

= Ganga Bruta =

Ganga Bruta ( literally translated as " Brutal Gang " ; also known as Rough Diamond ) is a 1933 Brazilian drama film directed by Humberto Mauro . Starring Durval Bellini and Déa Selva , it follows a man who , after killing his wife on their wedding night , moves to a city where he becomes part of a love triangle . It was produced between 1931 and 1932 for Adhemar Gonzaga at his studio Cinédia . On its initial release , the film was highly criticized and its poor viewing figures resulted in financial losses for the distribution company , but later critics and film directors expressed praise for it .

= = Plot = =

Marcos , a rich engineer , discovers on his wedding night that his bride was not a virgin and murders her in the bridal chamber . Despite the sensation caused in the media by the resultant case , Marcos is acquitted and moves to Guaraíba in an attempt to put the affair behind him . He finds a job managing the construction of a factory and becomes a co @-@ worker of Décio , who lives with his paralyzed mother and Sônia , his adoptive sister . Sônia , who is engaged to Décio , is attracted to Marcos and although he is initially unaware of her feelings , he eventually acknowledges that he has fallen in love with her . After discovering that Marcos has seduced Sônia , Décio swears to kill him , but a fight culminates in Décio 's death instead . At the end of the film , Marcos and Sônia get married .

= = Cast = =

Durval Bellini as Marcos  
Déa Selva as Sônia  
Lu Marival as Marcos ' wife  
Décio Murillo as Décio  
Andréa Duarte as Décio 's mother  
Alfredo Nunes as butler  
Ivan Villar as servant

= = Production = =

The film was initially called Dança das Chamas ( lit . " Dance of Flames " ) . Raul Schnoor , Tamar Moema , and Ruth Gentil were planned to take starring roles , with shooting taking place in Amazonas and Pará . The film was eventually shot with a different cast in Ilha das Cobras and Quinta da Boa Vista , in the city of Rio de Janeiro , and in Guaxindiba , São Gonçalo , Rio de Janeiro between September 2 , 1931 and October 21 , 1932 , using a hand @-@ held camera .

Ganga Bruta was the sixth feature film directed by Humberto Mauro and his second for film studio Cinédia , a company owned by Adhemar Gonzaga . Gonzaga , who was the film producer , conceived it as a silent film with a score recorded on disk and synchronized to the film during its exhibition . When it was almost finished , however , Gonzaga agreed to adding voices recorded on Vitaphone , a change prompted by the advent of sound films and their rise in popularity in the Brazilian market during the production of the film .

= = Reception and analysis = =

The film was first released on May 29 , 1933 in the Alhambra cinema in Rio de Janeiro . It was not well received on its release ; Ganga Bruta was labeled " the worst film of all time " by critics and resulted in " huge financial losses " for Cinédia . Time Out Rio de Janeiro stated that " It was roundly rejected by traditional critics and short @-@ sighted viewers . " Opinions were revised after its restoration in 1952 for a screening at the 1st Brazilian Cinema Retrospective , when it " deeply impressed " the directors who would be part of Cinema Novo movement in the 1960s and 1970s .

For example , Glauber Rocha was especially impressed and later cited it as " one of the 20 best films of all time " in his book *Revisão Crítica do Cinema Brasileiro* . Another film director , Walter Lima , Jr . , declared , " there are two films that are such clear archetypes of Brazil 's eternal quest , namely *Limite* and *Ganga Bruta* . They represent something that you have to polish and something that determines its own space , suggesting at the same time that something more exists beyond its confines . "

Randal Johnson and Robert Stam , writers of *Brazilian Cinema* , called the film " Mauro 's masterpiece " , saying that it " creatively melds the cinematic styles of expressionism and Soviet montage " . *Encyclopedia of Contemporary Latin American and Caribbean Cultures* 's Daniel Balderston , Mike Gonzalez and Ana M. Lopez wrote that the film is " magisterial " , combining lyricism , naturalism and expressionism . Writing in *South American Cinema : A Critical Filmography* , Peter Rist praised its music , saying " Mauro 's audio @-@ visual mélange " has a " full lyrical effect " . Georges Sadoul , author of *Dictionary of Films* , noted that " despite its silly and conventional plot , this [ is ] Humberto Mauro 's best film and a landmark in the history of Brazilian cinema . " Sadoul suggested the industrial elements were used as " erotic symbols " , and compared a scene to Luis Buñuel 's film *Él* . French critic Jacques Lourcelles asserted the main theme of *Ganga Bruta* is violence , alongside which is " an atmosphere of both carnal and cosmic eroticism " . Writing for the book *Le cinéma brésilien* , Carlos Roberto de Souza commented that " there are Freudian and surreal echoes " in the film .