



The Discourse of Violence: Between a *Correria* and a Good Brazilian Citizen

Márcio Rogério de Oliveira Cano, Aline Carvalho Veiga, Ana Eliza Silva Barbosa, Éberson Lopes de Aguiño

Department of Language Studies, UFLA, Brazil

Received: 31 Dec 2022; Received in revised form: 25 Jan 2023; Accepted: 30 Jan 2023; Available online: 05 Feb 2023
©2023 The Author(s). Published by Infogain Publication. This is an open access article under the CC BY license (<https://creativecommons.org/licenses/by/4.0/>).

I. INTRODUCTION

Based on studies in the field of discourse analysis by authors such as Michel Pêcheux (2014), Eni Orlandi (1999) Helena Brandão (2004) and Dominique Maingueneau (2006, 2010), we analyze how the discourse of violence is strongly present in daily discursive (re) productions. Since this often assumes a subtle character, it is necessary to pay greater attention to this aspect of the discourse of violence. Therefore, we reveal the attempts of groups and certain social classes to deny these various manifestations of violence through the genders that traverse society. Accordingly, the justification for our research is precisely the problem of the constitutive contradiction of our subject and, as a consequence, the production of certain effects of meaning.

Our corpus is composed of two texts that address urban violence in one of the Brazilian states. Thus, through our reading gestures, we offer further reflections on these texts, focusing our discussion on the categories of subject, stereotype and production condition. These categories not only shape our views as analysts but also allow us to deepen the perception of the states of violence that are manifested discursively.

II. SUBJECT, DISCOURSE AND VIOLENCE

One of the essential categories for considering relationships in discourse analysis is the subject. Some discursive perspectives that have attempted to understand the relevant aspects and factors have explained how the subject-text relationship is established in various everyday discursive productions. For example, Brandão (2004) emphasizes how “the subject starts to occupy a privileged

position, and language is considered the place for the constitution of subjectivity. In addition, because it constitutes the subject, it can represent the world” (BRANDÃO, 2004, p. 54).

Thus, some aspects in relation to the subject can be reflected on. First, we must not forget that the notion of history is fundamental because we know that spatial and temporal marking make the subject essentially historical. In addition, because the subject’s speech is produced at a certain place and a certain time, the perception of the subject as a historical being is reinforced and intertwined with the ideological face, i.e., the subject is historical and ideological. This notion is also discussed by Orlandi (1999):

Meaning is thus a determined relationship of the subject—affected by language—with history. It is the gesture of interpretation that realizes this relationship of the subject with language, history, and the senses. This is the mark of subjectivation and, at the same time, a trace of the relationship between language and exteriority: there is no discourse without a subject. In addition, there is no subject without ideology. Ideology and the unconscious are materially linked through the language, through the process that we just described. (ORLANDI, 1999, p. 47)

Hence, it is possible to perceive the sayings the subject (re) produces are projected from other discourses.

Both the intradiscursive and interdiscursive levels therefore match this direction, according to the historical-ideological face.

Second, we can reflect on the presence of the other that rewards discourses. Following Authier-Revuz (1982) and Brandão (2004), some forms of heterogeneity allege the presence of the other:

a) Reported discourse: in indirect discourse, the speaker, placing himself as a translator, uses his words to refer to another source of “meaning”; in direct discourse, the speaker, placing himself as a “mouthpiece”, cuts the words of the other and cites them; b) the marked forms of autonomic connotation: the speaker inscribes in his discourse, without interruption of the discursive thread, the words of the other, showing them, marking them either through quotation marks, italics, a specific intonation or a comment [...]; c) more complex forms in which the presence of the other is not made explicit by univocal marks in the sentence. This is a case of free indirect discourse, of irony [...] (BRANDÃO, 2004, p. 60-61)

Accordingly, it is clear that the discursive surface anchors constitutive heterogeneity; this heterogeneity is demonstrated in three forms: reported discourse, cited discourse and free indirect discourse. A strong explanation shows that such heterogeneity occurs when we understand that the subject is constituted only by the relationships he or she establishes with the other. Thus, we need to understand the dialogism that operates between words and the subjects that relate to them since the meaning born from this relationship is doubly dialogical. Both the other’s discourses and dialog are “living dialogical threads” that touch the enunciation of each subject. In this tangle of threads, we find polyphonia as various voices intersect, sometimes complementing each other, sometimes contradicting each other. Hence, Pêcheux (2014) points to the subject form of discourse and calls it challenged:

We can summarize what proceeds by saying that under the evidence that “I am truly me” (with my name, my family, my friends [...]), there is the process of

interpellation identification that produces the subject in the place left by emptiness: “the one who...”, that is, X, the quidam who *will be found there*; and this in various forms is imposed by the “legal-ideological social relations”. (PÊCHEUX, 2014, p. 145)

Third, we can also emphasize the reverse side of the discourse, where, according to psychoanalysis, the discourse is not reduced to what is explicit but is strongly crossed by its reverse, the unconscious that operates in the subject:

Understanding the subject as a language effect, psychoanalysis seeks its forms of constitution not within a “homogeneous speech” but in the diversity of a “heterogeneous speech that is a consequence of a divided subject”—subject, divided between the conscious and the unconscious (BRANDÃO, 2004, p. 66).

By considering the action of the unconscious in the statements (re) produced by the subject, we can confirm the complex structure that is formed within subject discourse. Therefore, at the same time that ideology challenges, the subject has his or her own history and is also affected by the forgetfulness that makes him or her experience the illusion that the discourse reflects his or her objective knowledge of reality. Accordingly, reflection is necessary to understand the extent that this illusion affects the various and diverse roles and positions that the subject plays in society.

Next, concerning the theoretical-practical utility of AD, we note, as stated by Márcio Cano de Oliveira (2012) in his thesis, how the movements performed by analysts develop precisely in the space within a dialectical relationship. Thus, our research enables work in this space, where both theory and practice are resignified in scientific practice.

It is important to note that AD is configured not only as a distinct discipline within the branch of Linguistics but also an extension, i.e., “a reconfiguration of the set of knowledge” (MAINGUENEAU, 2007, p. 16), due to the proposed analysis that it entails, since such analysis is constructed from the perspective of the analyst. Thus, such analysis is the main area that makes it possible to construct the meanings and the notes that emerge. It is the relationship that the analyst subject establishes with the selected corpus

that ensures the fulfillment of the objectives established in each reading gesture.

Hence, the interdisciplinary perspective points to greater possibilities, since it does not provide the absolute scope of the objects studied but considers each phenomenon in its most complex form. Applying this allows AD to focus on a discursive space and observe the functioning of the enunciation devices and the positioning of the subjects, keeping notes “open” to maintain the possibility for constant reflection.

Since AD, in an analysis, aims to focus on a discursive space to observe the functioning of the enunciation devices and the positioning of the subjects, keeping notes “open” to maintain the possibility for constant reflection, we agree with Cano (2012). He suggests that

there is a social demand to be addressed and, as society is not configured in a complete, closed way, AD cannot be configured as a closed discipline; for this reason, it is an open, flexible and dynamic system”. (CANO, 2012, p. 12)

As a result, both AD and society are in a process of constant construction; scientific practice must not impose a framework but allow an open structure that is capable of promoting in-depth analyses in the universe of interdiscourse.

Following a review of basic concepts in AD, such as ideological formation, discursive formation, constituent discourse and paratopic discourse, Cano (2012) discusses, in the second chapter of his thesis, the role of journalistic discourse and the discourse of violence in the discursive universe. In this proposal, the author emphasizes and makes us realize that these discourses are not organized in the same way and are not in equivalent places. Thus, such analysis needs to take these aspects into account to reach deeper and more revealing levels of the discursive relationships that are established in daily life.

To the extent that social phenomena are seen as unique events and, therefore, cannot be reduced or fragmented, the explanation that emerges from them is relative. Because it is in the field of social practices, the very notion of ideology, as stated by Van Dijk (1997), refers to this relative aspect; ideologies cannot be seen either as true or false because each fits the interests of the group that defends it. Accordingly, Cano (2012) reinforces that ideology is not only a form of domination but also a form of the constitution of a position that seeks the adherence of co-enunciators.

Such analysis, in turn, reveals the great complexity that is formed among subjects, ideologies and contexts. Cano (2012) points to the existence of the discursive formation of violence that spreads among genres in the field of journalistic discourse. It is in the observation of the scenography and ethos that the positions of the enunciators appear. The author delves a little deeper and, following Maingueneau, divides the categories of discourse: those that do not establish themselves as a discursive field are called atopic discourses, and those that constitute themselves as a discursive field are termed topical discourses.

As the author shows, it is not possible to affirm that there are social roles that typify the discourse of violence; moreover, there is no one who assumes a socially legitimized role as violent. This is the veiled and silent character of the discourse of violence. To exist, such discourse needs to “parasitize” the other genres that circulate in other discursive fields. Interestingly, there can be “no discursive field without discursive formation, but there can be discursive formation without a discursive field” (CANO, 2012, p. 45). Hence, the discourse of violence is difficult to perceive and is performed in a subtle way.

The literature suggests that the author considers the discourse of violence an atopic discourse; its belonging to the social space is essentially problematic. In other words, because no one proves themselves to be violent but the presence of the discourse of violence persists in society, this discourse ultimately penetrates, through topical and paratopic discourses, the social and legitimizing universe. As Maingueneau (2010) states, paratopy is not an initial condition. Paratopy only exists when it is elaborated through an activity of creation and enunciation. Paratopic discourse involves the process of creation in the same way that it is involved in it. As Maingueneau (2006, p. 109) points out, “paratopy both creates the possibility of access to a place and forbids all belonging”. Thus, paratopy involves belonging and nonbelonging; that is, it is the impossible inclusion in a topia.

Cano (2012) also discusses scenography and discursive ethos—the principles of analysis used by the author to reveal the forms of the states of violence that emerge in discourses. According to the author, during enunciation, the discourse in a genre is the device capable of uniting the text to an encompassing scene, resulting in the construction of a scenography where the construction of images that interact with and reconstruct one another occurs. The encompassing scene, as the author points out, is equivalent to the discursive field and functions as a gateway to interdiscourse; that is, it is where we can observe the enunciation scene with greater attention. However, Cano (2012, p. 63) provides a caveat, suggesting that “we could

not say that there is an encompassing scene of violence, because, as we saw in the previous chapter, we do not have a discursive field of violence because it is an atopic discourse that is revealed through other discursive fields". The encompassing scene highlights the roles of genres and co-announcers. This confirms the subtle character of the discourse of violence, which we discuss and reflect on below.

A case of silent violence and the idea of the nobility of the "Huck family"

The reading gesture that we perform here concerns two texts from two discursive genres. One is an opinion article, "Almost posthumous thoughts" by Luciano Huck; the other is a chronicle, "Thought of a runner" by Ferréz, a writer of marginal literature from the periphery of São Paulo. The latter has also composed a collection called "The rich also die". There is between these two texts an interdiscursive relationship regarding a fact involving Luciano Huck; both texts were published at the same site in 2007. These texts are therefore attached; although we have selected specific excerpts for analysis, we suggest reading both of them in full. Moreover, in the following paragraphs, we discuss the backgrounds of these two authors.

Luciano Huck is the son of jurist Hermes Marcelo Huck and urbanist Marta Dora Grostein. Luciano is Jewish and the stepson of Andrea Calabi, an economist linked to the PSDB in São Paulo. Since 2004, Huck has been married to a presenter, Angélica, with whom he has 3 children. Huck studied at the Faculdade de Direito at the University of São Paulo (USP), but he did not graduate. As a teenager, he started working as an assistant to photographer J.R. Duran. At the same time, in partnership with friends and with a loan from his father, he opened the Cabral bar in São Paulo, targeting the young elite in São Paulo. He also interned at the advertising agencies DM9, Nizan Guanaes, and Talent. He also worked at FM 89 Rock Radio and Playboy Magazine, where he answered Section 20 questions. Since the age of 22, Huck has been gaining journalistic experience, whether on TV or radio. However, in September 1999, Luciano was hired by Rede Globo, presenting the program Huck's Cauldron, a program that was an audience leader. Huck received the *Extra Television Award* for best TV presenter in six consecutive years. In addition, this film producer maintains investments in sectors such as food, tourism, clothing and veterinary hospitals.

Ferréz is the pseudonym for Reginaldo Ferreira da Silva, who is a rapper, novelist, chronicle writer, poet and entrepreneur. This author is affiliated with what is currently considered marginal literature, and his art strongly represents issues related to the peripheries of large centers, especially that of São Paulo. Ferréz has been living in Capão

Redondo, south of São Paulo, since his childhood, and his work speaks of his daily experiences, expressing a form of resistance. Ferréz has published several books, including **Fortress of Disillusion** (1997), **Capão Pecado** (2001), **Amancer Esmerelda** (2005), **Nobody Is Innocent in São Paulo** (2006), **God went to lunch** in (2012) and **the rich also die**, which was launched in 2015. He is also the founder of **1DaSul**, a hip hop collective that promotes cultural activities in the Capão Redondo region. Additionally, he works at the NGO Interference, which works with children from the South Zone, and he founded Selo Povo, an independent publisher. Finally, he has a program on TV 247 called "Ferréz under construction" where he conducts interviews with cultural agents.

In 2007, Luciano Huck had a Rolex watch stolen by two people on a motorcycle in an upscale neighborhood in the South Zone of São Paulo. The presenter Huck was in a car driven by a business friend, whose watch, due to the sophisticated label Bulgari, was also taken. The car was stopped at a red light when a gun was pointed at their heads amid the demand that they deliver these luxury items.

The relevant texts of both Huck and Ferréz were published in the "Trends/Debates" section of the newspaper Folha de S. Paulo. Luciano published his one day after the event on October 1, 2007. Seven days after that publication, Ferréz published a fictional narrative as a kind of response. This idea was based on the position of the newspaper, which had invited Ferréz to produce something. The vehicle was apparently intended to offer another view in response to Huck's view. After the disclosure of Luciano's article, many people and newspapers responded, and there were many criticisms of Luciano Huck's article.

Among the reactions raised was the point of view expressed by Ferréz; he imagined the thief was "a running man". The writer elaborated the drama of his literary character—as a resident of the periphery, a place with poor survival conditions, living near garbage with an absent father, alcoholic mother, and violent stepfather. The "runner" is thus a character who asks how it is possible for someone to wear an object on their arm whose value would allow the purchase of several houses in the distant neighborhoods or favelas where others reside: "The time was approaching—there was an arm there faltering—when you wondered how someone can use something on their arm that can buy several houses in your neighborhood".

We emphasize that this publication had great repercussions in the media; letters were sent to newspaper editorial staff, and other journalistic articles were written about it. It was also discussed in radio and television programs, and a large amount of comments were posted on social networks.

Accordingly, we find opinions that are affiliated with and contrary to the opinions of Férrez and Luciano. Here, we provide two examples that illustrate such divergences and defenses:

almost fatal victim of the robbery. Thus, the author creates a tragic scene that was not real. Here is another excerpt:

preneur Ferréz, along with Mano Brown, is a *bibelô* spoiled by the left and by politicians. I would not see my second child. It would leave an innocent child orphaned. Young widow. A broken family. A very sad crowd. An embarrassed governor. A president in silence. Why? Because of a watch".

Reinaldo Azevedo, who speaks in favor of Huck's speech.

social apartheid in Brazil, with or without legal drugs. Ending this apartheid situation is the goal of the left. Take, for example, the controversy surrounding the watch of Huck. Is the guy right to complain? Yes. However, this is only one side of the coin. Ferréz wrote an imaginary, but no less real, story of the citizen (I insist on the [word] citizen). He described a situation in which the episode is, so to speak, historicized. Ferréz went beyond facts and elicited thought". Brraulio Mantovani.

"LUCIANO HUCK was murdered. Headline of the 'National Newspaper' of the previous day. In addition, I, a few pages ahead in this diary, probably in the police notebook, find, perhaps, a posthumous tribute in the culture section. I would not see my second child. It would leave an innocent child orphaned. Young widow. A broken family. A very sad crowd. An embarrassed governor. A president in silence. Why? Because of a watch".

This excerpt creates strangeness by placing in the foreground the possible "death" of the presenter, contrary to what is expected from the pattern of an argumentative text sharing news on the theft of a watch. At this point, the real event becomes marginal; from this, a romantic (literary) scenography is created because reporting the death of a murdered celebrity could a commotion. We thus observe a paratopic mode in the title—"Thought almost posthumous"—and in the passage of this romanticized pattern; then, the murder is reported, and this pattern is broken.

Before this disruption, the scene is already being created by the reader, and the paratopic family discourse constitutes and characterizes this event, which could seem "common". However, when stating that a family man was being robbed/murdered, the event is particularized to show that it is not about just any family but the family of a "noble presenter".

Concerning the author's relationship with this family, the class and identity of the latter is a condition of discursive production. There is in these words something of an appreciation of its place as a privileged, noble family. In the tone of the presenter, we observe a value assignment in regard to the condition of deserving of an asset, deserving safety. Luciano puts himself in the place of the provider for this "special" family, as if they belonged to something similar to a monarchy. In his words, the idea of a "royal family" (of kings) is articulated with respect to a possible tragedy: a death that would leave a desolate crowd. At no point in the text does Huck refer to his role as a presenter, which in this context would generate commotion; his speech is focused on his role in his family as a wealthy man who pays his taxes.

Hence, the paratopic discourse in Huck's article is an interdiscursive process that seems to give expressiveness and emotional character to his journalistic discourse and, in addition to reporting what occurs, makes use of the dramatic tone of the idea of his loss and his family's situation. In

Ferréz used a literary and "fictional" text to destabilize what is most common as a discursive genre in a section of a newspaper. We may think that for this writer, this genre was appropriate to foster divergences, since such a gesture offered the readers references that were different from those contained in the presenter Huck's report. This chronicle broadens our view beyond what has occurred while still sharing the facts, broadening the context with other perspectives. It is characteristic of Férrez that his critical social literature deals with a peripheral or marginalized reality—even the type of his writing is called "marginal literature". It is worth mentioning that Ferréz is someone who knows the periphery because he lives in Capão Redondo when he speaks of a family's social situation—not because he visits sporadically but because he is part of this history—which gives rise to his discourse.

In turn, Huck's article is not fictional, although it conveys a subjective position regarding what is narrated because he uses arguments that support his position. The text begins with a fictional tone and then presents the author's discontent at the loss of the Rolex. A fictional tone can then be observed, as in the following excerpt: "Luciano Huck was murdered. Headline of the 'National Newspaper' of the previous day. In addition, I, a few pages ahead in this diary, probably in the police notebook, find, perhaps, a posthumous tribute in the culture section. I would not see my second child. It would leave an innocent child orphaned. Young widow. A broken family".

Despite some typical traits that allow reading through the generic scene of an opinion article, when Hulk writes about his possible death amid the facts and shows how he would abandon his family if this occurred, the author creates a certain agency in relation to the reader and elicits, beyond the argument expected in an article, the reader's sensitivity to his point of view of an ethos, as an

these modes, the exploration of the presenter's murder scene seeks the reader's adherence to his position. The strategy he uses relates to a paratopic discourse in the family case by showing the assault in a way that following Cano (2012), "creates the possibility for a state of violence, in that it reveals two explosions, one empirical and another, that is, the enunciator who is laden with value judgments".

In another moment, the enunciator creates a representation of his "me" (who had a childhood and an education) and that of the subject who has robbed him (an impoverished *coitado* who did not have a childhood or education): "I even feel pity for the two poor *coitados* on that motorcycle with a pair of old helmets and a well loaded 38. They probably did not have a childhood or education, much fewer opportunities".

The subject that emerges is part of a historical and social body insofar as, in addition to time and space, he interacts with other discourses to construct his speech; in this case, the subjects involved are of different socioeconomic conditions, and the subject who enunciates has a privileged condition of economic power in relation to the assailants. Here, we observe a contradiction, since every report of the occurrence depicts robbery as something "unfair", but the situation of those who performed the robbery is to some extent "justified" by their lack of opportunities. Nevertheless, the discussion of this inequality is not satisfactorily presented; it appears more as an individual point of view (perception) of the author.

In this opinion article, which is mixed with the news of a robbery, the subjects are stereotyped (a good citizen versus the *coitado* who robs) so that readers can confirm them and "recognize them through some model they already have in their memory" (CANO, 2012, p. 100). Here are some additional excerpts: "I paid all my taxes, a fortune"; "I confess that I have already driven an armored car, but I got rid of it"; and "two poor *coitados* mounted on that motorcycle with a pair of old helmets." We note how the subjects are characterized by traits that confirm the stereotypes of the rich and the "poor".

There is thus a departure from the meanings of the rather argumentative journalistic discourse expected of an opinion article. In the article by Luciano Huck, a discourse of violence against an "other" (in this case, the two assailants) is revealed, but something unclear emerges from the scenography. Hence, Ferréz wrote his short story in response precisely to "seeing" this violence in the presenter's discourse. Within the scenography we have analyzed, the discourse of violence therefore permeates the enunciation scene and composes the position of the enunciator (Huck), which may or may not be assumed by

his co-enunciators, e.g., in the reactions to the article after its publication in the Folha de S. Paulo newspaper.

Regarding Ferréz's chronicle, it is noteworthy that it is a literary text. Despite its fictional tone, we associate it with the events reported in Huck's text. This choice of the author also positions the authorship of Ferréz himself, who thus presents himself not only as someone responding to the publication of a newspaper but also as a literary writer invested in social issues—i.e., updating an *ethos*.

The text of Ferréz was classified in some places as a short story, but we also suggest that this text could be analyzed at the intersection of two genres, the short story and the chronicle. In the narrative, the author provides new reflections on everyday occurrences with the intent to disrupt our automatic response to what we perceive daily, e.g., an assault (characteristic of a chronicle).

By locating the scenography of the life of the robbers in a fictional genre, the author shows another point of view about these subjects. In his narrative, he assumes the life situation of the robbers and highlights the inequalities present in the conditions of the production of violence. Therefore, in his text, there is not only an attack on someone, despite the clear confrontation between his vision and Huck's, but also an attempt to dispute views through his chronicle.

Ferréz uses his point of view to share meanings about what happened and the stereotypes used by the presenter. Accordingly, this author of marginal literature, instead of just confronting Huck's text, apparently makes a gesture of defending a place.

We also emphasize that in the last paragraph, Ferréz clearly expresses an opinion about what happened, stating that he sees no reason to complain; this event is reflected in the situations of inequality that underlie the robbery. Both articles thus "won" in the closing of their facts.

In Ferréz's work, there is a different position from the contradiction present in Huck's article; while calling the subjects "poor things", he argues that he is in a place of injustice. The author points out a gesture, i.e., in the face of the social contradictions involved as conditions of violence, no one was wronged. He does so by using another discursive genre, a distinct set design and other stereotypes of the subjects being reported.

We suggest that in Huck's article, violence is more subtle (or masked); the author does not clearly say that he was robbed, but, as he says through his words, he suffered violence. There is, subtly, an accusation against certain subjects. In turn, Ferréz shows the violence suffered by

those who robbed and brings through his words another way of conceiving the violence in the situation in question.

Finally, we refer to the end of Huck's text, where he uses the term "outburst" in an apology. In contrast, Ferréz makes arguments and elicits sensitization through his literary scenography.

III. FINAL CONSIDERATIONS

Thus, based on our reading of the relevant gestures, it is worth emphasizing that it is very pertinent to analyze the discourse of violence constituting this journalistic discourse, as argued by Cano (2012). Because it is an atopic discourse, violence needs to be analyzed in its most subtle but profound dimensions. The clash between Ferréz's text and Luciano Huck's article enables a division in the senses; through the reading gesture, i.e., considering the conversation between the two texts and going beyond what is most apparent in Huck's article, we have revealed the existence of relations of power that ideologically cross different modes of enunciation, where each author, discussing the same fact, is positioned according to his identity. Ferréz, in this case, can be thought of as an author who through the writing of his chronicle created a hole in Huck's discourse and, as a mode of resistance, gave visibility to other places and voices. Thus, we have analyzed the positions taken by different enunciators to show how the ways in which the movements of such a search for adherence guide scenography and awareness, demonstrating that these aspects are important and necessary.

REFERENCES

- [1] AZEVEDO, Reinaldo. **A pluralidade e a revolução dos idiotas**. Folha de S. Paulo, 2007. Disponível em: <https://www1.folha.uol.com.br/fsp/opiniaofz1510200708.htm>. Acesso em: 22/11/2021.
- [2] BRANDÃO, Helena Hathsue Nagamine. **Introdução à análise do discurso**. 2ª. ed. rev. Campinas: Editora da Unicamp, 2004.
- [3] CANO, M. R. O. **A manifestação dos estados de violência no discurso jornalístico**. Tese. São Paulo, 2012.
- [4] COURTINE, Jean-Jacques. **Análise do discurso político: discurso comunista endereçado aos cristãos**. São Paulo: EdUFSCar, 2014.
- [5] FERRÉZ. **Pensamentos de um "correria"**. Folha de S. Paulo, 2007. Disponível em: <https://www1.folha.uol.com.br/fsp/opiniaofz0810200708.htm>. Acesso em: 22/11/2021.
- [6] GOFFMAN, Erving. **A representação do eu na vida cotidiana**; tradução de Maria Célia Santos Raposo. Petrópolis, Vozes, 10ª edição 2012.
- [7] HUCK, Luciano. **Pensamentos quase póstumos**. Folha de S. Paulo, 2007. Disponível em: <https://www1.folha.uol.com.br/fsp/opiniaofz0110200708.htm>. Acesso em: 22/11/2021.
- [8] MAINGUENEAU, Dominique. **O discurso pornográfico**. Trad. Marcos Marcionilo. São Paulo: Parábola, 2010.
- [9] VIANNA, Luiz Fernando. **"Capitão Nascimento não pouparia Zé Pequeno e Mané Galinha", diz roteirista**. Folha de S. Paulo, 2007. Disponível em: <https://www1.folha.uol.com.br/fsp/cotidian/ff2010200708.htm>. Acesso em 22/11/2021.

Annex I

Almost posthumous thoughts

LUCIANO HUCK

LUCIANO HUCK was murdered. Headline of the 'National Newspaper' of the previous day. In addition, I, a few pages ahead in this diary, probably in the police notebook, find, perhaps, a posthumous tribute in the culture section. I would not see my second child. It would leave an innocent child orphaned. Young widow. A broken family. A very sad crowd. An embarrassed governor. A president in silence.

Why? Because of a watch.

As a Brazilian, I even feel pity for the two poor wretches mounted on that motorcycle with a pair of old helmets and a well-loaded 38.

They probably did not have childhood and education, much fewer opportunities. This does not justify trying to kill people in broad daylight. Their place is in the chain.

Now, as a citizen of São Paulo, I am revolted. I swear I paid all my taxes, a fortune. In addition, as a result, after coffee, instead of caramel candies, I almost get lead candies on my forehead.

I love São Paulo. It is my city. I was born here. My roots are here. I defend this city. However, the situation is becoming indefensible.

I spent a day in the city this week—I live in Rio for professional reasons—and three robberies passed me by. My brother, an employee and me. It was a watch that I had just received from my wife in celebration of my birthday. All in the gardens, with armed robbers, motorcycles and revolvers.

Where are the police? Where is the ‘Elite Squad’? Perhaps even the ‘Elite Squad’! Call Commander Nascimento! It is time to discuss real public safety. I am sure that this type of robbery to the passer-by, to the driver, does not take more than 30 days to be extinguished. Two thieves aboard a motorcycle, with a collection of clocks and other belongings in the backpack and a pair of firearms, do not teleport from Rua Renato Paes de Barros to infinity.

I spend the day considering how to make people happy and how to try to make this country cooler. TV has fun, and the NGO I preside is serious and efficient in its mission. My pleasure goes through the collective well-being, I have no doubt about it.

I confess that I have already been in an armored car, but I abolished it. By philosophy. I concluded that this was not what I wanted for my city. I did not want to assume that we were living in Bogotá. I made a mistake in the fly. Bogotá has improved a lot. What about us? Well, we are wallowed in urban violence, and I see no prospect of getting out of the quagmire.

I write this text not to describe the revolt of someone who lost the Rolex, but the indignation of someone who somehow directed his life and his energy to help build a more mature, more professional, more balanced and fair scenario and conclude—with a 38 on the forehead—that the country is on several fronts moving in this direction, but, on the other hand, it remains steeped in almost ‘childish’ problems for a modern and just society.

On the one hand, the strength of Brazil. However, on the other hand, children being murdered by stylus blows in the periphery, armed robberies being executed in series in the rich neighborhoods, notorious and proven corrupt, remaining in the government. Not even Bogotá is here anymore.

Where are the projects? Where are the public safety policies? Where is the police? Who buys the hundreds of stolen clocks? Where do you sell? I do not believe that the police do not know. He pretends not to know.

Can anyone explain to a convicted killer who spends the weekend at home! What is the logic of this? Or a pair of heavily armed ‘extraterrestrials’ parading through the upscale neighborhoods of São Paulo?

I am looking for a savior of the motherland. I thought it could be Mano Brown, but in the ‘Life Wheel’ last Monday, I determined that he is not and does not want to be the one." I thought about the commander Nascimento, but I discovered that, in fact, ‘Elite Squad’ is a work of fiction and that the one on the screen is Wagner Moura, the Olavo of the telenovela. I thought about the president, but I don’t know what he’s thinking.

Anyway, I thought, I thought, I thought. Meanwhile, João Dória Jr. yells, ‘I’m tired’. The Lobão sings: ‘Peidei’.

Thinking, tired or farting, today I can say that I am part of the statistics of violence in São Paulo. In addition, if you still don’t have a robbery to call your own, don’t worry: your time will come.

Excuse the outburst, but today I woke up a citizen ashamed of being from São Paulo, a Brazilian humiliated by a 38 caliber and a man who ran the risk of not seeing his children grow up because of a watch. This is not right.

Annex II

Thoughts of a rush

FERRÉZ

HE looks at me, greets quickly and goes to the bakery. He woke up early, tried to wake up his friend who is going to be his rump and went to have coffee. The mother is already at the bakery too, asking someone for money to take another dose of cachaça. He pretends not to see her, takes his coffee in one gulp and leaves for the mission, which is what everyone calls a robbery.

If he comes back with something, his son, his brothers, his mother, his aunt, his stepfather, everyone will spend the money on him, without demanding where he came from, without an invoice, without generating taxes.

When the child cries from hunger, morals will not help. The stone jungle created its laws, dark glass not to see inside the car, each with its own life, each with its own problems, with no time for sentimentality. The boy at the headlight cannot ask for money, the dark glass does not show anything.

The motorcycle courier tries to get away, he suspects, because he has another on the back, he remembers the 36 installments that are missing to pay off the motorcycle, but he has to take risks and accelerate, he only has 20 minutes to deliver a mail from

the other side of the city, if he is late the delivery, loses the service, if he dies on the way, there is another one in the parking lot.

When he passes by the two on the motorcycle, he realizes that it is his car, gives a touch of the accelerator and leaves the straight line, knows that the guys are about to make a tape.

Meanwhile, many in their cars listen to their music, talk on their cell phones and think they are alive and in a legal country.

He walks slowly among the cars, the rumpus is attentive, if the mission fails, there will be no posthumous homage, he will leave a family shattered, because his is already, and he will not have a crowd sad about his death. It will be just another poor guy with an old helmet and a rusted 38 lying on the ground, hindering traffic.

She had a childhood, that she had, all right, but nothing too much, but her mother took him to the circus every year, she only stopped after her new husband forbade her to leave the house. She began to drink the same drink that the TV shows show in their commercials, but in them, no one suffers from drinking.

She had an education, the same as everyone in her community had, almost nothing that would be useful for the 21st century. The teacher used to write a lot of things on the board—but why bother studying if, according to the new government law, everyone is approved?

When I was still a boy, when I watched the advertisements, I understood that either you have or you are nothing, you knew that it was better to live little as someone than to die old as no one.

Did you read somewhere that São Paulo is becoming indefensible, but did not know what they meant, defense of whom? It seems a matter of war. I didn't believe in heroes, no!

He never liked the superman or any of these American guys; he preferred to respect the older rascals who lived in his neighborhood; the example is that right there.

He was slapped in the face by his stepfather, he was slapped in the face by the police, but he never slapped in the face of any of his victims. Either he would kill soon or leave.

He was of the following opinion: he would never go to an audience program to humble himself before millions of Brazilians, balancing himself on a board to earn enough to cover his debts, that would never do, a real man cannot be measured by that.

He received a poverty kit early on, but he always thought that, despite living near the garbage, it was not part of it, it was not garbage.

The hour was approaching, there was an arm there faltering. If you wondered how someone can wear something on their arm that can buy several houses in your house. So many people he met who worked his whole life babysitting spoiled boys, making their food, taking care of their safety and cleaning and, in the end, they got old, died and could never do the same for their children!

It was decided, he would sell the watch and he would be fine perhaps for a few months. The guy he would sell it to could wear the watch and feel like the happy presenter who is always surrounded by half-naked women in his show. If the robbery did not work, perhaps a wheelchair, prison or coffin, there would be no way to resort to insurance or have a second chance. The runner decided to act. He passed, stopped, summoned, and took.

In the end, everyone won, the robber took what was most valuable, which is his life, and the runner kept the watch. I see no reason to complain, after all, in an indefensible world, until the roll was fair to both parties.