

PUBLISHER'S NOTE

In 1963, Salem Press presented *Cyclopedia of Literary Characters* in two volumes, a collection of more than 16,000 character descriptions from some 1,300 novels, plays, epics, and other classics of world literature, arranged alphabetically by title of work. The list of works from which these characters were selected came from the original *Masterplots* series, which provided plot summaries of the world's greatest literature. The *Cyclopedia of Literary Characters* offered readers the opportunity to become familiar with both famous and less well-known personalities from classic fiction: Major characters were presented in write-ups of 100-150 words; supporting and minor characters were described in fewer words, according to their importance.

In 1986, Salem Press published the first volumes in a new survey of literature, *Masterplots II*, American Fiction Series, which covered novels of twentieth century North and Latin America that were not treated in previous *Masterplots*. In 1990, *Cyclopedia of Literary Characters II*, was published in four volumes, collecting those new characters who made their appearance in *Masterplots II*: American Fiction, British and Commonwealth Fiction, World Fiction, and Drama. In addition, twenty works from the Short Stories series, generally qualifying as novellas, were included. In total, 1,437 works were represented.

Masterplots II subsequently grew to 58 volumes, 34 of which (novel-length fiction and drama) are covered by *Cyclopedia of Literary Characters, Revised Edition*, published in 1998. The revised edition combined all the titles from the original *Cyclopedia of Literary Characters* and *Cyclopedia of Literary Characters II*. In addition, it added character descriptions from titles included in *Masterplots Revised Second Edition* (1996) and the *Masterplots II* sets covering African American Literature, Women's Literature, and American Fiction. The revised edition covered 3,300 titles, including 574 brand new titles.

Since the publication of the 1998 edition of *Cyclopedia of Literary Characters*, additional volumes of *Masterplots II* were released and, in 2010, a new edition of *Masterplots* was published, prompting this newest edition of *Cyclopedia of Literary Characters* in five volumes. It includes 3,500 works and more than 29,000 characters. Books by a given

author that commonly are studied together are treated in a single article, allowing the user to study character development across the books. *Cyclopedia of Literary Characters* can be used both on its own and as a companion to *Masterplots and Masterplots II*, in which plot summaries and analyses complement the character descriptions found here.

Articles are arranged alphabetically by title of work. Each article starts with standard ready-reference top matter, including book title, foreign title if originally published in a language other than English, author's name, date of first publication (or first production for drama and first transcription for early works), genre (novel or novels, novella, drama, poetry, short fiction), locale, time of action, and plot type. The characters are arranged by order of importance within each article. As in the earlier editions of *Cyclopedia of Literary Characters*, the central or key characters receive lengthy descriptions; supporting and minor figures receive less extensive treatment. Not every character who made an appearance in the works is represented; however, in most cases, user will find more characters than appeared in the listing of "Principal Characters" found in the counterpart article from *Masterplots* or *Masterplots II*.

Pronunciation guides are provided in the front matter of each volume for foreign character names that are most likely to be mispronounced by an English-language speaker. Three indexes, found at the back of Volume 5, are designed to help the user more readily access the text. First is a complete Title Index, alphabetical by title, including author's last name; Second is a Character Index, listing the more than 29,000 characters herein by their full name, including the name of the book they are from. The Character Index is a valuable aid in locating the author and work or works with which a particular character is associated; and Third is an Author Index by last name, including the author's works covered in this edition.

The editors wish to thank the long list of contributors, found, along with their affiliations, in the front matter of Volume 1, and appended to the articles themselves; contributors to the original *Cyclopedia of Literary Characters* were anonymous. The efforts of all contributors in compiling the descriptions are greatly appreciated.

Three Soldiers

Author: John Dos Passos

First published: 1921

Genre: Novel

Locale: France

Plot: Social realism

Time: 1917-1919

John Andrews, called Andy, a Harvard-trained musician who finds himself in the enlisted ranks during World War I. He is intelligent and sensitive, and he hates the Army for trying to make a machine of him. Returning to his regiment from the hospital after he has suffered a wound in his leg from a bursting shell, he is full of rebellion. He is convinced that humanity should not tolerate war. He goes absent without leave but is caught and sentenced to hard labor. He escapes and hides out at an inn near Paris. There, working on a musical composition, he is again arrested by the military police.

Chrisfield, a violent soldier from Indiana. Chrisfield hates and loves quickly and passionately. He kills a German officer in cold blood and slays a hated American lieutenant named Anderson as the officer, wounded, waits for help in a clearing in a forest. When Chrisfield comes to suspect that the authorities know that he killed Anderson, he goes absent without leave and spends his days as a refugee in France.

Dan Fuselli, a whining, sniveling, and groveling American private from San Francisco whose only ambition is to become a corporal. He spends much of his time in France paying court to noncommissioned officers who might get him promoted. His French girlfriend, Yvonne, is stolen from him by a sergeant. He becomes a corporal after the Armistice but learns, at about the same time, that his girl back home has married a naval officer.

Geneviève Rod, a young Frenchwoman who admires Andrews' musicianship and his good taste but cannot understand the motive behind his rebellion.

Three Trapped Tigers

Author: Guillermo Cabrera Infante

First published: *Tres tristes tigres*, 1967 (English translation, 1971)

Genre: Novel

Locale: Havana, Cuba

Plot: Comic realism

Time: Summer, 1958

Bustrófedon (bews-TROH-feh-dohn), a character who embodies language and its creative potential. His name, of

Greek origin, means "to write alternately from right to left and left to right." He is fascinated with anything reversible: words, numbers, or concepts. He represents an appreciation of the potential of language and of the sheer joy of spontaneous and uninhibited creation. He is a character in the process of discovering and creating himself through language. After his death, he continues to live in the minds of many of the novel's characters.

Silvestre (seel-VEHS-treh), a would-be writer. Estranged from the present, he is obsessed with the past, preferring his memories over experiencing life. He is particularly concerned with ordering the chaos of existence by means of the written word. He is linked to one of the novel's major themes: humanity's attempt to comprehend the implications of formlessness.

Arsenio Cué (kew-EH), a professional actor and television star, and Silvestre's closest friend. His personal and professional lives merge to such an extent that they seem one and the same. He is so often playing a role that it is difficult to know who he is. His humor, his continual role-playing, and his dark sunglasses protect him from the outside world. His playful excursions into the world of fantasy have a serious purpose: He lives in a society that is wasting its energies in useless dissipation, yet he attempts to channel his activities into creative forces. His view is that the universe is dominated by chance rather than by order.

Códac (KOH-dak), a photojournalist. He is first a superficial recorder of the social scene, then later becomes involved in the more realistic and distasteful journalistic duties of photographing political reality during the last months of the dictatorship of Fulgencio Batista. Although sensitive to visual reality, he is also able to appreciate the beauty beneath superficial appearances, underscoring one of the novel's major themes: the importance of re-creation instead of duplication, creation rather than sterility, and change rather than permanence.

Eribó (eh-ree-BOH), a lonely mulatto bongo player and would-be social climber. He becomes emotionally involved with Vivian Smith Corona, a spoiled and immature member of the upper class, but the relationship leads nowhere. Eribó recognizes the pathos of the situation and views it in ironic terms. His association with Vivian is typical of most of the relationships that exist between men and women in the novel. These relationships, essentially sterile and self-defeating, are also symptomatic of this society.

La Estrella (lah ehs-TREH-yah), a huge mulatta singer of boleros. Although she is obese and generally unattractive, she is an outstanding singer, capable of creating a purity of

sound that moves everyone who hears her. La Estrella is a combination of the ugly and the beautiful, a symbol of life itself. Unique uses of language and sound by both her and Bustrófedon represent an attempt to return to origins as a means to capture the freshness of a new beginning. They are, however, an anomaly in a society that is committed to artificiality and illusion.

—Genevieve Slomski

The Threepenny Opera

Author: Bertolt Brecht

First published: Die Dreigroschenoper, 1929 (English translation, 1949)

Genre: Play

Locale: London's Soho district

Plot: Social satire

Time: 1837, immediately before and during the coronation ceremonies for Queen Victoria

Macheath, called Mac the Knife, the head of a gang of petty criminals in London. He manages his crooked affairs through “understandings” with Sheriff Brown. An incorrigible philanthropist, he is involved with Brown's daughter, Lucy, but also entices Polly, the daughter of “Beggar Boss” Peachum, into matrimony. This act outrages Peachum, who vows to undo Macheath by working a deal with Sheriff Brown. Mac's enemies are convinced that, even when warned that a plot has been hatched against him, he will not flee far; soon, he is caught while making his habitual turn among the harlots of Turnbridge. Because Mac is an inveterate wheeler and dealer, however, he is able to bribe his way out of the charges and even to obtain recognition for service to the crown.

Jonathan Jeremiah “Beggar Boss” Peachum, the proprietor of Beggar's Friend, Ltd. He organizes London's beggars quarter by quarter, giving them territories and pitiful roles to play. Although Peachum himself is an obvious opportunist, the destitute figures under him provide a channel to convey the social revolutionary theme of the play. Peachum is distracted from organizing an unprecedented parade of beggars at Queen Victoria's coronation by the troublesome scandal of his daughter's marriage to Mac. A mixture of opportunism and pomposity is revealed in Peachum, whose concern over the poor focuses mainly on how to use them to his benefit.

Polly Peachum, the daughter of Jonathan Peachum. Polly marries Macheath in a ceremony that reflects the milieu to which her father, in obvious hypocrisy, objects: The marriage takes place in a “borrowed” stable; all accessories, including furniture, are stolen. Polly is not timid about her association with Mac's gang, prompting her mother's recollection that

“even as a child she had a swelled head like the Queen of England.” When Mac is pursued by the law, he asks Polly to “manage” the gang's affairs. In her dealings with her parents, as well as in her verbal confrontations with Sheriff Brown's daughter Lucy, who also claims Mac's amorous loyalties, Polly demonstrates an uncanny ability to turn vulnerability into moral superiority.

Jack “Tiger” Brown, the high sheriff of London, Mac's friend since childhood days and a former fellow soldier with him in the colonial army in India. Brown receives a cut from all profits of Mac's gang. He suffers pangs of conscience over his friend's arrest and is only partially embarrassed when Mac escapes. He is soon caught in a quandary, however, when Peachum threatens to compromise the high sheriff by amassing hundreds of beggars at the queen's coronation. Brown learns that, unless Mac hangs, he will have to undergo the unpleasantness of removing the destitute from the shadow of regal splendor by brute force. On the other hand, the sheriff is worried that, if a public execution is carried out, the crowds that would have cheered the queen will throng to the side of the gallows. Brown outdoes himself arranging a deal, gaining not only a reprieve but also the queen's award of an honorary peerage, a pension, and a castle to Mac the Knife. This device satisfies the Peachums.

Lucy Brown, the daughter of High Sheriff Brown. She has been involved amorously with Mac. After her discovery of Mac's marriage and her first confrontation with Polly, her role is that of a frenetic woman propelled by jealousy. As the plot advances, however, and Mac must flee both women to avoid arrest, Lucy's weaknesses show through. Mac succeeds in making her believe that he loves only her, and (perhaps because she is so gullible as to believe Mac) she comes to commiserate with her rival Polly, whom she now calls “Mrs. Macheath.” Both women come to the conclusion that men are not worth the frustration that they cause.

—Byron D. Cannon

Through the Ivory Gate

Author: Rita Dove

First published: 1992

Genre: Novel

Locale: Phoenix, Arizona, and Akron and Oberlin, Ohio

Plot: Psychological realism

Time: From the 1950's through the early 1970's

Virginia King, the protagonist, a college-educated puppeteer, musician, and actress. She returns to her hometown of Akron, Ohio, from Phoenix, Arizona, to serve as an artist-in-residence at a public school in Akron. Plagued with

unresolved feelings about her family's past, she determines to discover the truth about her family and herself. She has a series of unsatisfactory relationships with men and must decide whether to pursue her career and search for identity or to marry.

Belle King, Virginia's embittered mother, unforgiving of her husband's sexual relationship with his sister and exacting in her demands on her children. She indulges herself in selfish pain. She tries to help her children understand the difficulties of being African American.

Ernest King, Virginia's father, the first African American chemist to work for Goodyear. He is a decent, caring man whose affair with his sister, Carrie, in his youth has driven him to emotional isolation from his wife and a passion for traveling to historical and cultural sites.

Claudia King, Virginia's younger sister, a rebellious teenager experiencing "growing pains."

Ernest King, Jr., Virginia's brother and ally.

Aunt Carrie, Ernest's sister and Virginia's aunt. Unattractive as a child, she was married to an elderly widower who died while she was still a young woman. When Belle discovered Carrie's note about her youthful relationship with Ernest, Ernest moves his family from Akron to Arizona. When Carrie tells her story to Virginia, she purges herself of some of her guilt and provides Virginia with an explanation for her parents' behavior.

Virginia Evans, Virginia's namesake and the matriarch of the family. In her apartment at Saferstein Towers, she sits on "her throne—the *talking seat*"—and not only tells Virginia about her life with her husband but also provides her with counsel about life. Her warning "that you can't hide nothing from nobody in this world" haunts Virginia and applies both to Carrie's story and Virginia's own unresolved feelings about Clayton Everett and Terry Murray.

Clayton Everett, a handsome, tall, talented cellist whom Virginia meets while she is a student at the University of Michigan. Virginia's colleague, tutor, foil, confidant, and friend, Clayton would be the perfect mate for her if he were not a homosexual. Despite his sexual preference, he and she become lovers, but the affair is doomed. Virginia accepts the situation when he invites her to his apartment, where he introduces her to his male lover. At the end of the novel, Virginia believes that she loved Clayton but did not love Terry Murray.

Terry Murray, an educated, handsome, sensitive, available bachelor whose son is one of Virginia's students. The parents of Virginia's students encourage and orchestrate the match,

and she is tempted by his sincere declaration that he is "in this for the distance."

Todd Williams, Virginia's handsome high school boyfriend, whom she rejects when she reads his almost illiterate note. Her response and her majorette role reflect her unconscious desire to conform to white society.

Renee Butler, a quiet, musically talented student of Virginia. She is insecure and fixates on Virginia, who encourages her, then ignores her. When Renee jumps and falls, injuring her ankle, her mother chides Virginia for meddling in Renee's life, then ignoring her. Mrs. Butler's admonition applies to the pattern of Virginia's life.

Karen, Virginia's white friend in elementary school. Her racial epithet "nigger" exposes Virginia to racial prejudice.

—Thomas L. Erskine

Through the Looking-Glass and What Alice Found There

Author: Lewis Carroll

First published: 1871 (dated 1872); illustrated

Genre: Novel

Locale: The dreamworld of Alice

Plot: Fantasy

Time: Nineteenth century

Alice, an imaginative English child who has fantastic adventures in Looking-Glass House.

The White Kitten, a good kitten who is not responsible for Alice's adventures.

The Black Kitten, who is told by Alice to pretend that they can go through the mirror to Looking-Glass House.

Dinah, the kittens' mother.

The White Queen, a live chess piece. In Alice's adventures, she becomes a sheep, gives Alice some needles, and tells the little girl to knit. She reappears throughout the story in various guises.

The White King, a live chess piece. He has Alice serve a cake that cuts itself.

Tiger Lily, **Rose**, and **Violet**, flowers of whom Alice asks the path to take.

Gnat, a pleasant insect as big as a chicken. He melts away.

The Red Queen, a live chess piece. She tells Alice that one has to run to stay in the same place. Later, she turns into the black kitten.

Tweedledum and **Tweedledee**, two odd, fat, little men. They speak in ambiguities and recite poems to Alice. They fight over a rattle until frightened away by a crow.

The Red King, a live chess piece. He dreams about Alice, says Tweedledee, and thus gives her reality.

Humpty Dumpty, who has a conversation in riddles with Alice. He explains to her the Jabberwocky poem.

The Lion and **the Unicorn**, who fight over the White King's crown.

The Red Knight, a live chess piece who claims Alice as his prisoner.

The White Knight, a live chess piece who also claims Alice as his prisoner. He leads Alice to a brook and tells her to jump into the next square to become a queen herself.

Thyestes

Author: Seneca the Younger

Genre: Play

Locale: Mycenae

Plot: Tragedy

Time: The Heroic Age

Atreus (AY-tree-uhs), the oldest son of Pelops and the rightful ruler of Mycenae. He is the protagonist in what is arguably the most fiendish revenge play in the history of the theater. He and his brother Thyestes were supposed to alternate in ruling Mycenae, but neither of them respected the other's rights. Having won the latest civil war, Atreus has consolidated his power and is now ready to avenge himself on his brother. Asserting that, as a king, he is not bound by moral law, Atreus formulates his plan. He sends his two sons to Thyestes with a friendly message, inviting him to return to Mycenae and share the throne with Atreus. When Thyestes arrives, Atreus welcomes him warmly; later, however, Atreus kills his nephews, butchers them, cooks the meat, and at a great feast serves it to their unsuspecting father. He concludes by giving Thyestes wine mixed with his children's blood, then reveals the truth by uncovering a platter holding their heads. Gloating over his brother's distress, Atreus claims victory. Now, Atreus says, his marriage bed has been cleansed and he can be sure that his sons are his own. He ends by scoffing at the idea that the gods will punish him.

Thyestes (thi-EHS-teez), Atreus' brother, who seduces his wife and steals the golden ram, the symbol of power in the kingdom. Having been defeated and banished by Atreus, Thyestes accepts with foreboding his brother's invitation to return to Mycenae. When Atreus insists that he accept a

crown, Thyestes believes that his brother really has forgiven him, and he relaxes his guard. At the feast in his honor, Thyestes drinks heavily and enjoys his food, although he has a strange premonition of evil. He is fed the bodies of his sons at the banquet. When Atreus reveals the heads of the dead boys and tells their father that he has consumed his own children, Thyestes can only wish for his own death. Although he deserved to suffer, he says, his sons were innocent, and he calls on the gods to avenge them. His greatest regret is his inability to get similar vengeance on Atreus.

Tantalus (TAN-tuh-luhs), a son of Thyestes, his great-grandfather's namesake. He helps convince Thyestes that they should accept Atreus' invitation. He is the first to be slain.

Thyestes' two other sons, murdered by their uncle, who roasts their bodies for their father's banquet.

Agamemnon (a-guh-MEHM-non) and **Menelaus** (meh-nuh-LAY-uhs), sons of Atreus.

Megaera (meh-GAY-ruh), one of the Furies. She orders the ghost of Tantalus to goad his descendants into committing evil acts.

The ghost of Tantalus, the former king and the grandfather of Atreus and Thyestes, summoned back from Hades to witness the fury of his descendants and help carry out the gods' curse on his house. For his sacrifice of his son, Pelops, he was sentenced to eternal torment.

Pelops (PEE-lops), the father of Atreus and Thyestes and the son of Tantalus. He was sacrificed by his father to the gods but restored to life.

A Ticket to the Stars

Author: Vassily Aksyonov

First published: *Zvezdnyi bilet*, 1961 (A Starry Ticket, 1962; better known as A Ticket to the Stars)

Genre: Novel

Locale: Moscow and the Baltic coast

Plot: Social realism

Time: Summer, 1960

Dimka, a seventeen-year-old who has recently been graduated from high school. He represents the generation of Russian youth born during World War II, who have little first-hand knowledge of the hardships that their parents experienced. Having completed his secondary education, he is faced with the decision of whether to continue his education or to seek a job. Even though he loves his parents and admires his older brother, Victor, a space scientist, Dimka leaves home and Moscow, mainly because he wants to make

his own decisions for the first time in his life. This rebelliousness stems from the fact that young people in the Soviet Union are constantly told what to do instead of being allowed to make their own decisions. Even Dimka's successful brother cannot escape the criticism of being too pliant in acquiescing to the system. Dimka is not rebellious solely for the sake of asserting his independence, as shown at the end of the novel, when he returns home after hearing about his brother's fatal accident. Through this act, he confirms his integrity and innate sense of responsibility. This attitude bodes well for the young Soviet generation, showing that its individuals can think and act for themselves after decades of submissiveness.

Yurka, Dimka's classmate, who joins him on the postgraduation journey and becomes a "kilometer eater" instead of meekly accepting the will of his elders. With his feet placed firmly on the ground, Yurka shows promise in the sports field and hopes to become a basketball star. He is willing to forgo the best chance of achieving that goal, which would mean that he would have to stay at home. Like Dimka and others, Yurka is a young man whose behavior is typical for his age, as seen in his desire to have fun and in his falling in love with Galya. He, too, demonstrates a readiness to make his own decisions and to sacrifice the benefits of going along with the system.

Alik, Dimka and Yurka's classmate and trip companion. More withdrawn and art-oriented, Alik hopes to make writing his career. By asserting his independence and by wasting time in aimless wandering, he risks losing the best chance of learning the writing skills, that of a continuing education. He is willing to take that risk, knowing intuitively that the best way to become a good writer is to get to know the world outside the benevolent but stifling protection of his parents. Like his friends, Alik shows a remarkable maturity for his age and a fiercely independent spirit.

Galya, Dimka's girlfriend and classmate. Galya asserts her will by leaving on the trip with three classmates, against her parents' wishes. She behaves normally for her age when she flirts with Yurka, even though she is Dimka's girlfriend, and when she falls for the tall tales of a middle-aged actor, a chance acquaintance who promises to help her in her acting career. She is a perfect companion for the three boys in showing the same desire for independence. She also demonstrates that this desire is genuine and widespread among the Russian youth.

Victor, Dimka's older brother, a space scientist. A member of a prewar generation, Victor displays a more obedient mentality and a willingness to serve the system. He, too, shows signs of independence when, after discovering new material, he refuses to complete his dissertation only for the sake of getting

a degree. He is also more understanding of the young people, as shown in his refusal to interfere with Dimka's decision to leave home, even though he disagrees with it. Victor's lasting legacy is "a ticket to the stars" for the younger generations, which prompts Dimka to abandon his quest for a new life of adventure and uncertainty and to follow in his brother's footsteps. Victor can thus be seen as a middleman between the old and the new generations and a guidepost toward a better future.

—*Vasa D. Mihailovich*

The Tidings Brought to Mary

Author: Paul Claudel

First published: *L'Annonce faite à Marie*, 1912 (English translation, 1916)

Genre: Play

Locale: France

Plot: Poetic

Time: The early years of the fifteenth century

Violaine Vercors (vyoh-LEHN vehr-KOHR), the eighteen-year-old daughter of Anne and Elisabeth, and Mara's older sister. She is engaged to marry Jacques Hury, a farmer. In the prologue, she forgives Pierre de Craon, a mason who had attempted to rape her. He now suffers from leprosy. As he is about to leave their village for Rheims to build a church appropriately named Holy Justice, Violaine gives him her engagement ring as a contribution to the construction costs. She then kisses Pierre as a sign of her forgiveness. She thus becomes infected with leprosy, from which she will die. Although she loves Jacques, her fiancé, she tells him that they can never marry each other. After she leaves their village of Combernon, he marries her younger sister, Mara. When their baby Aubaine dies, Mara implores Violaine to pray to God so that Aubaine may live. Aubaine is miraculously restored to life. As the play ends, Violaine encourages her father, her sister, and her brother-in-law to appreciate God's intense love for humanity.

Pierre de Craon (pyehr deh kra-YOHN), a mason who appears only in the prologue. He bitterly regrets his attempted rape of Violaine. He tells her that his leprosy is a divine punishment for his crime. She believes that his repentance is sincere. He is miraculously cured of his leprosy. While in Jerusalem, he meets Violaine's father and gives him her engagement ring.

Anne Vercors, the husband of Elisabeth and father of two grown daughters, Violaine and Mara. After having arranged Violaine's forthcoming marriage to Jacques Hury, he informs his wife and daughters that God needs him to make a

pilgrimage to the Holy Land. Anne believes that he must sacrifice his comfortable life in France to serve God. When he returns to his village, he finds Violaine unconscious in the sand. He brings her home and explains to Jacques and Mara that Violaine freely contracted leprosy to serve God through suffering and prayer.

Jacques Hury (zhahk hew-REE), a young and sensible farmer engaged to marry Violaine. When he learns from her that she suffers from leprosy, he agrees with her that they should never marry. He arranges for her to leave Combernon for Chevoche, where she will receive care. Although he does marry Mara, he never stops loving Violaine. As Violaine is dying, Anne tells Jacques that she was inspired by God to sacrifice happiness so that she could dedicate her life to prayer.

Mara Vercors (mah-RAH), Violaine's younger sister, first portrayed as self-centered and manipulative. Mara wanted to marry Jacques; she tells her mother that she will commit suicide if her mother does not prevent Violaine's wedding to Jacques. After Violaine becomes a leper, Mara does marry Jacques. When their baby daughter, Aubaine, dies, Mara implores her sister to intervene with God. While Violaine prays, Mara recites readings from the masses for Christmas Day. Their prayers are answered with Aubaine's miraculous restoration to life. After his return from the Holy Land, Anne helps Mara to understand that altruism can overcome selfishness. Thanks to Anne and Violaine, Mara grows both spiritually and emotionally.

Elisabeth Vercors, the wife of Anne and mother of Violaine and Mara, hurt by her husband's sudden decision to leave for the Holy Land and by Mara's threat to commit suicide. She feels abandoned by her husband, and she cannot understand Mara's extreme selfishness. Elisabeth dies sometime between the wedding of Jacques and Mara and the birth of her granddaughter, Aubaine.

—*Edmund J. Campion*

Tieta, the Goat Girl: Or, The Return of the Prodigal Daughter

Author: Jorge Amado

First published: *Tiêta do Agreste*, 1977 (English translation, 1979)

Genre: Novel

Locale: The fictitious town of Sant'Ana do Agreste, Salvador, and São Paulo, Brazil

Plot: Melodrama

Time: The mid-1960's

Antonieta Esteves Cantarelli (ahn-tohn-ee-EH-tah ehs-TEH-vehs kahn-tah-REH-lee), also called Tieta (tee-EH-tah), the wealthy owner of the Lord's Retreat, a sophisticated bordello in São Paulo. A middle-aged, curly haired brunette who covers her tall, voluptuous, dark-skinned body in red turbans, blonde wigs, and skin-tight jeans, the sexy Tieta unashamedly lusts for good men, fine food, and unbridled laughter. Her goatlike stubbornness, pragmatism, and flinty hardness sometimes conflict with her genuine loving and kindness but just as often translate her generosity into action. Tieta's arrival in backward Sant'Ana do Agreste to visit her impoverished relatives and birthplace catalyzes changes in the town and crises in many characters. She uses her bordello-related influence to obtain electricity for the town, which attracts the interest of the deadly titanium dioxide industry. Her many acts of goodness earn for her the title of saint, until the town discovers her true profession and her seduction of her nephew.

Ascânio Trindade (ahs-KAYN-yoh treen-DAH-deh), Agreste's county clerk. A good-looking, serious-faced official, twenty-eight years old, Ascânio is frank, friendly, honest, kind, and sometimes excitable in his dreams about a possible bright future for Agreste. He suffers a cruel betrayal by his betrothed, from which he does not recover until he falls in love with Leonora. In his sincere dreams for progress, the innocent Ascânio becomes the pawn of the titanium dioxide industry as the industry's candidate for mayor. This influence gradually corrupts him. His last vestiges of goodness are shattered when he discovers that Leonora is a prostitute.

Ricardo Batista (ree-KAHR-doh bah-TEES-tah), a seminarian and Perpétua's older son. A tall, dark, muscular, good-looking, husky, and somewhat gangling youth of seventeen with the hint of a mustache, Ricardo exudes innocence and good health in his black cassock. He is tortured by his lust for Tieta, which finally triumphs over his devotion to God. Through a talk with a wise old holy man, however, he finally realizes that he can be both priest and lover. He consequently pursues both paths with such dedication that Tieta throws him naked into the street when she learns of his other lovers. Ricardo matures into a radical champion against the titanium dioxide industry.

Perpétua Esteves Batista (pehr-PEH-tew-ah), Tieta's widowed older sister. A stern-faced, bony-chested, domineering sourpuss with a perpetually constipated face, Perpétua masks her greed and meanness in exaggerated piety. Her covetous wish to have Ricardo become Tieta's heir provides Tieta the chance to seduce him. Perpétua's wrath abates when Tieta compensates her in cash for the seminarian's lost virginity.