice of reading texts, comic strips, short stories and regional documentaries, in a pleasurable way.

5. REFERÊNCIAS BIBLIOGRÁFICAS

- BASTOS, Abguar. **Terra de Icamiaba (Romance da Amazônia)** 3. ed. Ver. Manaus: Editora da Universidade do Amazonas, 1997.
- BATISTA, Djalma. **Revista da Academia Amazonense de Letras nº.14**, Manaus/AM, Dezembro de 1969.
- BITTENCOURT, Agnello. **Dicionário amazonense de biografias**. Rio de Janeiro: Conquista, 1973.
- BRITO, Rosa Mendonça de. **O homem amazônico em Álvaro Maia: um olhar etnográfico**. Manaus: Valer/ Governo do estado do Amazonas, 2001.
- LIMA, Lucilene Gomes Lima. <http://lucilenegomeslima.blogspot.com>. (Acesso em 13 de novembro de 2012).
- MAIA, Álvaro. **Banco de Canoa (Cenas de rios e seringais do Amazonas)** 2. ed. Ver. Manaus: Editora da Universidade do Amazonas, 1997.
- MAIA, Álvaro Maia. **Beiradão**. 2.ed. ver. Manaus: Valer/Editora da Universidade do Amazonas, 1999.
- MORIZ, Núbia Litaiff. **Produção Textual do Projeto Viagem num Banco de Canoa pela Literatura Amazonense** – Programa Ciência na Escola/ PCE/FAPEAM, 2009.
- RAMOS, Paula Mirana de Sousa. **Da poesia à política: a trajetória inicial de Álvaro Maia**. Manaus: UFAM, 2010.