

Title: Chekhov's Reception in Brazilian Theater: First Moments (1940–1972)
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The Brazilian theater's interest in Chekhov has been constantly growing. However, the path his reception has followed in Brazil is nonlinear and, in several points, contradictory. This paper aims at understanding the main tendencies of this path, that is, of Chekhov's staging and interpretation in Brazil. Our main focus will be on the critical reception of his work between the 1940s, with its amateur scene, and the 1970s, with its groundbreaking readings of his plays, which consolidated the author's importance. We will illustrate the path followed by Chekhov's works in Brazil by commenting, among other things, on the interest of amateur theater companies in his one act plays and the importance of his long plays as acting laboratories and *mise-en-scène* exercises for professional companies. We will also analyse the political theater of the 1950s and 60s and how it imposed restrictions to the author's fatalism and melancholy in order to offer more vivid and direct readings of the society. In addition to the different readings and periods of Chekhov's reception, we expect to offer a comment on the underlying assumption that permeated his Brazilian reception, which affirmed that there was a "correct" way of staging his plays, always related to the Stanislavskian techniques, which has made the reception somewhat rigid. We believe that the questioning of patterns and values of the formal complexity (e.g. the relation between the comic and the tragic) and the exploring of other possible meanings (i.e. beyond the predominant reading of the "tedious life") increases from 1970 on, though it never becomes hegemonic. Also, the staging of "Three Sisters" by "Teatro Oficina" (1972) can be marked as a turning point in the opening of Chekhov's reception to less rigid readings and stagings.