

Reflections on landscapes and photographs from Odisseia 116

Cleilson Queiroz Lopes

Universidade Federal do Estado
do Rio de Janeiro
Rio de Janeiro, RJ, Brasil
cleilson-lobes@hotmail.com
orcid.org/0000-0002-6469-211X

Translation to English language by Francisco Carlos Costa Filho (Paco Leal)

Abstract | This article discusses the theoretical and practical issues that photographs and landscapes raise for the dramaturgy Odisseia 116. As a methodology, I am inspired by aspects of theatrical genetics. I take into consideration, the fact that photographs are essential documents for the realization of the project in its potentialities of material file of the process.

KEYWORDS: Photography. Landscape.
Dramaturgy.

Reflexões sobre paisagens e fotografias da Odisseia 116

Resumo | Este artigo discute as questões teóricas e práticas que fotografias e paisagens suscitam para a dramaturgia Odisseia 116. Como metodologia, inspiro-me em aspectos da genética teatral. Levo em consideração o fato de fotografias serem documentos imprescindíveis para a realização do projeto em suas potencialidades de arquivo material do processo.

PALAVRAS-CHAVE:
Fotografia. Paisagem. Dramaturgia.

Reflexiones sobre paisajes y fotografías de la Odisseia 116

Resumen | Este artículo analiza las cuestiones teóricas y prácticas que las fotografías y los paisajes plantean para la dramaturgia Odisseia 116. Como metodología, me baso en aspectos de la genética teatral. Tomo en cuenta que las fotografías son documentos imprescindibles para la realización del proyecto en su potencialidad como archivo material del proceso.

PALABRAS CLAVE: Fotografía. Paisaje.
Dramaturgia.

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Introduction

I was born in 1990 in a city called Iguatu, with a population around one hundred thousand people, in the countryside of Ceará state, in Brazil. I have lived in a housing complex (COHAB) and always attended public schools and social projects. My father's name is Antônio. He is 79 years old, retired as a mechanic. My mother is Francisca, she is a 66 years old housewife. Both studied until the fifth grade of elementary school since they must quit their education in order to work in the family small farm when they were still kids.

With much struggle, I have managed to break the cycle of opportunity lack, through public politics and the university democratization which started in 2003. This way, I was the first person in my family to reach a university environment.

When I was approved for the major degree in Education (Theater), at Universidade Federal do Estado do Rio de Janeiro - UNIRIO, I moved to Rio de Janeiro in 2014. By then, I couldn't know how the distance from my land, friends, family and landscapes I used to know would be a heavy burden for me, as it was in some moments.

This bus trip across BR-116 highway involved not just a mere displacement but set north to someone who was adrift. The change, pointing to Rio de Janeiro city, was not limited to the metropolis because it did not mean that famous postcard city for me anymore, the so called "wonderful city¹". Rio was going to be the city where I would live daily.

I started reflecting about the emigration subject in Rio de Janeiro and in 2016 I decided that my master degrees' project to UNIRIO would be a theoretical and practical research about the returning home desire. At that moment, the Homeric Odyssey work seemed to relate closely to my desire of going back, considering it is one of the pillars of western literature and a narrative about the return.

Then, in 2016 I decided to go by bus on a returning home trip, to my house in the countryside of Ceará and on this path, I would interview people and photograph the experience in order to elaborate a dramaturgy afterwards. During the writing process, the dramaturgy was named *Odisseia 116*.

Odisseia 116 dramaturgy is based on a triad: autobiographical issues on the returning theme; the Homeric Odyssey, used as a source of inspiration; and the photographs, landscapes and emigrant interviews, taken during the trip as triggers to create possible theatrical scenes.

Odisseia 116 dramaturgy was finished during my master's degree process in 2017. Turned into a still unpublished manuscript, it is now being edited to be turned into a book. In 2022, we will start the studies for a mise-en-scene, a creation by Ortaet, a theater company from Iguatu, of which I am a member of. In this article I will focus on this dramaturgic elaboration.

Images, landscapes, people, borders, cartographies are in constant transformation. However, as a theoretical and practical project, aiming to elaborate a dramaturgy in two acts, from a series of interviews and photographs, I confess

¹ Translator 's Note: In Brazil, Rio de Janeiro is commonly referred as "cidade maravilhosa", or "the wonderful city".

the words go back and return hit me in a romantic and docile form.

Nevertheless, at each landscape and interview these words would be reinvented in me, pulling me out of a comfort established script of questions and propelling me to leave my inertia, compelling me to affect and be affected by very different discourses and people. I debate here some photographs that integrate *Odisseia 116* project and how they interfere and build the dramaturgy.

Methodologically, in this article I get closer to theatrical genetics studies because I comprehend it supports me on the approximation of dramaturgy documentary aspects. In the article *For a Theatrical Genetics: assumptions and challenges*, Grésillon, Mervant-Roux and Budor (2013) claim that the genetics debate in theater causes a turn because if the poem or even the novel were sometimes presented in a closed or unfinished form, theater, on the contrary, appeared to be a fertile field, considering that with the emergence of 19th century *mise-en-scène*, theater presents itself more and more as an open field for the study and assimilation of various materials of different forms, types and origins, being able to be modified, amplified or reduced.

In relation to the use of photographs in the writing of *Odisseia 116*, there is a reflective movement about the interest, the desire, what is it that catches the attention in the trip and triggers memories on the dramaturgy writing. According to Maíra Barillo, in her article entitled *Fotografia ficção: sobre a fotografia de performances e performatividades*², there is a political strength on the reflection about photographs that is necessary to be discussed. When reflecting on your own photographs, it is possible to grow an awareness of the power dynamics that influence the photographing process (BARILLO, 2019). To use in this article, among more than five hundred photos taken during the trip, I have chosen three of them, the ones that raised sensations, reflections and problems directly related to the writing of *Odisseia 116*.

Photography and Landscape

First of all, it is necessary to say I am not a professional photographer. My first contact with the camera happened with the writing project of *Odisseia 116*'s dramaturgy. It was during the trip I discovered the meaning of things as a shutter, shutter speed and the camera's handling system. For that reason, I had to quickly solve technical problems in transit, which was different from the dramaturgic process. Although I already had some experience with writing, I decided the dramaturgy would not be done during the trip, but right after it, inspired by photographs, landscapes and interviews.

The difficulties faced with the camera were relatively solved fast, on the contrary of the written dramaturgy, marked by months of crisis. Nevertheless, the relation of photography and the written word in this project is very close. Some photographs worked as a shutter for the writing of entire scenes. The landscapes and their quick changings opened inside me a world of possibilities, with the innocence of someone who travels and discovers a photography camera.³

² T.N.: Fiction photograph: on performances and performativities' photographs.

³ The camera was bought with the paycheck from a previous project and was delivered two days before the bus trip.

At the same time the camera attracted my eyes for some specific landscape in the bus' dynamic, it also projected them out. It was through the photographs that I began seeing myself and the immigrants in the route.

The possibility of seeing an image one more time, not through the window but on a specific photography frame, makes me think about its infinite reproducibility, or even its edition. In this sense, I have on my hands two types of materials: the memory of the landscapes properly, and the camera's framing in that moment, susceptible to several kinds of reproduction and uses, both for the scene and the dramaturgy. The images used here did not have an edition process though.

I comprehend the term "landscape" in this work not as a delimited place or as static nature, but as an elaboration that is also symbolic, sensitive and dynamic, built culturally, as Javier Maderuelo (2005) suggests: the landscape is not what is in there, in front of us, but an invented concept or in better words, a cultural construction. The landscape is not only a mere physical place, but the collection of several ideas, sensations and feelings that we elaborate from the place and its constitutive elements. The word landscape also claims something else: an interpretation, the search of a character and the presence of a sensibility. The idea of landscape is not as much on the object that one beholds as in the eyes of whom beholds. It's not what is in front of you but what is seen.

The landscape on Odisseia 116's dramaturgy is also a path I take to elaborate the scenic discourse from my sensations and livings in travel. Those are landscapes dynamically perceived, not only because of the bus' speed, but due to my presence and my body which are also singular and unique in the route. Therefore, my attempt is to rehearse possible narratives between these two spaces: the exposed photographs and the landscapes, trying to perceive the ways they show.

Both photograph and landscape are devices used in the structure of Odisseia 116, since the trip is cited on it. Its points are often located and the interviewees are in concrete chosen spaces in the trip between Rio de Janeiro and Ceará. Thus, the landscapes interfere with the action's dynamic and on the people's sensations.

The interviewees have revealed in their talks subject matters such as *saudade*⁴, hope, abandonment, delusion, rupture, expectation and anxiety, and these matters are shown in the dramaturgy. Finally, my own body in transit, suffering actions in the way, is also a subject for the text and scene.

The images analysed here were used as dramaturgy triggers. More than five hundred photos were taken during a six-days trip and they produced, by its form or dynamics, issues that are present in the dramaturgy and could integrate or not a future mise-en-scene. None of the photographs commented here will be necessarily present in the mise-en-scene, but they work as drafts, being open to changes and redirections, as the writing is. Their ghost status inside the dramaturgy is irremediable, considering it will be always feeding it back, without necessarily being present in the scene.

⁴ T.N.: Saudade is a feeling of longing, melancholy, or nostalgia that is characteristic of the Portuguese or Brazilian temperament.

Walter Benjamin (2012), in his essay *Short History of Photography*, differentiates the painter's practice from the photographer's, claiming that in a painting, the interest disappears two or three generations after, remaining only the interest on the painter's talent, while photography would not be limited by the photographer's talent, but would claim for something that cannot be silenced, something that was really there and does not get extinct in the arts' field. Photography, in the dramaturgy's construction of *Odisseia 116*, also predicts the testimonial and posterity character, a direct relation with the real of photographed instant, but used in the scene.

Therefore, there is an attempt of appropriating and capturing the instant, which is supported by Susan Sontag (2004), in her book *On Photography*. For her, photographs really are experience captured, and the camera is the ideal arm of consciousness, in its acquisitive mood. To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world.

In the trip for *Odisseia 116*'s writing, photography worked as this attempt to capture the instant, an experience, even though photography is not an experience itself, but an interpretation of it, a trait with specific focus and framing. In other words, photographs are not the travel's experience, but the selection, framing and direction that I take as a photographer, trying to capture something uncapturable, in order to project it afterwards as a text.



Figure 1. Author's photograph. Personal archive, 2017.

Photography #01 inspired the fourth scene of *Odisseia 116*'s dramaturgy, called "Island of Aeolia". Aeolia is the island of Aeolus, the divine keeper of the winds, cited in the *Odyssey*, the epic poem attributed to Homer. It is a floating island and therefore impossible to be mapped since it is in constant motion. Images like this one, in which clouds shadows the vegetation, would make me refer to this island present in the *Odyssey*. Aeolus is the god who sometimes would guide Odysseus and other times would make him get lost with his blow. This is what this picture is: a click of an instant that is quickly lost inside a defined trip route. In this sense, it is a

landscape adrift inside the movement that is travelling across BR-116 highway.

Not only was I in movement inside the bus, but the very image was moving. Due to Aeolus's blows, the clouds were very dynamic and produced different shadows over the regions they covered or revealed. The exact repetition of a photograph would then be impossible, not just because the bus was moving, but also because the landscape moved too, with clouds that never covered or revealed vegetation in the same way. Therefore, the landscapes did not change due to the bus' movement or a change of cities or vegetation, but the very action of time transformed it delicately.

Chance ends up being a great partner of photography, as Walter Benjamin points:

Despite the photographer's expertise and everything that is planned in his/her behavior, the observer feels the irresistible necessity of looking for in the image a little sparkle of chance, of here and now, with which reality scorched the image (BENJAMIN, 2012, p. 94).

For Benjamin (2012), the eye does not capture what the camera perceives in the frozen moment. These landscapes seen only through the camera's lens made me realize their dynamics and how chance operates in a direct relation with photographs.

Other instants, however, were caught by the eye, but lost by the camera. The possibility of seeing the image again was extremely relevant for the process, because it allowed me to concretely analyse the landscapes' issues and use them as triggers in the dramaturgic elaboration. It was like looking at a scar and remembering the lived trauma.⁵

⁵ The debate on trauma and scar on the writing of Odisseia 116's dramaturgy, and how these concepts reverberated in possible scenes, are discussed in an article of my authorship called O Trauma e a cicatriz na escrita da Odisseia 116 (2021), available on : <https://seer.ufrgs.br/cena/article/view/105692>.



Figure 2. Author's photograph. Personal archive, 2017.

Photography #2 was one of the first in black-and-white. The image interests me for some specific reasons. The most important is unveiling the glass of the bus' window through the rain, setting this way my place behind two glass films, the first one being the camera's lens and the second, the window. It is a photograph that not only frames a landscape outside the window, but also places me as a photographer behind the glass.

The window's glass is an important object for the dramaturgy: the touch on the window and the sensation of sometimes transpassing it are very present and manifested on the fourth scene, "Island of Aeolia"

There is a window. A glass between me and the horizon. All images, all landscapes are dynamic and moving. They are becoming images. They transform fast. There is a double movement happening inside me. The first invites me to observe the people inside the bus, the second pulls me out with a descomunal force for a horizon many times humid, cold, foggy, other times arid, dry, beat down, funny, colorful, obscure, nostalgic. And then, without noticing it, my hand touches the bus' window. As if through touching the transparent glass, I could feel the image. You know, feel it getting a form, blurring, deforming, leaving it behind or many times following it until the very last sigh. (LOPES, 2017, p. 4).

The window reveals my location on the route in most of the photographs. I am not only the photographer, but the photographer who takes his pictures close to the window. In her book *Land Matters*, researcher Liz Wells (2011) gives the example of a Lynn Silverman's image entitled *Horizon #9*. This image, also in black-and-white, produces a reflection about the photographer's position in relation to the landscape. It is a desert's photography where on the bottom part of the image you can see the photographer's boots and some footprints. The relation of landscape with the photographer's position reveals other traces beyond the captured landscape.

In the case of photograph #2, it is a click that projects out the gaze, and at the same time, places me behind a second glass film, which is the bus' window, an operation that shows my positioning and also unveils the landscape through the camera's eyes. In this moment the glass reflects the landscape, revealing the rain and showing my position inside the bus and in relation to the highway. In any other moment, depending on the light, the glass might erase this image and just reflect myself as a mirror. This photograph makes me recognize not only the landscape shown by the photograph, but also the photographer's presence.

Phillipe Dubois (1998) considers that photography is the first device in the artistic field to claim the subject's place who produces the artwork in his/her creation process, in this specific case, the place of whom photographs in the space. He sees the "subject in process" in the act of photographing and not photography as a mechanical and impersonal means.

When reflecting about Michael Snow's work, in his series of polaroid photos, focusing on how photographs were made and, on their reception, the author says that that the five polaroid photos give us back the work's history at the same time they make them. They are simultaneously the act and its memory. Thus, by simple observation of the photographs, the viewer can take apart the work's construction (reception being the precise inversion of production: process reversibility).

On photography #2 there is a non-planned space consciousness, in which I act in advance and get a better position to capture the road's depth through the rain on the window. I selected a part of the road's sign on the right side of the photo and the road disappearing in the scrubland, receiving its first rains. This relation is also tuned with a personal taste when I chose black-and-white to make this photograph, because I am deciding here which aspects this image should have and what the landscape was already creating inside me.

In this sense, despite all the characteristics that approximate photography and reality, it is, first of all, a possible interpretation that I have of this landscape. Not only my position is revealed, but my choices as well. I believe as I have lived almost my entire life in Ceará, watching closely the drought, the cold and rainy landscapes catch my attention, especially when in Ceará. The travellers would get as happy as me with the rain's arrival, and the benefits it would bring.



Figure 3. Author's photograph. Personal archive, 2017.

Photography #3 shows one of the feeders of São Francisco's River expansion work, which has great importance for the writing project of *Odisseia 116's* dramaturgy. The idea of an arriving river works as a theme for the dramaturgy, and besides that, it crosses the characters' bodies, establishing some imbalances and inconclusions, as it can be noticed on the fifth scene ("saudade"/river's transfer):

Home, luggage, a three-days exhaustion.. One of my sisters, the one I wasn't talking to because of a family conflict, was the only person in the house. The gate was open. The gate, the empty house and its big round eye trying to disguise some rancour. I came in, put my luggage there and when I looked at the gate, the keys were there with an open locker. The river doesn't run in that city anymore. I took my shoes off and let my feet breathe. I remember setting the camera to say something. I set the tripod, set the camera, a chair at this orange background wall and positioned myself in front of the camera. I was adrift inside my own house. I left Rio de Janeiro without saying goodbye to anyone, I took a three-days bus trip and I couldn't be back. I couldn't speak. In front of the camera, the river flooded my words. (LOPES, 2017, p.7)

This excerpt of the dramaturgy was created from photograph #3, taking the river's absence as a possible metaphor for dramaturgic elaboration. In this sense, the photograph motivates the dramaturgic writing among my biographical issues, the arid environment and a river that almost never arrives, drowning everything ahead. In this excerpt, the theme is shown in a metaphorical form.

When I moved to Rio de Janeiro in 2014, the transfer of São Francisco's River was in fast development, with machines and huge bulldozers transforming the landscape. In 2017, when I took the project's trip, the work had been completely stopped. This photograph was taken in Salgueiro, in the countryside of Ceará state,

a town near Iguatu.

The work - and its interruption - constitutes a very complex situation, with direct and indirect social implications. Issues go from respiratory problems caused by the construction sites to the population around it, to the exodus itself, since there is no water for familiar agriculture, nor work or subsistence means for these families either.

According to Pedro Henrique Barreto (2009), the history of droughts in the Brazilian northeast region is a tough test for those who read or listen to reports dating from the 16th century. The harsh consequences due to the lack of water stresses a situation that becomes scary in several moments: uncontrolled migration, epidemics, hunger, thirst, misery.

Along the 20th century, a number of steps were thought in order to solve the drought problems in the region, but unfortunately, as Barreto notes, none of them had a powerful effect, appearing to be only palliative medicines and not solutions.

However, when thinking about the transfer of São Francisco river and its political context in relation to exodus, we must consider the actions undertaken on the last fifteen years, as the assistance policies created by Partido dos Trabalhadores⁶ government platform, and presidents Luiz Inácio Lula da Silva and Dilma Rousseff. These projects clearly helped to decrease the migration numbers of people born in the northeast to the southeast region of Brazil, yet issues related to the drought still persisted.

According to Lucas and Rigotti (2016), the participation increase on social programs of transfer income in family budgets might also have acted in the sense of producing impacts in intra and inter-regional migrations and must be empirically described. Several authors such as Lima and Braga (2013), Gama (2012), Oliveira et al. (2015) and Ojima et al. (2014) concluded that the concession of income transfer programs such as *Bolsa Família* Program act to reduce the migratory propensity of individuals and families. It is noticed that, in a general way, the tendency to inter-regional emigration of people from the northeast have been declining. In relation to the total resident population of the northeast, the proportion of emigrants was 2,95% in 1991, dropping to 2,67% in 2000 and finally to 2,08% in 2010.

The recent decrease on migratory flux is due to social policies such as bolsa família program, the university popularization, the creation of high-school/technical federal schools and one of the most important, the project "garantia-safra", which secure the small producers in cases of total or partial loss of their crops because of the draught. Such policies have also encouraged in the last years a return movement of people born in the northeast to their homeland, considering that with more money, more universities, more federal schools and a higher trade development, the region has been considered to be more attractive.

According to Soares (2011), the metropolis is not the main destination of migratory flux anymore among the Brazilian regions and this mobility has diminished in the last century, as a research by Brazilian Institute of Geography and Statistics (IBGE) has shown. Amid the main changes, it is the southern region's lack of capacity on population attraction, which has presented a negative balance in the period, and

⁶ T.N.: Partido dos Trabalhadores (PT), in English language "Workers' Party", is a left-wing political party created in 1980.

a decrease in the number of people who leave the northeast region.

According to Soares (2011), data show that the number of migrations between regions have been dropping. From 1995 to 2000, 3.3 million people left the region where they lived. The number dropped to 2,8 million, between 1999 and 2004, and reached 2 million between 2004 and 2009. The southeast region, between 2004 and 2009, had more people leaving than arriving (negative balance of 12.4 thousand) and the northeast, where a great number of people would leave in search of better life conditions in other states, the population loss occurred on a scale three times lower.

This happens because although agriculture is still the main income source of poor families, it is not the only one. However, these assistance programs - which were abandoned and/or extinguished by Michel Temer and Jair Bolsonaro's governments, and job and study opportunities can not benefit all cases and families.

That is the case of one of the interviewees for *Odisseia 116's* dramaturgy writing, because during the trip he pointed to the drought as the reason to leave Iguatu and move to Rio de Janeiro, all by himself, leaving behind a wife and six children. Thinking about this river that never arrives, I elaborated a scene inspired by this testimonial, in which the image of Sereia is presented in São Francisco's River. In *Odisseia 116's* dramaturgy, a river also runs inside the interviewees and sometimes is presented in a concrete and structural way, as in the following excerpt:

No, I don't want anything, I'm just a little tired. You got some cachaça? Gimme two shots. I come from Iguatu. Iguatu has no rain, it's dry, fucking hot city. Been travelling' for one day now, heading to Rio de Janeiro, trying to work as a mason 'cause my city don't work. In Iguatu I worked as a rancher. But it don't rain. They said a river was gonna run there. Did it happen? (LOPES, 2017, p.6)

The river's transfer never ends and causes migration, as well as the lack of rain does. The river's cartography that runs inside the body is sometimes manifested through words. The same river that runs, also dries this body on the inside. These were the devices I found to make the river alive, so the water would run even under a hot sun. My way of living the anxiety, the longing, and the saudade feeling not only of the person who is about to arrive, but of water, changing this way all vegetation and life in the scrubland.

As Wells (2011) observes, the landscape is a result of human action, of direct intervention to make changes on the land (city, landscape architecture, gardening), or the exploitation of how this land can be represented (by writing, art, film, photography of daily journalism and casual conversation). The "landscape" imposes a certain order.

Photography #3 is at the same time an instant frame which reveals the interrupted work and the effective projection of a change in the landscape and its surroundings in the future, a thing that unfortunately comes up against political issues of bad resource management, so frequent in Brazil. Urban projects abandoned in the middle of the process are more and more part of our landscapes, having direct repercussions on changing and permanence processes of less favoured communities.

The river that never arrives reverberates in *Odisseia 116's* dramaturgy and

because it is a structural matter, it approximates and demonstrates aspects of the relation that migrants have with travelling and the act of returning. According to the Applied Economy Research Institute (IPEA, 2010), many migrants return home. Others keep communication through words with their relatives, friends and family. There are also the ones who extend these communications or reduce them to sending economical resources, a silence motivated by the feeling of missing, by shame, by a rough pride of the activities or life situations experienced, by the expectation of reunion. In every case, the migrant is not someone without a place, unclassifiable. He/she has a place in the work world; is an object of speculations such as “from the northeast, from the north, *paraíba*”, “he’s good to work at civil construction as a mason or mason helper”; or simply arise, as in the cited designations, reactions of rejection and prejudice (BARBOSA, ARAÚJO, 2010).

Some of these characteristics can be noticed in *Odisseia 116*’s dramaturgy. The fear of the new and the willingness to stay are often translated in sentences like: “there’s nothing we can do or, if there isn’t another way, we move out”. In the Homeric *Odyssey*, Odysseus’ wish to return home is precisely the counterpoint to the fact he did not want to travel during war, seeking alternatives to escape from this responsibility, unsuccessfully though (WERNER, 2014). In *Odisseia 116*, the willing and the desire to stay are shown as constant in the life of migrants who crossed the project and gave their testimonials.

It is important to highlight that *Odisseia 116*’s dramaturgy also shows another characteristic, moved by the sensation of feeling as a foreigner⁷ in my own place because of diverse reasons and the search for alternatives or ways to visualize the situation through other perspectives. For Canclini (2009), we also feel as foreigners in a world moved by belic, ecological and financial conflicts, where it seems to prevail the destruction logics.

The landscape that should have been transformed between the first trip in 2014 and the second in 2017, but is stagnated due to the work’s interruption, might be the moment, in the dramaturgy, when I see myself as a foreigner, because even before getting home, I could not suppress the expectations of improvement that I was hoping to find. It was at this moment that I felt as a foreigner inside the landscape.

In this perspective, feeling as a foreigner is related first with my strangeness inside my own landscapes, because I could not see some of the transformations I thought to be essential, such as the transfer of São Francisco river. With all the expenses made and an unfinished work, feeling as a foreigner means feeling deceived, lost, not knowing the space, adrift.

The inequality, the poverty and the drought make me feel like a foreigner. On the other hand, it makes me feel empathy for those who live near the construction sites, waiting for it and suffering the consequences, but not getting the benefits.

The river and where it runs is a dramaturgical issue in *Odisseia 116* that encounters this thought when we come to conclusion that the population’s life quality is undermined by the political disregard, as in the case of São Francisco river transfer and its interruption to states that need this water, as Ceará does.

The absence of water in *Odisseia 116*’s dramaturgy is shown in a political and

⁷ Nestor Canclini (2009) defines some ways of being a foreigner, beyond migrating from a country to another and the non-recognition of your own space in the act of returning is one of them.

concrete way, as in the last fragment of the presented dramaturgy, where an interviewee says he/she is moving out because with the lack of water, there is no way to work. And it also appears in a metaphorical way, symbolizing death, saudade and the incapacity of keeping a dialogue, as in the following excerpt from the sixth scene, called "Revisiting photographs":

I arrived, but when I arrived they no longer recognized me, and whenever they looked at me it seemed like they were seeking what was different about me. I arrived and I felt like I was in an archeology field, full of old bones. I arrived, I cried, I know I left but I arrived, I'm back... Damn it. I arrived, as if arriving would bring a dry river's headwater. Cracks, holes, pavement, square, drugstore, drugstore, closed venue, drugstore, churches, plenty of them (LOPES, 2017, p.4)

Feeling as a foreigner in this sense motivates a place of discourse elaborated by text and photography in *Odisseia 116* project. For Canclini (2009), being a foreigner or a migrant is a propitious field to think about how we communicate and represent, considering you are in a radical space of landscape experimentation. Such radicality happens because the foreigner, in his/her dynamics, experiences the uncertainty of the landscape, renaming it in constant experimentation.

For me, being a foreigner expands from the writing of *Odisseia 116's* dramaturgy, because at the same time I experience the landscape as a foreigner, sometimes I can be conscious of these same landscapes in my returning process and what they cause on me, precisely because they are recognizable landscapes, but in certain layers, I no longer recognize them as mine. Thus, I establish in the dramaturgic writing the frustration of this distance and at the same time my attempts of a rapprochement.

Also in urban landscapes the human interventions and their implications can be easily noticed. In his article *El paisaje urbano* (2010), Javier Maderuelo says that an urban landscape is not the city nor any of its enclaves, but the image that is taken from it, whether individual or collective.

The urban landscape is built in Brazil partly through big political articulations, where the absence of common sense prevails, since the politicians take advantage of the lack of monitoring in these projects by part of the civil society and the public power. In general, most of the projects are interrupted right after the elections, when the parties' names change in power management, often due to fiscal irresponsibility.

Researchers José Roberto R. Afonso and Marcos Nóbrega (2009), in the article called *Responsabilidade fiscal: uma obra inacabada*⁸ (2009), claim that there is a great advance in Brazil on the Fiscal Responsibility Law (LC nº 101/00). However, relevant rules present in the law have not been implemented yet, not being valid. The rules present in the law have only a legal effect, not practical.

These characteristics affect the citizens directly, lacking basic structures for living, health, education, basic sanitation and culture, for example. Works are finished with delays and yet many of them still do not work properly, as in the case of several hospitals or the transfer of São Francisco river. This waiting for the project's finishing and access makes the migration act and becoming a foreigner

⁸ T.N.: Fiscal responsibility: an unfinished work.

something much more interesting for some people.

The indignation and the lack of basic surviving means crosses *Odisseia 116's* dramaturgy in a very strong way, considering this was something present in every trip report. I have migrated to study and grow professionally. Even living in Rio de Janeiro's guettos, I recognize my privileged place supported by a higher education. Most of the travelers did not have the same luck I had and it can be noticed in the beginning of the dramaturgy, in the first scene, called "Trip begin":

Ricardo was going back because his city should be better after one year has passed. The news he got on whatsapp said that Monsenhor Tabosa, a countryside town in Ceará, had paved streets now and he was going to reunite with his wife... Eraldo, from Pernambuco, Exu's son, land of Luiz Gonzaga, was returning home after 17 years living in Rio de Janeiro. He arrived at the bus station with two bags, one in each hand, looking for his family, but his brothers couldn't recognize his face (LOPES, 2017, p.2)

Most of the travellers had finished only elementary school and many of them did not have the basic knowledge to buy an airplane ticket on the internet, for example⁹. Many worked in informal jobs and still struggled in Rio de Janeiro, where the opportunities did not fulfill as they expected.

Final considerations

The extensive periods of drought make the familiar agriculture difficult and by little not impossible and the assistance programs are not enough for the families' subsistence. In Ceará, I cite the examples of the 1915 drought, shown in the novel *O Quinze*, by Rachel de Queiroz, an author from Ceará, as well as the concentration camps in Ceará in the late 1915 and 1932, even before the concentration camps in Auschwitz, Germany. Historical facts as these should be precedentes for the fomenting of public policies and not erased.

Ricardo, a traveler and resident in Monsenhor Tabosa, says in his interview: "I'm sure that if people from the northeast earned one-third of the salary and had the opportunities that people in the cities have, they would probably leave" (SANTOS, 2016). Usually, people move from their homeland due to some structural reason. The issues that cross the individual who wishes to migrate are not banal. Specifically in this migration case, the climate conditions and opportunities are decisive.

In *Odisseia 116's* dramaturgy, the reason for making the trip is presented in both structural as in affective form, bringing themes such as saudade, distance, loneliness, forgiveness, unfinished relationships, revenge desires and rancour. These themes are strongly present in the Homeric *Odyssey*, shown through characters and the narrative of Ulysses, as well as in my desire of returning home, in a large or small dimension. From the trip, I realized several intersection points between the Homeric *Odyssey*, the motivations of the interviewed travelers and my own personal issues that, as a dramaturgist and artist, I had to be conscious of and that inspired me along this writing process.

The landscape that changes radically relates to the emigration characteristics

⁹ I cite this example because an airplane ticket from Rio de Janeiro to Ceará costs, on average, the same as a bus ticket. However, the bus trip takes forty hours long while a plane trip takes three hours.

of the person born in the northeast. *Odisseia 116*'s dramaturgy perceives the drought that makes people leave and the rain that makes people come back to their land. This theme was sung by Luiz Gonzaga, written by Patativa do Assaré and many other artists from the region who used the relation between climate and emigration as a trigger. I believe the fragmented writing form of *Odisseia 116*, as well as the triad which organizes it: autobiographical issues, the Homeric Odyssey as an inspiring work and the photographs and trip reports, helped me in research of personal approach both in form and content.

I pointed out how the photographs (as the landscapes) inspire us, how they were used and indispensable on *Odisseia 116*'s dramaturgy construction, being cited in the text and taken as reference points for the interviewees. The testimonial and posterity character is also evident in the dramaturgy, as the landscapes that should have moved but stay inert, as in the case of São Francisco river transfer.

Besides that, the landscapes that are built from my references and the travellers references' are materials used in the text construction. Such materials are not the real's evidence, but an interpretation of the possible on the landscape. Photography not only points to the landscapes, but also to my place as an artist-researcher rehearsing the first photos in a return home trip.

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