Notes

Introduction

1. Voting is mandatory for Brazilians 18 years and older, and optional for those between 16 and 18.
2. The Diretas Já campaign was a popular mobilization supporting congressman Dante de Oliveira’s proposed amendment to have direct presidential elections in 1985. It marked the country’s redemocratization and was supported by various social segments such as trade unions, political parties, and students, among others. Ultimately the amendment was defeated and indirect elections were held in 1985.
3. *Inferno provisório*, Luiz Ruffato’s five-volume cycle, begins in the 1950s. However, many of the socioeconomic developments that are illustrated in the narratives forecast the neoliberal crisis of the 1990s.
4. In his essay “As ideias fora do lugar” (Misplaced ideas 1973) Schwarz points to Brazil’s fundamental discrepancy between the adoption of a liberal political ideology and the continuation of slavery as the main economic model.
5. Camille Goirand identifies three key moments in the development of citizenship in Brazil: the postabolition period, clearly influenced by the liberal tradition, Vargas’s populist agenda, and finally the decade of democratic transition (1980–90).
6. An example of the expansion of political rights is the right to vote for illiterates, which was implemented for the first time in 1985.
7. See, for example, the creation of *habeas data*.
8. Lei No. 10.048 (Law 10.048), from November 8th, 2000, stipulates that priority in assistance will be given to “[a]s pessoas portadoras de deficiência, os idosos com idade igual ou superior a 60 (sessenta) anos, as gestantes, as lactantes e as pessoas acompanhadas por crianças de colo terão atendimento prioritário, nos termos desta Lei” (people with physical handicaps, people 60 years and above, pregnant and lactating women, and people with toddlers) (Constituição Brasileira). This and all translations in the text mine.
9. The constitutions are from 1824 (monarchy), 1891 (old republic [República Velha]), 1934, 1937 (New State [Estado Novo]), 1946, 1967 (military dictatorship) and 1988 (new republic [Nova República]).
10. In 1985 Tancredo Neves was elected president. However, he died before he could assume power. His running mate, José Sarney, a member of
the governing party (ARENA) during the dictatorship, assumed office in 1985.

11. “I.—build a free, just and solidary society; II. guarantee national development; III. eradicate poverty and marginalization and reduce social and regional differences; IV. promote the general wellbeing, independent of origin, race, sex, color, age or any other forms of discrimination.”

12. The “new” middle class, or Classe C is composed of people who have left the ranks of the poor (Classe D) and have achieved better financial conditions. They stand between the traditional middle class and the poor. Usually, members of the Classe C earn between R$ 950 and R$ 1,400.

13. Holston states that “cities provide the dense articulation of the global and local forces in response to which people think and act themselves into politics, becoming new kinds of citizens. In the process, cities become both the site and the substance not only of the uncertainties of modern citizenship but also of its emergent forms” (Insurgent 23).

14. Holston observes that “[a]lthough these elements [political rights, access to land, illegality and servility] continue to sustain the regime of differentiated citizenship, they are also the conditions of its subversion, as the urban poor gained political rights, became landowners, made law an asset, created new public spheres of participation, achieved rights to the city, and became modern consumers. In such ways, the lived experiences of the peripheries became both the context and the substance of a new urban citizenship” (Insurgent 9).

15. Examples would be Italian and German immigrants to Brazil, who suffered discrimination upon arriving in the country. Once they entered the mainstream, descendants of these groups showed bias against other ethnic minorities (recent immigrants from Paraguay and Bolivia, for example) or socially disempowered segments.

16. This is perhaps because today 80 percent of Brazilians live in cities (Caldeira, City of Walls; Holston, Insurgent).

17. For an in-depth discussion of the formation of São Paulo’s periphery, please see Teresa P. R. Caldeira’s City of Walls: Crime, Segregation and Citizenship in São Paulo. Caldeira explains how since the 1940s until recently, São Paulo has developed according to a center-periphery model. While the upper and middle classes tend to inhabit more central areas, poorer communities are located in the city’s peripheries. This urban model came about as poorer families moved to the city’s outskirts, where land was cheaper. Their relocation was, in turn, made possible by an expanded bus system that transported the periphery’s residents to their workplaces, often in the center of the city.
1. “I do not want to be an accomplice either of the misery or of the violence, products of this country’s absurd concentration of income. Because of this I propose, through Inferno provisório, to contemplate the last 50 years of Brazil’s history, when we observe the consolidation of the economic elite’s power, which began immediately after World War II with the country’s industrialization and with the forced displacement of millions of people to the peripheries and slums of São Paulo and Rio de Janeiro.” This and all translations in the text mine.

2. Though Inferno provisório has five tomes, in this chapter I concentrate only on the first four.

3. There are of course exceptions, such as Aluísio de Azevedo’s naturalist novel O cortiço (The slum, 1890) and Patrícia Galvão’s (Pagu) Parque industrial (Industrial park, 1933).

4. In a 2006 interview with Heloísa Buarque de Hollanda and Ana Lygia Matos, Ruffato describes how his own origins shaped his writing and how it became important for him to portray Brazil’s almost invisible blue-collar working classes. Ruffato states that he tackled the representation of the Brazilian proletariat in a programmatic manner (Ruffato, Interview by Heloísa Buarque de Hollanda and Ana Ligia Matos).

5. An example would be Marcelino Freire, who in his trilogy Angu de sangue (Blood gruel, 2000), Balé ralê (Ballet riff-raff, 2003), and Contos negreiros (Slavers’ short stories, 2006) highlights different forms of violence: urban/social (Angu de sangue), gender (Balé ralê), and racial (Contos negreiros).

6. Though containing some of the traits of the proletariat as defined in Marx and Engels’s The Communist Manifesto, the proletarian subjects of Inferno provisório generally lack the “revolutionary” potential ascribed to them by Marx and Engels. If there is an attempt to change their conditions of existence, the novel’s characters do so in a manner that approximates what Holston calls “insurgency.” This is to say, Inferno provisório’s characters, rather than topple the existing social system and its modes of differentiated citizenship, at times chip away at the social disjunctures from within the very system that creates them. Insurgent citizenship in Inferno provisório will be discussed in this chapter. Partly, the lack of revolutionary potential can be attributed to what sociologist Zygmunt Bauman calls “liquid modernity.” Liquid or fluid modernity liquefies “the bonds which interlock individual choices in collective projects and actions—the patterns of communication and co-ordination between individually conducted life policies on the one hand and political actions of human collectivities on the other” (Liquid 6). While Holston does suggest that insurgent citizenship taps into collectivities (as for example neighborhood associations), the insurgent citizenships that emerge from the fictions analyzed in this book indicate a more individualized type of action, though these can, at least at a symbolic level, have implications
for a larger group, as suggested in the manuscript’s last chapter on *Guia afetivo da periferia*.

7. In *The Communist Manifesto*, Marx and Engels define the *Lumpenproletariat* as the “dangerous class” (92). Unlike the proletariat, the *Lumpen* do not have a revolutionary potential. Rather, due to their miserable socioeconomic conditions, this class plays “the part of a bribed tool of reactionary intrigue” (92). In *Inferno provisório*, we find characters that fall into both the proletarian and the *Lumpenproletarian* classifications. Thus, for example, several characters promote the interests of the local bourgeoisie by campaigning for them in exchange for material favors. See for example the character Seu Jeremias in “Sulfato de Morfina” (Morphine sulfate; *Mamma, son tanto feliz*). In order to obtain a scholarship for his son, Seu Jeremias becomes an electoral canvasser, mole, and hired thug for the local political boss (*Mamma* 35).

8. The stories Ruffato alludes to are, respectively, “O alemão e a puria” (The German and the Indian), “Aquário” (Fish tank), “A expiação” (The penance), and “O segredo” (The secret).

9. Marisa Lajolo calls attention to this “lineage,” observing that the book takes up incomplete threads, sowing new passages and yet never entirely completing the narrative fabric (103).

10. This genealogy is partially extended in Ruffato’s latest text, *Estive em Lisboa e lembrei de você* (I was in Lisbon and thought about you, 2009). Ruffato wrote this novel in the framework of the Brazilian publishing house *Companhia das Letras*’ *Amores expressos* (Express loves) project. *Amores expressos* sent 17 Brazilian writers to 17 different cities in the world, where they stayed for a month. During their sojourn, the authors had to maintain a blog that detailed their experiences and, upon their return, they had to write a “love story” in novel format that took place in their respective metropolises. Ruffato went to Lisbon, and his book—about a Brazilian immigrant to Portugal—refers back to characters in *Inferno provisório*, such as Zé Pinto.

11. The stories are “Ritual” (Ritual), “Fim” (End), and “Tocaia” (Ambush).

12. In this respect, *Inferno provisório* gives continuation to the project delineated in Ruffato’s first novel, *Eles eram muitos cavalos* (They were many horses). In this text, the author depicts one day in the busy megalopolis of São Paulo, composing a disjointed panorama of life in this city through different narrative lenses. In her study of the novel, Samantha Braga compares the narrative to a bricolage in which various elements are amassed into a precarious unit. Braga postulates that the novel is arranged as a series of “flashes” that, together, create a narrative mosaic (130). The same technique of bricolage is evident in *O livro das impossibilidades*, although the materials present in the volumes that compose this cycle are, perhaps, less haphazard than those that appear in *Eles eram muitos cavalos*. Since both the former and the latter are texts about the city (or about cities), one can argue that the greater consistency of
“flashes” present in *Inferno provisório* reflects the bigger homogeneity in the urban makeup of Cataguases as well as echoes the consciousness of the predominately proletarian characters in the novel. In contrast, *Eles eram muitos cavalos* incorporates perspectives from different social strata.

13. Discussing *Inferno provisório*’s linguistic composition, critic Karl Erik Schøllhammer classifies the cycle’s five volumes as a hybrid of the regionalist and the collective novels, as the five texts combine the impetus to portray a particular reality and the drive to expose the generalized problematics of working class disenitlement (83). Ruffato, however, takes issue with the characterization of his work as “regionalist.” His objective is not to portray a specific regional culture but rather a social class that transcends the boundaries of a geographic region.

14. According to a recent study, 2 in every 10 young Brazilians between the ages of 15 and 17 (approximately 18 percent of the population in this age group) are not attending school. Among people 18 to 25 years of age, 68 percent are not in school. Many of those who have dropped out of school are young people from a poor background and/or those living in rural areas (Máximo).

15. “Order and Progress” is the motto emblazoned on Brazil’s flag. It reflects the positivist ideology that influenced the country’s initial Republican period, during which Brazil’s current flag was created.

16. Ruffato explains that when he thought of writing about Brazil’s lower middle class, he became aware that the novel format was inadequate for the project since this genre is associated with the bourgeoisie’s worldview. In light of this his “precarious” narrative form (between the novel and the short story) wants to transmit the precariousness of Brazilian society, where “everything needs yet to be done” (Sanglard 2). Narrative fragmentation also undermines a comprehensive view of the (Lumpen) proletariat depicted in *Inferno provisório*’s five volumes, hinting at the multifaceted reality that the novels capture only provisionally.

17. “Remember comadre, that time that, It seems that this year it is not going to rai, Dona America’s dog, yeah. . . .” Throughout the book, all quotes will reflect the typography of the original texts unless otherwise noted.

18. The oscillation between consciousness and unconsciousness is suggested in the epigraph that opens the story: “A morfina é um analgésico narcótico potente destinado especialmente para o controle da dor aguda que não responde aos analgésicos tradicionais” (Morphine is a potent painkiller used especially in cases of extreme pain, when traditional sedatives are not effective; Ruffato, *Mamma* 27). Pain here is imbued with a dual meaning: it signifies the physical pain caused by the tumor that is devouring the woman’s body, and it also connotes the psychological pain of loss (of her husband) and abandonment (by her children). Morphine dulls both these sufferings.

19. Speaking of the indicators that influence poverty, political scientist Lúcio Kowarik ascertains that, beyond the triangle composed of education,
professional qualification, and income, other factors also impact pauperization. Among them, he points to what he denominates the “biological factor,” which, in the metropolises of underdeveloped industrialized countries, particularly affects women, the elderly, and children. They are more impacted by socioeconomic exclusion because of factors such as lower wages and laborer status (81).

20. Cataguases is also representative of Brazil’s cultural modernization. In the 1920s, Humberto Mauro, the pioneer Brazilian Filmmaker, began his cinematographic career with his “Cataguases Cycle.” The association between Cataguases and an incipient national film production links the town to a definite modern cultural expression—mass media discourse that has played an important role in the formulation and diffusion of national sociocultural identities. Furthermore, the correlation between Cataguases and cultural modernity is also present in the town’s most famous literary group centered around the Revista Verde (Green periodical), a modernist publication founded by Rosário Fusco, Francisco Inácio Peixoto, Henrique de Resende, Áscanio Lopes, and Guilhermino César in 1928. This short-lived periodical linked Brazil’s geographical interior to the cultural manifestations and aesthetic ideology of the Week of Modern Art (1922). As such, the Revista Verde attests to both the reach and the fascination of a utopian, nationalist modernist ideology within the Brazilian cultural sphere.

21. One of the characters in O mundo inimigo, Bíbica, who works as a prostitute before becoming a laundress, is able to pay for her son’s medicine because her clients, men who work in Cataguases’s industry, are getting paid (Ruffato, Mundo 101).

22. “He arrived late again. Goodbye and good luck! Out there are lines of people looking for work!”

23. Getúlio Vargas inaugurated this economic program in Brazil, developing the country’s industrial park in São Paulo’s outskirts and creating state monopolies for oil, automobile manufacturing, mining, alkalis, and steel production. The project reverberated in policies implemented by Juscelino Kubitschek, João Goulart, and to an extent the military junta that took over in 1964.

24. The Brazilian “economic miracle” lasted from 1968 to 1975. It was preceded by an anti-inflation program (1964–67) that led to an economic recuperation. During the “miracle” years, Brazil had very strong economic growth rates (some at 10 percent). However, these growth rates did not reflect equitable income distribution. Upper and middle classes benefited from the economic bonanza by being able to consume more industrial goods, while working-class salaries were capped.

25. Angelina Peralva observes that the transformation of the financial landscape in Brazil lead to massive unemployment, which in recent years has decreased significantly, although much of the labor force is active in the informal sector. Peralva associates rising unemployment with economic
difficulties resulting from modernization and globalization. These have generated unemployment rates of around 20 percent in certain industrial zones (compared to 7.6 percent nationally in 1999) such as the ABCD Paulista (the industrial zone around Greater São Paulo) (27).

26. José de Souza Martins observes that the devaluation of labor was the means by which Brazil became more competitive in the global market. But it also transformed the market into a trigger for social protests. According to him, this combination of factors transformed the working class into “the excluded.” The worker’s identity thus changed into that of the “periodically excluded familial laborer” (34).

27. Caldeira affirms that “from the 1940s to the 1970s, both Brazil and the metropolitan region of São Paulo changed in dramatic but paradoxical ways: significant urbanization, industrialization, sophistication and expansion of the consumer market, and diversification of the social structure were accompanied by authoritarianism, political repression, unequal distribution of wealth, and a hierarchical pattern of personal relations. In other words, Brazil became a modern country through a paradoxical combination of rapid capitalist development, increased inequality, and lack of political freedom and respect for citizenship rights” (City 43).

28. “girls and boys bronzing by the Rowing Club’s pools.”

29. “mother washing clothes, her colorless eyes, the skin burned by many suns.”

30. “a man . . . who is . . . very rich . . . somebody who will take me . . . who will take me away from here . . . from this hole . . . I am going to find a very rich man, very rich.”

31. Cesare Andrea Bixio’s song “Mamma, son tanto felice” deals with the return of a son to his ageing mother. The lyrics speak of the former’s nostalgia toward his mother and for the past.

32. Italians, especially from northern Italy, migrated to Brazil beginning in 1875. However, the bulk of the migratory flux occurred between 1887 and 1902 (Trento 15). During this time, the number of Italians arriving in Brazil exceeded that of Italians settling in Argentina (which, together with Brazil and the United States, was the primary destination for Italian immigrants). While 685,000 Italians settled in Argentina, Brazilian authorities estimated that 949,000 came to Brazil. The data compiled by Italian authorities puts the number of immigrants at 685,000 (16). In 1902, after reports in the Italian press about poverty faced by many Italian immigrants in Brazil, the Italian government issued the Prinetti decree, which forbade subsidized immigration to Brazil. This led to a drop in the influx of Italian immigrants to Brazil. Nonetheless, though in reduced numbers, Italian immigrants continued to arrive steadily until the 1920s. The conditions faced by the Italian immigrants in rural areas were far from optimal, often leading to further impoverishment. As a result, many either returned to Italy, immigrated to other American nations (especially
Argentina, Uruguay, and the United States), or migrated into urban centers such as São Paulo and Belo Horizonte.

33. “the Eve that would populate that world empty of voices.”

34. One only needs to think about Brazil’s “founding document,” Pero Vaz de Caminha’s letter to the king of Portugal on the occasion of Pedro Álvares Cabral’s arrival in what is now Brazil’s Northeastern coast.

35. “handcuffed by countless umbilical cords, leaving her helpless, wasting away in a room with bolted doors and windows, from where she came out, 35 years, stiff, covered in a tablecloth, so birdlike that even the wind attempted to caress her in her last journey.”

36. A recent study ranks Brazil twelfth worldwide in murders of women. Every two hours, one woman is killed in Brazil (Redação Revista Fórum).

37. “a family, everything we never were.”

38. “Mother, were you happy with my father?”

39. A 2010 report by the Fundação Perseu Abramo and the Serviço Social do Comércio shows that every two minutes, five women suffer violence. The study concludes that 7.2 million women over 15 have experienced aggression. Furthermore, the same survey indicates 8 percent of Brazilian men admit to having beaten a woman, 48 percent to knowing someone who has, and 25 percent to knowing a relative who batters his partner. Finally, according to the report, “2 percent of homens declaram que ‘tem mulher que só aprende apanhando bastante’. Além disso, entre os 8% que assumem praticar a violência, 14% acreditam ter ‘agido bem’ e 15% declaram que bateriam de novo, o que indica um padrão de comportamento, não uma exceção” (2 percent of men declare that “some women only learn when they are beaten.” Furthermore, among the 8 percent that admit to violence, 14 percent believe that they have “acted well” and 15 percent say that they would beat again, indicating a behavioral pattern, not an exception) (Tavares).

40. Analyzing patterns of violence against women, anthropologist Maria Luisa Heilborn traces the roots of this aggression to a perception of male supremacy that underlies Brazilian and, according to her, Latin American identity. Heilborn maintains that machismo is based on the idea of male power and prestige and attendant control over women. In its extreme version it implies a denigration of women, often through violence (95).

41. Jelin observes that “the privacy of family life appears to justify the limitation in this space” (180).

42. “Those eyes, blue as pools, that were also fiery sparks. Those blue eyes that could gaze lovingly and that could also strangle with hate.”

43. Holston notes that the movement of migrants to the urban periphery is motivated by the desire for homeownership and the independence and security that such property connotes (Insurgent 174).

44. Holston observes that the development of the periphery via autoconstruction is paradoxical. He asserts that “settling the periphery to build
a house of one’s own is itself a spatial paradox: each instance of autoconstruc-
tion reproduces the periphery, pushing its leading edge farther into
the hinterland; but in so doing, it brings the center and its promise of
a different future that much closer to the individual house builder. Fur-
thermore, as each autoconstructing family develops, the entire neighbor-
hood evolves” (Insurgent 166).
45. “And the children and progress came: Josué, electricity, sanitation, and
running water; Jairzinho, pavement and an addition with two more rooms;
Orlando, supermarkets and stores and another story with a bathroom; Rute,
health center and a room of her own.”
46. “The siren! The planes! The bombs! Closer by: the train wagons, their
whistle. The yellow fleece pajama gets scared, urine trickling down its
legs. Uuuuuuuuuuh! Shizophrenic arms hurriedly seek protection
under the trees. . . . The head explodes into a thousand pieces. Warm
milk, Simão?”
47. Holston maintains that property ownership and, more specifically, auto-
construction signify “the kind of commitment to and imagination about
the future that property ownership, especially that of land, engenders”
(Insurgent 173).
48. Unlike most of his other stories, the accounts compiled in Vista parcial
da noite contain specific dates, suggesting that periodization is particu-
larly relevant in this book. In particular, the following stories mention
precise years: “A homenagem” (The homage, 1973); “O ataque” (The
attack, 1972); “Cicatrizes” (Scars, 1970), and “O morto” (The dead
man, 1975).
49. Vista parcial da noite occurs within the period of the AI-5 (Institutional
Act Number 5), declared by the military president Artur Costa e Silva.
The AI-5 recrudesced political oppression by implementing measures
such as the abolition of habeas corpus, declaring the illegality of political
meetings, enforcing censorship, closing the National Congress, allowing
the federal government to intervene at the state and municipal level in
defense of “national security,” and asserting the immediate legality of all
executive orders.
50. The ubiquity of a state of exception that maintains total control over
its citizens’ bodies is broached in “O ataque” and in the volume’s last
narrative, “O morto,” in which a traveling circus owner/performer is
interrogated by Cataguases’s police chief and murdered under suspicious
circumstances. The man, who remains on the outskirts of the city and is
hence both within the purview of its laws and outside it, is but one of the
manifestations of sacredness that appear in the book. Moreover, excep-
tionality and the control that it “justifies” are alluded to by the repression
of workers by the police chief, who prides himself on his authoritarian
posture, which he considers “paternal” (Ruffato, Vista 139).
51. I am using this concept as delineated by Jürgen Habermas in Theory of
Communicative Action (1984–87). Since Cataguases’s economy is part of
a capitalist modernity, the Lebenswelt of its inhabitants is thoroughly influenced by a system that includes not only the relations of production and consumption but also the institutions of school and church.

52. Recent studies suggest that violence has increased mainly in Brazil’s medium-size cities and rural areas, whereas some larger urban centers are seeing a diminishing of delinquency.

53. “At Mineiro Road he loaded and unloaded merchandise into the trucks that came from Rio de Janeiro, São Paulo, Belo Horizonte. ‘It messed up my back . . . ’ . . . On a boat he dredged sand from the Pomba River. ‘The cold ruined my joints.’”

54. Lorena Freitas, in the essay “A instituição do fracasso. A educação da ralé,” suggests that insufficient citizenship begins within the realm of schooling. According to Freitas, public schooling in Brazil is plagued by “institutional ill-will.” This is to say, social capital, including education, is available to those with access to economic resources, which guarantees power, including in social relations. This pattern is established through institutional practices (294–95). In the context of Inferno provisório, this ill will is particularly evident in the teacher’s aggressive behavior toward her pupils.

55. In 2009, there were 4.3 million children and adolescents working in Brazil. This number is down from 2008, when the country had 4.5 million child laborers (Melo, Lins, and Carvalho).

56. “Father!”

57. “Vicente’s name was not Vicente.”

58. “then the miniscule bright red spot, perhaps a Cat’s Claw scratch or a mosquito bite . . . morphed into painful sores that, budding on his right leg, provoked spasms at any movement, his mouth tensed, his forehead in a frown, his pores exhaling a putrid odor.”

59. That this access is precarious at best becomes clear in the last tome of Inferno provisório. The story “Outra fábula” (Another fable) completes the story of Luiz Augusto (Guto) the central character of “Era uma vez.”

60. “strangled the month that had not yet ended.”

61. “[of] that man that, one day he swore . . .


63. At the time, Tarcísio Meira was the main character in the soap operas O homem que deve morrer (The man who must die, 1971) and Irmãos Coragem (Brothers courage, 1970). Regina Duarte performed as Patrícia in the soap opera Minha doce namorada (My sweet girlfriend), a role that gave her the title of “Brazil’s sweetheart” (Namoradinha do Brasil). Renata Sorrah also participated in two soap operas in 1971: O cafona (The tacky one), in which she plays Malu, and A Próxima atração (The next attraction), where she is Madalena. In both instances, she is trying to marry into money.

64. “everything is missing: jobhouseschoolcolleaguesmotherfamilypeace: everything.”
“The back hurts, punches hits kicks jerks slaps whacks wallops blows to
the neck beatings whacks thrashings headbutts tramplings, the doctor
said that he would order an x-ray, he is still waiting.”

According to an article in the online newspaper Cadernos IHU Online,
during Lula’s tenure (until the 2009 economic crisis) the number of
poor people (earning up to R$ 137 per month) fell by 43 percent, from
50 million to 29.9 million (Canzian). The reduction of impoverished
citizens is attributed to social programs, the increase of formal emplo-
ment, and the increment of the minimum wage.

“Nilson, pat on the shoulder, do you remember me? Did he? One week
that changed an until then certain destiny that, from season to season,
consumed his sleepy days and led him to the sameness experienced by
parents, siblings, friends.”

In the last volume of Inferno provisório the story is completed. The
r-actor of “Era uma vez” has both achieved some of his goals and experi-
cenced a series of failures.

“build an addition, buy a fridge, lay hardwood floors, paint the walls,
build another addition to rent out, pour a foundation, grow, find one’s
place in the world, fill it out . . . money is not lacking.”

“Maybe she was happy. Come to think about it, maybe not. But she did
not think about it.”

Chapter 2

1. Eliza Reis explains that during Vargas’s populist dictatorship, as well as
during his constitutional administration, “[to] be entitled to welfare ben-
efits one needed to have a formal job contract. Health assistance, sickness
and maternity leaves, pension funds, retirement benefits, and all other
existing forms of social protection were regulated along with work rights
defined by job categories” (174). Lack of formal employment implied
reduced access to social rights.

2. Souza signals to the dual processes entailed in Brazil’s modernization.
On the one hand, modernization creates new social classes that are able
to accede economic and cultural capital. On the other, this same pro-
cess engenders a class of people that have neither economic and cultural
capital, nor the social, moral and cultural qualifications that would allow
them to gain this capital (Os batalhadores 25). This is to say, socioeco-
nomic exclusion makes integration into modernity possible.

3. “Are you hearing this noise? / The iron grip. Still the old man: / This
one . . . / The old woman returned and sat still in a corner. In the same
place. He looked at her brow. The old woman could not longer help
herself: / Me? / Yes / No / And since the old man doubted what she
said, he asked again to make sure: / What?” (60).

4. The novel’s narrative voice ostensibly calls attention to this rationale by
admitting that “[e]ra necessário fazer alguma coisa, qualquer coisa que se
fosse sob pena dessa novela interminável ficar parada e esgotada, dando
prejuízos a todos os envolvidos no processo de produção gráfica de con-
hecimento” (it was necessary to do something, anything . . . if not this
endless novel would be in danger of being paralyzed and exhausted, thus
generating losses to all those involved in the printing process of knowl-
edge”) (Bonassi, Menino 133). The necessity to act, even if action is
cancelled out by meaninglessness, drives writing itself.
5. “provide everybody with a little scarcity, so that many became collectively
exasperated.”
6. Estados Suínos bears a striking syllabic resemblance to “Estados Unidos”
(United States) in Portuguese.
7. Among Bonassi’s theatrical productions are “Presos entre Ferragens”
(Caught between hardware, 1990, directed by Eliana Fonseca); “Um
Céu de Estrelas” (A starry sky, 1996, directed by Lígia Cortez), which
was adapted from Bonassi’s homonymous novel and received Best Text
in the Jornada Sesc de Teatro; “Apocalipse 1,11” (Antônio Araújo
2000), which Bonassi produced along with the Teatro da Vertigem and
was inspired in the Saint John Bible’s last book; and Como me tornei
estúpido (2007, How I became stupid Beth Lopes), which is the adapta-
tion to Martin Page’s “How I Became Stupid” and was produced along
with the Companhia Estúpida.
8. For example, Bonassi references Brecht’s The Caucasian Chalk Circle
(Der kaukasische Kreidekreis, 1943–45, 1948), although completely
removing the reference from its original context. In the novel, the “risco
de giz caucasiano” (Caucasian chalk outline) serves to separate two parts
of one country: Iênem do Leste and Iênem do Oeste, an obvious reference
to North and South Yemen.
9. “a sentiment of guilt directed at other people.”
10. References to the character change throughout the text. He first starts out
by being the menino. Subsequently, he becomes the Menino. The noun’s
capitalization references the protagonist’s formative voyage and the new-
found assertiveness that come from this process (Bonassi, Menino 109). In
this chapter, the main character’s “name” will follow the novel’s spelling.
11. According to literary critic Heloísa Buarque de Hollanda, the romance
reportage reacted against the regime’s “sugar coating” of the country’s
social economic conditions. Beyond silencing political dissent, censorship
erased the true material conditions of the period, in favor of the prepon-
derance of Brazil’s “economic miracle” (Impressões de viagem 95).
12. In Brazil, the romance reportagem had its official start with the publica-
tion of unconventional reports in the newsmagazine Realidade (Reality)
beginning in 1966. That same year, Truman Capote published In Cold
Blood, perhaps the best-known text of the genre. Combining journalistic
prose and a penchant for sensationalism, the Brazilian romance reporta-
agem broached the social reality of the country under the censorship of the
military regime (1964–89).
13. “his Parents had died. Yes! Both of them! They just died!”
14. “with the invaluable help of dishonest judges, the government decreed the AOH, Occasional Act Number One, intended to ‘stop the waste of lazy idle time among the neediest and to give them a goal opposed to that of a potential conflict with the National Government.’”
15. The passage parodies the Brazilian government’s proclamations and measures that, by law, are published in the Diário Oficial da Nação (Official diary of the nation).
17. On July 6th, 2011, president Dilma Rousseff officially approved the Sistema Único de Assistência Social (SUAS; United Social Assistance System), which distributes and coordinates the responsibilities of social assistance between the union, states, and individual municipalities. The SUAS continues and develops some of SUS’s policies, especially in the areas of assistance to mothers, children, adolescents, and the elderly (Falcão and Flor).
18. Article 2 of the Lei Orgânica de Saúde clearly states that it is the state’s duty to “care” for its citizens, allowing them to lead a healthy existence. Accordingly, the regulation decrees that “[a] saúde é um direito fundamental do ser humano, devendo o Estado prover as condições indispensáveis ao seu pleno exercício” ([h]ealth is a fundamental human right and it is the State’s duty to provide the necessary condition for its full exercise).
19. The name of the NGO does not have religious connotations, but is rather a reference to the arbitrariness of help provided by this organization.
20. The CIEPs were created during the 1982–86 tenure of Leonel Brizola and Darcy Ribeiro as governor and vice governor, respectively, of Rio de Janeiro.
21. “a duty of family and state, inspired in the principles of liberty and in the ideals of human solidarity, it has as its objective the full development of the pupil, his preparation for the exercise of citizenship, and his qualification for the work force”
22. The TV da Força Maior and the TV do Amour allude to Brazil’s two largest television networks, Rede Globo and Rede Record, respectively. Both channels are right-leaning. Globo was founded in 1965 by journalist Roberto Marinho and has been influential in shaping the country’s opinions in both the political (it supported the military regime, Collor’s election. and his impeachment campaign) and cultural ambits. Nowadays, Globo is Latin America’s largest television network and the world’s third largest commercial network. TV Record was created in 1953 by Paulo Machado de Carvalho and is Brazil’s oldest television network. Nowadays, Record belongs to Bishop Edir Macedo, founder of the Universal Church of the Kingdom of God.
23. All the cited shows are also aired in Brazil. Therefore, though scholars such as Giroux analyze the North American context, their conclusions can also be applied to the Brazilian frame of reference.
24. I would like to thank Emanuelle Oliveira and Christina Karageorgou for the opportunity to publish a shorter version of the second part of the chapter in article format in the *Vanderbilt E-Journal of Luso- Hispanic Studies*.

25. On October 1st, 2007, the United Nations (UN) published a report linking violence and unregulated urban growth in São Paulo. According to the UN, São Paulo, with 0.17 percent of the world’s population, is responsible for 1 percent of the world’s crime.

26. Speaking of the privatization of the public sphere, particularly of public services, Jorge Balán maintains that “Latin American cities that provide limited and inefficient public services with an obvious bias favoring the middle classes—not necessarily the upper-income groups, who have always resorted to the private sector for health, education, and security—are also attempting to balance the budget in the face of a fiscal crisis . . . Subsidized public services, even if essential, are reduced or privatized” (3). It can be argued that this turn to privatization and gradual diminishing of public services is affecting the traditional constituency of said services, namely the middle classes as well as the low-income populace.

27. For urban studies scholar Adrián Gorelik the sociospatial segmentation of the city is reflected in its cultural discourse. The city becomes a patchwork of decadent, ruinous parts that are juxtaposed to shining enclaves of wealth and avant-garde technology. Gorelik affirms that “[e]ssa é a modernização atual, pós-expansiva, cuja mescla de tempos replica a leitura cultural da cidade como ruína da modernidade” ([t]he chronological mixture of contemporary modernization, replicates the reading of the city as a ruin of modernity; 77). *Subúrbio*’s emphasis on ruins, decaying spaces, and bodies relates to the wreckage of modernity and of modernization as well as to the consequences of said failure of modernity for the metropolitan population.

28. Zygmunt Bauman associates the manufacture of waste with the production of modernity. According to him, “The production of ‘human waste,’ or more correctly, wasted humans (the ‘excessive’ and ‘redundant,’ that is the population of those who either could not or were not wished to be recognized or allowed to stay), is an inseparable accompaniment of modernity. It is an inescapable side-effect of order-building (each order casts some parts of the extant population as ‘out of place’, ‘unfit’ or ‘undesirable’) and of economic progress (that cannot proceed without degrading and devaluing the previously effective modes of ‘making a living’ and therefore cannot but deprive their practitioners of their livelihood)” (*Wasted* 5, emphasis in the original). The hierarchical construct of modernity is thus ensconced on its wasteful foundation.

29. “metal workers’ homes, cut in half by the avenue, like caries that pitilessly take over a dirty mouth. Toilets, rooms, living rooms and kitchens exposed to the curb had an apocalyptic air about them.”
30. In their essay on globalization, neoliberalism, and socioeconomic underdevelopment, Jorge Nef and Wilder Robles summarize what they call the “neoliberal package” (37) in six main policies aimed to augment profitability: 1) reestablishment of the rule of the market; 2) reduction of taxes; 3) reduction of public investments; 4) deregularization of the private sector; 5) privatization of public enterprises; 6) “the elimination of the collectivist concept of the ‘public good.’ This is to be replaced with a view of the common good emphasizing ‘individual responsibility’” (38; emphasis in the original).

31. “[j]ust the home.”

32. An example of such an investment is the Unidades Pacificadoras de Polícia (UPPs; Pacifying Police Units), funded by the Secretaria Estadual de Segurança Pública do Rio de Janeiro (State Secretariat for Public Security of Rio de Janeiro).

33. “a boy who had many deaths imprinted on his face, like a thin mustache.”

34. In its 2011 report, Human Rights Watch (HRW) found that between 2009 and 2011, the National Council of Justice had ordered the release of some 25,000 prisoners being held arbitrarily and noted that 44 percent of prisoners were pretrial detainees. Moreover, the report points out that there are more than 40,000 intentional homicides annually in the country. In the first six months of 2010, Rio de Janeiro’s police force was responsible for 505 of these deaths. In addition to these staggering numbers, the HRW also signaled widespread reports of police operating within extralegal militias and death squads that carry out extortion, killings, and other violent crimes.

35. In 2005, 53 percent of the most violent areas were in hands of the Comando Vermelho (Red Command), while in 2008 this percentage had fallen to 38.8 percent, according to statistics released in 2009 by sociologist Alba Zaluar and the Núcleo de Pesquisa da Violência da Universidade do Estado do Rio de Janeiro (Nupev-Uerj) (Center for Research on Violence at the State University of Rio de Janeiro).

36. In his discussion of the plague in literature and myth, philosopher René Girard explains that death, often the death of a scapegoat, is frequently represented as a form of cleansing, allowing the community to recongregate and heal itself after the sacrifice. In Subúrbio, the demise of the old man represents a similar effort to eradicate a malaise from the social body. Nonetheless, death, in this context is an unfruitful placebo for an incurable disease. The leprosy of the social corpus stems from the rotting of a larger (both national and global) socioeconomic structure. The old man’s perversion of family and of desire is but a symptom (even if a mortal one) of the pest.

37. “[t]he father beat the mother because of his nerves . . . he fought with everyone . . . often the boy cried and the girl would also be beaten because the boy had to be quiet. . . . The girl would even pinch him, but then her little brother would cry more . . . If everybody had a room
of their own, the problem would be solved. . . . But the family had no money to move.”

38. “the curves of her little arms, her little legs, the small waist, and the little buttocks.”

39. I would like to thank my colleague, Rebecca Atencio, for her careful reading of Chapter 2 and for her invaluable comments and suggestions.

40. “—cow-cow-cow.”

41. “whore-whore, a whore’s daughter.”

**Chapter 3**

1. A life narrative told by an often disempowered subject to a mediator.

2. “a blitz, the police searches everyone, groping their privates, their breasts, their buttocks, asking questions and restricting movement.”

3. “Law” in this context means both the judicial set of rules that—in theory at least—govern social relations within the nation-state, and the dominant symbolic order that dictates the prevalent episteme.

4. Recently, the nongovernmental organization Justiça Global issued a report stating that the police force in Rio de Janeiro criminalizes poverty. In an interview with BBC Brasil, the organization’s director, Camilla Ribeiro, stated that the same logic that criminalizes poverty postulates the logic of annihilation as an efficient form of social control (Corrêa).

5. For Agamben, the “state of nature” is coterminous with the “state of exception” and does not signify a state prior to the founding of the city. He maintains that “the state of nature is not a real epoch chronologically prior to the foundation of the City but a principle internal to the City, which appears at the moment the City is considered tanquam dissolute, ‘as if it were dissolved’” (in this sense, therefore, the state of nature, is something like a state of exception) (Homo Sacer 105).

6. Among recent critical texts are Teresa P. R. Caldeira, City of Walls: Crime, Segregation and Citizenship in São Paulo (2000); Carlos Alberto Messeder Pereira (ed.), Linguagens da violência (Languages of violence, 2000); Andrelino Campos, Do quilombo à favela. A produção do “espaço criminalizado” no Rio de Janeiro (From quilombo to favela, 2004); Alba Zaluar and Marcos Alvito (eds.), Um século de favela (A century of favela, 2006); and Regina Dalcastagnè, Ver e imaginar o outro: Alteridade, desigualdade, violência na literatura brasileira contemporânea (To see and imagine the other: Alterity, inequality, violence in contemporary Brazilian literature, 2008), to cite but a few. Beyond Ferréz’s literary texts, the genre of literatura marginal has experienced a boom. Among these texts are several that portray prison systems, such as Luís Alberto Mendes’s Memórias de um sobrevivente (Memories of a survivor, 2001), Guilherme S. Rodrigues’s Código de Cela, o mistério das prisões (The cell’s code, the mystery of the prisons, 2001), Jocenir’s Diário de um detento (Diary of a prisoner, 2001), Humberto Rodrigues’s Vidas do Carandiru—Histórias
Notes

Reais (Lifes of Carandiru—Real Stories, 2002), André du Rap’s Sobrevi-
vente André du Rap, do Massacre do Carandiru (Survivor André du Rap, 
from the Carandiru massacre, 2002), and Luís Alberto Mendes’s Às Cegas 
(Blinded, 2005). Narratives centered on marginalized characters include 
Ademiro Alves’s (Sacolinha) Graduado em marginalidade (Graduate in 
marginality, 2005).

7. Beyond having published two acclaimed novels—Capão Pecado (Sinful 
woodlands, 2000, 2005) and Manual prático do ódio (Practical hand-
book of hatred, 2003)—Ferréz also came out with the short story collection 
Ninguém é inocente em São Paulo (Nobody is innocent in São Paulo, 
2006). Furthermore, he also has a book of concrete poetry, Fortaleza da 
desilusão (Fortress of disillusion, 1997); a children’s book, Amanhecer 
Esmeralda (Emerald dawn, 2005); and finally, a comic book, Inimigos 
ão levam flores (Enemies don’t take flowers, 2006).

8. Boaventura de Sousa Santos defines resistance to the globalizing process 
(that he divides in “globalizing localisms” and “localized globalisms”) 
in terms of transforming unequal exchanges into exchanges where 
authority is shared and of a struggle against exclusion and subalter-
nity. (“Os processos da globalização” 73). Resistance against globaliza-
tion either assumes cosmopolitismo (a cosmopolitan format) or broaches 
what Sousa Santos calls patrimônio comum da humanidade (human-
ity’s common patrimony). Both forms of resistance are enmeshed with 
the variegated manners of socioeconomic and epistemic violence and 
inequality that arise in the globalized frame of reference. Regarding the 
platforms of resistance against (neoliberal) globalization, see also Hardt 
and Negri.

9. Ação Educativa is an organization established in 1994 to promote edu-
cation and youth rights, with an attention to social justice, participatory 
democracy, and sustainable development in Brazil.

10. In the back cover of Cronista de um tempo ruim (Chronicler of a bad 
time, 2009), the first volume available by Selo do Povo, Ferréz explains 
that the rationale for this publishing endeavor is that of a stamp, a “[s]elo 
feito para livros de bolso, livros estes escritos por e para mãos operárias, 
rebeldes, marginais, periôfricas. Que possa alcançar o público despos-
suído de recurso que geralmente vê o livro como um item raro e elitista” 
(seal made for paperbacks, books that were written by and for working 
hands, rebellious, marginal, peripheral. That will be able to reach the 
disenfranchised reading public that in general sees the book as an excep-
tional and elitist item).

11. Cidade de Deus; Carandiru (2003, directed by Hector Babenco); Tropa 
de elite (Elite troop, 2007, directed by José Padilha).

12. This is the rationale underlying Padilha’s Tropa de elite and that also 
shines through in the documentary Notícias de uma guerra particular 
(News of a private war, 1999, directed by Kátia Lund and João Moreira 
Salles).
13. However, directors such as Fernando Meireles do purport to have a social transformation in mind when creating films such as *City of God*. For a comprehensive discussion of this topic, see the essays in Else Vieira’s anthology “City of God” in *Several Voices: Brazilian Social Cinema as Action* (2005).

14. In the anthology’s initial text, Ferréz proclaims *literatura marginal*s outsider status and its autonomy, asserting that this genre is opposed to hegemonic “opinion” (*Literatura marginal* 9).

15. I use the term “contrapuntal reading” in the sense that Edward Said defined it in *Culture and Imperialism* (1993).


17. As remarked by Ferréz, marginal literature is a “literatura feita à margem dos núcleos centrais do saber e da grande cultura nacional, isto é, de grande poder aquisitivo” (literature created at the margins of the central nuclei of knowledge and of national culture, this is to say, of socioeconomic power; *Literatura marginal* 12). As such, it—at least in theory—also stands “outside” the institutionalized critical apparatus that lends artistic validity to literary production. Nonetheless, it can be argued Ferréz has become part not only of mainstream literature (his stories appear in many short story collections and his first novel was republished by the influential Editora Objetiva (which also published *Manual prático do ódio*), but also of mainstream literary criticism. In most studies dealing with contemporary Brazilian literature, Ferréz’s textual production is either mentioned or analyzed in detail.

18. For Ferréz, the main objective of marginal literature is “fazer o povo ler” (to make the people read; *Literatura marginal* 13).

19. Lúcia Sá affirms that the cultural production emerging from Capão Redondo both expresses the violent reality of the locality and affirms a pride of place (134).

20. “never get involved with a brother’s girlfriend, otherwise you will be copped.”

21. Benito Martinez Rodriguez coins the expression “mutirão da palavra” (community initiatives dealing with the written and spoken word) to characterize the communitarian underpinnings of the book. *Mutirão* (joint effort) is normally used in the context of home building or infrastructural projects specific to a certain community. Rodriguez’s article references the multiple contributions from community members inserted throughout the novel’s first edition.

22. “Dear ‘system,’ you might not read, but its OK, at least you have seen the cover page.”

23. The boy featured on the front cover is not anonymous, however. On the back cover we learn that the photo is that of the author himself. This
detail emphasizes the novel’s “realism” and its intimate connection to the community for which Ferréz is a both a spokesperson and another inhabitant.

24. According to the online version of O Globo, youth violence is on the rise in Brazil, affecting especially black males. O Globo maintains that in 1980 about 30 young people were murdered, and in 2007, this number was 501. Of those murdered in 2007, 90 percent were black men. The article states that in 2002, 46 percent more blacks than whites were murdered. In 2007 this percentage grew to 108 percent (Weber).

25. We see a portion of the inside of the bar, where two figures stand around a pool table.

26. In April of 2010, 45 people died in the low-income community of Morro do Bumba, in Niterói, when the residents’ homes collapsed due to intense rains. The neighborhood had been erected on a former waste dumping site.

27. Mike Davis observes that “in the Third World, by contrast, slums that lack potable water and latrines are unlikely to be defended by expensive public works or covered by disaster insurance. Researchers emphasize that foreign debt and subsequent ‘structural adjustment’ drive sinister ‘trade offs between production, competition and efficiency, and adverse environmental consequences in terms of potentially disaster-vulnerable settlements.’ ‘Fragility’ is simply a synonym for systematic government neglect of environmental safety, often in the face of foreign financial pressures” (125).

28. In the text’s second edition, Realismo Frontal has become Negredo.

29. “Realismo Frontal has the immense pleasure of participating in this important literary work that engages society in general.”

30. “Welcome to the end of the world.”

31. The poem has been omitted from the Objetiva version of Capão Pecado.

32. The dedication is omitted in the second printing.

33. “All the characters in this book exist or have existed, but Manual prático do ódio is fictional. The author never killed anybody for money, but he understands what this means—from the murderer’s point of view.”

34. Cinema da Retomada refers to the renaissance of Brazilian cinema since the 1990s that occurred partly in response to tax incentives such as the Lei do audiovisual (Lei Federal 8685/93) (Federal Audiovisual Law/Law 8685/93) that was passed in 1993. The law allowed businesses to deduct 100 percent of their investment from their taxes.

35. Literary narratives of crime and social transgression have enjoyed popularity in Brazil for some years now. The most prominent examples of writers that focus on various modalities of criminality are perhaps Rubem Fonseca, also quite popular in Argentina, Peru, and Mexico; and his
“disciple,” Patricia Melo. Beyond this, increasingly, documentary narratives about figures with ties to the criminal underworld are enjoying prominence. Besides some of the texts mentioned earlier in this chapter (Lins, Varela, M. V. Bill, and Celso Athayde), one can mention books such as Caco Barcellos’s *Abusado. O dono do morro Dona Marta* (Abused: The boss of the morro Dona Marta, 2004), which relates the story of Marcinho VP, a drug lord from the carioca favela of Dona Marta. In addition, one can also mention Antônio Carlos Prado’s *Cela forte mulher* (Prison-cell women, 2003) that deals with the experiences of women prisoners in female penitentiaries.

36. In his article “Toward Uncivil Society: Causes and Consequences of Violence in Rio de Janeiro,” sociologist Robert Gay maintains that 60 percent of the Brazilian workforce is in the informal sector, which means that “informal sector workers in Brazil not only generally receive low wages but also that they lack the legal protections, guarantees, and potential benefits associated with a signed work card, or carteira assinada. More important, it also means that they have been largely unaffected by recent increases in social spending, which have been absorbed by programs such as pensions and social security that benefit primary workers in the formal sector” (204).

37. According to a 2003 document by the Instituto Brasileiro de Geografia (IBGE), a quarter of the Brazilian workforce is employed in the informal sector. In 2003, the informal economy generated R$ 17.6 billion. Among those working in the informal sector, 69 percent were self-employed, 10 percent were in the informal workforce, and 5 percent were not salaried. These 2003 numbers are similar to those of 1997. Of the nonsalaried workers, 64 percent were male and 64 percent were female (Instituto Brasileiro de Geografia).

38. “Recently, the Lula administration has attempted to offset this through the implementation of social programs such as the *Bolsa Família*, established in 2003. The program aims at countering intergenerational poverty by providing impoverished families with a monthly stipend per child attending school. Furthermore, children receive one to two meals a day on the days they attend school. *Bolsa Família* has had a significant impact in the reduction of hunger and, according to some sources (including the World Bank and the United Nations Development Program [qtd. in Soares, Ribas and Osório]), in diminishing the social gap in Brazil. Nonetheless, inequality persists—in 2008, 22 percent of the populace was living below the poverty line.

39. According to data from the Brazilian Institute of Geography and Statistics (PNAD/IBGE) the population of Brazil in 2004 was just over 182 million. Of this total, 137.7 million were 15 years old or older and 34 million were in the 15 to 29 age bracket. Of the same total population, 14.7 million were classified as illiterate (with less than one year of schooling) and a further 16 million had less than four years of schooling and were considered
to be functionally illiterate. This represents a functional illiteracy rate of 24.1 percent. If we consider those over 15 who had not concluded primary education (nine years in Brazil), we have a further 37 million. Thus, over 68 million Brazilians over 15 years of age have not concluded primary education, which represents almost 50 percent of the total population of those over 15 years old. In the 15 to 29 age bracket, 12 million young people have not concluded primary education and almost 2 million are illiterate (qtd. in Ireland).

40. Citing a study by renowned Brazilian scholar Alba Zaluar from the 1980s, Angelina Peralva observes that perceptions of work directly affect social interactions. In the last three decades, poor youths have not experienced work as mode of life. Rather, these young people have seen it as a means to access consumption. Moreover, Peralva indicates that young people no longer take familial priorities into account and that their patterns of consumption have become increasingly individualized (31).

41. Paulo’s story resembles that of Rael and Paula. He is orphaned at an early age and is raised by his grandmother. We learn that his father dies and that his mother ran away with her boss leaving the infant Paulo behind (Manual 77).

42. Sérgio Adorno maintains that the involvement of favela youth with crime, especially the drug trade is “not a reaction to a world of social injustices and moral degradation, or to the shrinking opportunities offered by the formal job market. On the contrary, it is a response to that which is offered by consumer society and the possibilities of affirming a masculine identity associated with honor and virility in an era characterized by the restriction and reduction of the options of personal choice” (112). The profit from drug trafficking and other modes of contravention allows peripheral youth to partake in consumer society and to affirm a prescribed social identity vis-à-vis their own community and hegemonic society.

43. “Burgos was caught in the act, but the police report was not written. The policeman, resorting to all their academic training, took him to Guaraci and threw him into the river after shooting him in the head.” BO refers to Boletim de Ocorrência (Police Report).

44. Paulo Sérgio Pinheiro describes the police force in many Latin American countries as “border guards” (guardias fronterizos) in that they uphold the separation between the affluent and the poor segments of the population. Pinheiro postulates that, in this framework, police violence is not penalized as it is visited primarily upon the impoverished social and individual bodies (19). In this context, it can be argued that the dilapidation of citizenship occurs at both the social and civic levels. Social rights are negated in that the poor population cannot count on the protection of the authorities. Civil rights are denied in that they must also contend with the abuse of said authorities.

45. Three of the most (in)famous instances are as follows: In 1993, 21 people were killed in the carioca favela of Vigário Geral. The suspects were
part of a death squad composed of police officers that carried out the massacre in retaliation for the deaths of four police officers. Also in 1993, eight homeless youths were killed in front of the Candelária Church in downtown Rio de Janeiro. In 2000, Sandro Rosa do Nascimento, one of the survivors of the massacre, was suffocated en route to a police station after he was detained for sequestering a bus in Rio de Janeiro. These three incidents have been widely publicized, appearing in films such as Jeff Zimbalist and Matt Mochary’s *Favela Rising* (2005) that takes as its point of departure the killings in Vigário Gerał. The Candelária massacre and Sandro Rosa do Nascimento’s story are broached in José Padilha’s docudrama *Ónibus 174* (Bus 174, 2002) and in the feature film *Última Parada 174*.

46. “A bar on top of the hill was loudly broadcasting rap lyrics. The songs irritated the ‘pigs’ that invaded seu Tinho Doido’s establishment. Before being silenced due to a gunshot [wound], the sound system bellowed its last verse: I don’t trust the police, race of motherfuckers.”

47. Agamben postulates that, “[l]ike the concepts of sex and sexuality, the concept of the ‘body’ is always already caught in a deployment of power. The ‘body’ is always already a biopolitical body and bare life, and nothing in it or the economy of its pleasure seems to allow us to find solid ground on which to oppose the demands of sovereign power” (*Homo sacer* 187).

48. On May 4th, 2010, Paulo Vanucchi, minister of human rights, affirmed that the lack of prosecution of human rights violations during the military regime feeds into continued abuses in the present. Vanucchi explains that this cycle results from the impunity enjoyed by those who committed crimes during the dictatorship (“Tortura de hoje”).

49. “A masked servant of the state, commonly called ‘pig,’ considers whether the boy shall live or die, even though the answer for 34 other boys was a ‘no.’ . . . He loads the gun. He is respected by the very same oppressed people that he judges and condemns, he thinks about the things that they have been telling him for years, that it’s their fault, the fault of this inferior race, the race that robs, kidnaps, the race that kills, that does not follow God’s laws, the race that must be exterminated.”

50. Two recent examples of police violence against poor young residents include *motoboys*: On April 9th, 2010, the military police tortured and killed the *motoby* Luis Eduardo Pinheiro de Souza. On May 8th, 2010, the military police beat and killed another *motoby*, Gerson Lima de Miranda (“Falta de Comando”). *Motoboys* are usually poor young male residents of the *periferia* and are often seen with suspicion by the middle and upper social echelons as well as by the authorities because some *motoboys* engage in drive-by robberies.

51. The socioartistic endeavors championed by activists such as Ferréz and Racionais MCs fit the mold of insurgent citizenship, which has, according to Holston, fundamentally changed the “conception of Brazilian society” that “assumed Brazil’s masses to be silent and mostly
ignorant citizens who were incapable to making competent decisions on their own and who needed to be brought into modernity by an enlightened elite and their plans for development. In the insurgent formulation, the residents of the periphery imagine that their interests derive from their own experience, not from state plans, that they are informed and competent to make decisions about them, and that their own organizations articulate them” (Insurgent 248). As indicated in Chapter 3 of this book, both Ferréz’s two novels and his other productions posit the primacy of “insiderness” to both articulate the reality of the periferia and to generate viable options of empowerment through art and community engagement. State powers are not only absent from this equation, but are represented to be forces of subjugation, the sovereign powers that establish and maintain homo sacer.

Chapter 4

1. With “divided city” I am alluding to Rio’s characterization as the cidade partida (broken city). The description was coined by journalist Zuenir Ventura to describe Rio’s pattern of sociogeographic segregation and the tensions that have risen from these divisions.

2. Carioca refers to the inhabitants of the city of Rio de Janeiro.

3. Quilombos are communities of runaway slaves. Vaz uses the term to refer to a safe space for people who are socially, economically, and culturally disenfranchised.

4. “Ciranda,” which appears in the second volume of Inferno provisório, O livro das impossibilidades, focuses on characters that live in a place called Beco do Zé Pinto. This is to say that “Ciranda” takes place in a cortiço (tenement), the precursor to the modern favela—what Paulo Lins calls the neofavela.

5. In 2010 the documentary Favela on Blast (directed by Leandro HBL and Wesley Pentz) was released. The documentary deals with the Brazilian funk phenomenon.

6. Morro (hill) has become a synonym of favela in Brazilian Portuguese. The word refers to the hillside areas in which many of Rio de Janeiro’s low-income communities are located.

7. For a detailed discussion of Viva Rio’s emergence, development, mission, and impact, see George Yúdice’s The Expediency of Culture (2003).

8. Nego is a popular abbreviation for the word negro (black man).

9. “Who denies me work, bro / Will not have another chance to deny / The black man is a hard worker / Everyone knows, no one can deny. / Who denies me salary, bro / Will not have another chance to deny it / My sweat has a price, Sir / Sir still does not want to pay.”

10. Petrobras sponsors various social projects centered on citizenship and culture (Petrobras “Promovendo a cidadania”) as well as cultural initiatives, including national films, theater and musical productions, museums, etc.
11. The volumes published in *Tramas urbanas* include DJ T. R.’s *Acorda hip-hop!* (Wake up hip-hop!, 2007), Pires’s *Cidade ocupada* (Occupied city, 2007), Vaz’s *Cooperifa* (2008), Lenz’s *Daspu—A moda sem vergonha* (Daspu—Shameless fashion, 2008), Buzo’s *A Favela toma conta* (The favela takes over, 2007), Salles’s *Poesia revoltada* (Revolted poetry, 2007), Araújo and Salles’s *História e memória de Vigário Geral* (History and memory of Vigário Geral), Lemos and Castro’s *Tecnobrega* (2008), and Raffa’s *Trajetória de um guerreiro* (A warrior’s trajectory, 2009).

12. When Davida launched Daspu in 2005, Daslu threatened with a lawsuit, claiming that the “namesake” was a “deboche, visando denegrir a imagem da loja” ([it was] a joke, aiming at denigrating the store’s image] (Moraes). When the dispute became known through the media, Daslu dropped the lawsuit.

13. Davida created Daspu when Brazil declined a donation of US $40 million in anti-AIDS funding from the United States due to a provision that would require recipient countries to sign an antiprostition pledge.

14. “more than the Internet the periphery is the big novelty of the 21st century.”

15. Describing peripheral culture as “novelty” also disregards the rich cultural tradition(s) of this space. It locates recent manifestations in a historical vacuum that allows for its packaging as a “new” commodity.

16. Beyond theater, Faustini is also involved in several other cultural activities. He has directed several critically acclaimed theater pieces (*Eles não usam Black Tie* [They do not wear black tie, 2000], *A luta secreta de Maria da Encarnação* [Maria Encarnação’s secret struggle, 2001], *A hora da estrela* [The hour of the star, 2006], *A comédia do coração* [The heart’s comedy, 2006], and *O inimigo do povo* [The enemy of the people, 2007]). Beyond his participation in Reperiferia, Faustini has taught acting at the Casa das Artes Laranjeiras (Art House Laranjeiras) (CAL, 2000), where he founded the Cia de Teatro Brasileiro (Brazilian Theater Company). He produced several commended projects with this company, including the *Comédias Cariocas de Costumes* (Carioca comedy of costumes). Faustini has also directed several documentaries, including *Chão de estrelas* (Floor of stars, 2002) and *Carnaval, bexiga, funk e sombrinha* (Carnival, bexiga, funk and umbrella, 2006), which received honorable mention in the eleventh Mostra do Filme Etnográfico (Ethnographic Film Expo). Finally, Faustini was one of the organizers of the seminar *Das Utopias ao Mercado* (From utopias to the market), which included several distinguished participants such as Maria Rita Kehl. And from 2008–2010 he was the secretary of culture and tourism for the municipality of Nova Iguaçu.

17. AfroReggae started out in the favela of Vigário Geral and currently is established in Cantagalo, Nova Iguaçu, Parada de Lucas, and Complexo do Alemão. Its mission also has commonalities to that of Reperiferia.
18. Soares’s description of the book’s content goes on for a paragraph. His juxtaposition of various genres (novel, Bildungsroman, urban ethnography, social history of Rio’s suburbs) and literary references (Laurence Sterne, Wander Antunes, James Joyce, Baudelaire, etc.) capture the text’s eclectic style and content. Soares concedes that the book is ultimately “unclassifiable.” I will not attempt to categorize Guia afetivo da periferia. Rather, as delineated in the chapter, my concern is to identify what textual strategies Faustini employs to figuratively reclaim the city and, within this itinerary, the position of citizens in the urban landscape. This chapter will not dwell on Faustini’s other cultural engagements, but instead will focus solely on his narrative. As in the preceding chapters, the goal of this chapter is to examine how narrative—whether fictional, semifictional, or nonfictional—is a forum of citizenship.

19. Rio de Janeiro’s Zona Sul comprises an area between the Maçiço da Tijuca and the Bahia de Guanabara. Beachfront neighborhoods are São Conrado, Vidigal, Leblon, Ipanema, Copacabana, Leme, and Arpoador, which are located on the Atlantic coast. Botafogo, Flamengo, Urca, and Glória are situated on the Bahia de Guanabara. Interior neighborhoods are Lagoa, Jardim Botânico, Gávea, Laranjeiras, Cosme Velho, Catete, and Humaitá. Most of the vicinities are well-established and have middle- to upper-middle-class residents, although there are variations in income between the neighborhoods as well as within them.

20. “I walk through the entire downtown. I like to cross those stilts and feel the wind hitting me in the face. It is as good as asking for a guaraná Convenção and a hot dog in Santa Cruz’s Curral Falso square.”

21. Paulo Coelho is a best-selling Brazilian author of mystical-inspired fiction. His novel The Alchemist (1987) has become one of the best-selling books in history, with more than 65 million copies sold. Coelho is widely translated into various languages and his books are example of literature as a mass cultural phenomenon.

22. Vans offer an alternative and more comfortable mode of transportation than buses. Usually owned by private companies, the vans are costlier than public transport but offer certain amenities, such as fewer passengers and air conditioning, that buses lack. Vans are also faster than city buses.

23. Ipanema has become internationally known through the Bossa Nova song “The Girl from Ipanema.” Since then, this upper-middle class neighborhood has been synonymous with bohemian-chic culture. The area boasts expensive restaurants, bars, theaters, art galleries, and cafés. Ipanema’s beach, especially around Posto 10, is known to congregate the carioca hip youth.

24. Some images that go beyond Rio’s city limits are “Brasília” (107), “Praia na Ilha do Governador” (Beach on Ilha do Governador; 113), “Eu e minha tia em Paquetá” (Me and my aunt in Paquetá; 161), and “Eu e minha irmã em Mauá e Porto das Caxias” (Me and my sister in Mauá and
Porto das Caxias; 164–65). As with the other images included in the text, these photographs also depict significant moments in the narrator’s life. Most of the snapshots relate to family outings.

25. Rebecca Atencio observes that in this respect, Brazilian marginal literature, though having certain similarities with the Spanish-American testimonial genre, differs from the Spanish language testimonio in that the identification is implicit rather than explicit (Atencio personal communication).

26. “Sitting on the curb, waiting for the van, watching the angry sea that swallowed Escobar—this is the Ipanema I knew for many years.”

27. Nonetheless, Machado de Assis’s character Escobar, who the protagonist of Dom Casmurro suspects is having an affair with his wife, drowns in Flamengo, not in Ipanema. The question is whether this literary mistake is intentional, which would suggest another form of connecting Rio’s various neighborhoods—in this instance through the Atlantic ocean, an omnipresent element in the city’s social and cultural life.

28. “What happens in the minds of people who transverse the city in the wee hours of the morning? Does the city invade the space of their thoughts? How does one build one’s roads?”

29. The Cesarão is Latin America’s largest subsidized housing complex. Built in the 1970s and inaugurated in 1981, the Cesarão, officially named Conjunto Residencial Octacílio Câmara, now houses approximately 80,000 people.

30. Though Faustini’s text is decidedly more autobiographical than either Ruffato’s or Bonassi’s, their books also draw on autobiographical information. Ruffato’s characters evoke his own childhood and youth in Cataguases. Thus, for example, the working class women who work as laundresses in several narratives of Inferno provisório remit to the author’s own mother, who washed clothes for others. The same applies to Ferréz’s novels that contain characters reminiscent of the author himself (see, for example, the “nerdy” Paulo in Manual práctico do ódio). All the fictional texts discussed in this book draw from lived experience, which reinforces the idea of literature as an expression of insurgent citizenship.

31. “[t]he possibility of pavement on our street was secondary only to my mother’s happiness when the sink got a backsplash of yellow tiles.”

32. “the sunshine that came through the swivel window, reflecting on the drops of water on the yellow tiles.”

33. “She went from rich and eccentric aunt to the first of my grandmother’s daughters who tried to break the [social] cycle to which this family was circumscribed.”

34. Since its beginnings, the Cesarão, like many other subsidized housing projects, has expanded in a somewhat haphazard manner. Homeowners have added to the original structure in order to either have more space available as families grew or to use the additional space as a source of income by renting the added space.
35. “Surfing in the river, favelado?”
36. “there, at the Candelária Church, a street kid had ripped a Champion watch from my pulse . . . I remember that seeing the murder scene, I made an effort not to feel avenged. Vengeance was a word I learned in the soap operas.”
37. “you are a street vendor and arrange red and yellow lines of Serenata de Amor chocolates on the blue tarp spread on the sidewalk, imitating the display window of the boutique behind you.”
38. The surrounding favelas are Favela Francisco de Castro, Favela do Morro da Coroa, Favela Baronesa, and Favela Ocidental Fallet.
39. “In Paciência, my friend and I were once stopped by the police. Only one of them was slapped in the face. He was black. I was invisible. It was as if I was not there.”
40. “With the All Star I would cross the city and participate in demonstrations. With the Redley I would stroll in the Praça do Curral Falso, in Santa Cruz. With a Commander, I went to punk shows in at the Praça da Bandeira.”

Epilogue

1. From the state of Minas Gerais.
2. Thus, for example, the program will build cisterns in rural areas of the drought-plagued Northeast to help farmers.
3. The expressway will connect Barra da Tijuca to Santa Cruz, Campo Grande, and Guaratiba e Recreio dos Bandeirantes and will serve as a route for the Bus Rapid Transit, one of the transportation projects planned for the World Cup.
4. In the New York Times article, the author, Michael Kimmelman, describes how in Kiberia (Nairobi, Kenya) local residents use garbage as fuel for community stoves. Kimmelman observes that “[t]raditional wood and charcoal fires cause rampant respiratory disease [there]. Refuse fills the streets. So a Nairobian architects designed a community cooker, fueled by refuse residents collect in return for time using the ovens.”


———. Letter to the author. 20 July 2993. MS.


Correio Brasiliense. “Programa Brasil sem miséria é lançado nesta quinta-feira em Brasília.”
———, ed. “Vozes na sombra: Representação e legitimidade na narrativa contemporânea.” Ver e imaginar o outro: Alteridade, desigualdade, violência na


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