Everyday Consumption in Twenty-First-Century Brazilian Fiction

Published by Purdue University Press

Everyday Consumption in Twenty-First-Century Brazilian Fiction.
Purdue University Press, 2022.
Project MUSE. muse.jhu.edu/book/95086.

For additional information about this book
https://muse.jhu.edu/book/95086
Abalurdes (fictional city), 118–19, 121–22
Adorno, Theodor, 4–5, 6, 125, 206n7
Adri (Mãos de cavalo character), 145–47
advertisements/advertising, 6, 9, 28, 57, 137, 181–82, 190
Affective Guide of the Periphery. See Guia afetivo da periferia
affective memories, 14–15
Afro-Brazilians, 10, 33–34, 169, 174–75, 208n4
agency, 169, 175, 190
“À ilusão da estabilidade” (Amann, Baer), 78
alcohol, 140–41, 180–81
Alencar, José de, 9, 201n2
alienation, 3, 4–5, 15, 17, 94, 110, 197; consumption as, 17, 69–70; disalienation and, 16, 18, 136, 140, 143, 150, 153–54; in Luxúria, 35–38; time and, 103–4
Almeida, Maria Cândida Ferreira de, 201n2
“Alone” (“Só”), O Brasil é bom, 56–58, 208n22
“Always wear a condom” (“Use sempre camisinha”), O Brasil é bom, 60
“Amando uns aos outros” (“Loving one another”), O Brasil é bom, 54
Amanhecer Esmeralda (Emerald Dawn) (Ferréz), 174
Amann, Edmund, 78, 207n1
ambiguity, 94, 98, 153, 175
ambivalent awareness narratives, 3, 18, 137, 166–68
“Os amores de Kimbá” (“Kimbá’s loves”), Olhos d’água, 174
Amusing Ourselves to Death (Postman), 89
Analects (Confucius), 74
Andrade, Oswald de, 10, 201n2
Animal Charcoal (Carvão animal) (Maia), 14, 17–18, 114, 119–23
animalization, 62–63, 124–25
antidepressants, 35, 37
Argentina, 12
art/artists, 5–6, 145–46
Assis, Machado de, 9–10, 188–89
Atari (video game console), 182
Aurélia (Senhora character), 9
authoritarianism, underlying neoliberalism, 49, 54, 80
automatons, characters compared to, 35, 38–39
avan-garde, European, 12, 201n4
Azevedo, Álvares de, 187
Baer, Werner, 78, 207n1
“Baile de favela” (song), 212n4
Bairro Novo (New Neighborhood, fictional), 24–25
Banana Republic (pejorative phrase), 46
bananas, symbolism of, 46–47
“Bancada da Bala” (political faction), 53, 204n21
Band (television network), 195
Bandeira, Manuel, 186
banking crisis, 78–79
banks, 57, 78, 81; in Luxúria, 25–26; Paulo working at, 68–69, 70–72, 82–84
Barbieri, Therezinha, 4
“O Barco Viking” (Ferréz), 173
Barren Lives (Vidas secas) (Ramos, G.), 186
al-Bashir, Omar Hassan Ahmad, 81–82
Baudrillard, Jean, 5, 85, 180
Benjamin, Walter, 6, 7
Index

Berkeley, Busby, 46
Berlin (band), 186
Bernays, Edward, 28
Bettencourt, Lúcia, 116–17
Between Dogfights and Slaughtered Hogs (Entre rinhas de cachorros e porcos abatidos) (Maia), 114
Bezerra, Kátia, 208n1
Bible, 43–46, 53, 104, 116, 203n12, 205n10; in De gados e homens, 125, 127–29; in A maçã envenenada, 161–63, 207n4
biking, in Mãos de cavalo, 138–40, 142–44, 146
von Bingen, Hildegard, 100–101
Bio G-3 (funk artist), 173
black women, working-class, 33–34
blogs, 89, 92
A boa terra (The Good Earth) (Buck), 185
Bolsa Família (income distribution programs), 1, 64
Bolsonaro, Jair, 54, 91, 196
Bombril (cleaning brand), 178m 209n8
Bonassi, Fernando, 14, 16–17, 34, 39, 54, 135–36, 197; social inclusion policies criticized by, 21–23; working-class portrayal by, 62–66. See also Luciúria (Lust)
Bonobo (Mãos de cavalo character), 137–41
The Book of Mandarins. See O livro dos mandarins
bosses, 40, 43, 123, 174
Bourdieu, Pierre, 6
Brás Cubas (character), 9–10
O Brasil é bom (Brazil Is Good) (Sant’Anna), 14, 17, 46–49, 60–66; neocorporatism in, 49–54; social inclusion policies criticized in, 21–22; socioeconomic relations in, 54–60
Brasília, Brazil, 173, 204n15
Brasilen (Zweig), 40
“O Brasil não é ruim” (“Brazil is not bad”), O Brasil é bom, 60–61
Bravo (television network), 195
Brazil. See specific topics
Brazilian Center for Analysis and Planning. See Centro Brasileiro de Análise e Planejamento
Brazilian fiction. See specific topics
Brazilian funk (funk ostentação), 3
Brazilian identity, 10, 201n2
Brazil Is Good. See O Brasil é bom
“Brazil is not bad” (“O Brasil não é ruim”), O Brasil é bom, 60–61
Brexit, 90–91
Brown, Wendy, 8, 17, 22, 65
Buck, Pearl S., 185
Bueno, Winnie, 194
Buen Vivir (indigenous philosophy), 198
Bufo & Spallanzani (Fonesca), 12
Bullet Coalition (organization), 204n20
Burigo, Joanna, 194
Byrne, Rhonda, 67, 82
Cage, Nicolas, 138
cake metaphor, 46, 203n16
camera motif, 23, 138, 140–45, 149–50, 166
Cândido, Antônio, 6–7
capital, 9–10; cultural, 184, 191–92
Capital (Marx), 41–42
capitalism, consumer, 6, 16, 60, 61, 83, 102, 109, 122; art commenting on, 146–47; collateral damages of, 18, 112, 123, 135; communism and, 51–52; liquid modernity in, 68; meritocracy myth in, 50, 204n19; religion and, 43–45;
solitude and, 56; time in, 41–42, 178–79; violence of, 17–18, 58, 123, 194
car accidents, 120, 151, 155–57, 158, 164
“O cara do momento” (song), 212n4
Cardoso, Fernando Henrique (FHC), 1, 36, 48, 80, 207n1; neoliberalism under, 8, 46, 76–78, 204n2; Paulo admiring, 68, 75–78
Cardoso, Sérgio, 187
cariocas (people from Rio de Janeiro), 184, 190, 209n9
Carta Capital (magazine), 91, 204n10
Carvalho, Bernardo, 14, 101–2, 105, 135–36, 197; on consumption, 16, 17, 68–69. See also Reprodução (Reproduction)
Carvalho, Vinicius Mariano de, 169
Carvão animal (Animal Charcoal) (Maia), 14, 17–18, 112, 118–22
Catholicism, 132–33
Centro Brasileiro de Análise e Planejamento (CEBRAP, Brazilian Center for Analysis and Planning), 78
Centro de Estudos de Sociologia Industrial e do Trabalho (CESIT, Center for the Studies on the Sociology of Industry and Work), 78
The Century of the Self (documentary), 28
Certeau, Michel de, 189, 192
CESIT. See Centro de Estudos de Sociologia Industrial e do Trabalho
characters, 14, 35, 38–39, 62, 201n2; stereotypical, 132–33. See also specific characters
characters, nameless, 69, 169; in Luxúria, 23, 28; in A maçã envenenada, 138
Chauí, Marilena, 202n1
childhood, memories, 14, 84, 135, 183; of Hermano, 137–38, 149
children, 21, 37–38, 58, 135; working-class, 173–74
China, 40, 95, 101–2, 185, 204n3; in O livro dos mandarins, 71–72, 79–80, 84, 109; in Reprodução, 69, 73–75; Sudan conflated with, 86–88
“China” (Lowry), 101–2
Chiquinho (“Lodaçal” character), 58–60
Chorume (fictional lake), 116, 121
Christianity, 45, 61, 162–64
“Cida’s Run” (“O cooper de Cida”), Olhos d’água, 174–75
Cien años de soledad (García Márquez), 13
cinema, 7, 8, 11, 184–85
citizenship, 169, 176, 208n1
class, 4–5, 33, 51–52, 117, 169–70, 183–84; death and, 118–22; discerned by language, 55–56. See also specific classes
“classe baixa-alta” (“upper-lower class”), 48–49, 51
La classe operaria va in paradiso (Lulu the Tool) (film), 184–85
classism, 51–52
climbing, in Mãos de cavalo, 141–42, 145–46
coalminers, 14, 18, 118, 206n5
Cobain, Kurt, 151–53, 159–62, 164
Coca-Cola, 139, 177–78, 182, 183, 192
Coelho, Paulo, 185
collateral damages of consumer capitalism, 18, 112, 123, 135
Collor de Mello, Fernando (Mello), 1, 36, 76, 207n1
colonization, 28, 104
“Comentário na rede sobre tudo o que está acontecendo por aí” (“Online Comment on All That Is Happening Out There”), O Brasil é bom, 49, 52–53
comic books, 137, 140
commercials. See advertisements/advertising
commodification, 9–10, 25, 28, 109; of information, 90, 92; self, 67–69, 119
communication technologies, 88–92
communism, 50, 51–52, 75, 80, 185
competition, 60, 65, 74–75
Confucius (fictional consulting firm), 75, 82–83
Confucius/Confucian philosophy, 73–75 204n1
consumer power, 15, 22, 29–30, 50–51, 121
consumer society, Brazil as, 14–15
consumption, 1–8, 16–19, 18–19, 31, 72, 118; as alienating, 16, 69–70; in O Brasil é bom, 46–49; emotional pleasures of, 4, 5–6, 176–84, 189–92; love as, 168, 176–80; by low-income workers, 113–15, 122–23; tactical, 14, 189–92; violence of, 29, 115. See also narratives; working-class, consumption contradictions, 22–23, 145
“O cooper de Cida” (“Cida’s Run”), Olhos d’água, 174–75
corporations, 175–79, 209n6; monopolies by, 36–37; in O livro dos mandarins, 68–69, 74–75, 82
corruption, 36, 40, 60, 64, 80–81, 176, 208n6; protests against, 91, 205n6
O cosmopolitismo do pobre (The Cosmopolitanism of the Poor) (Santiago), 7
countercyclical policies, 40, 203n9
covers, book: for O Brasil é bom, 46–47; for Mãos de cavalo, 146–147
cows, in De gados e homens, 123–26, 126–28, 129
Cozer, Raquel, 105
cremators, 118–22, 206n4
crime, 52–53, 129
crises, 168–69, 180–81; banking, 78–79; economic, 1–2, 25–26; environmental, 111; time and, 101–4, 109
Critiques of Everyday Life (Gardiner), 15
Crivella, Marcelo, 91
cultural capital, 184, 191–92
Cultural Revolution, Chinese, 75, 204n1, 204n3
Cultural Studies, 6–8
“The Culture Gap” (Hall), 6
“The Culture Industry” (Adorno, Horkheimer), 4–5
Curtis, Adam, 28
Dalcastagnè, Regina, 167–68, 169
Darfur, Sudan, 81
dead bodies, as commodities, 118–24, 133
death, 128–22, 131–33; in De gados e homens, 123, 126–28; in A maçã envenenada, 137, 151–53, 155–56, 159–64; in Mãos de cavalo, 137, 141–42, 148
death penalty, 52–53, 58
debs, 34, 76, 78, 163; in Luxúria, 23, 26–27, 34
De gados e homens (Of Cattle and Men) (Maia), 14, 17–18, 113, 118, 121, 122–31, 133
Index

democracy, 80–81, 90, 105–6
dentist (Luxúria character), 29–30, 43
depressed, consumer, 27–28
Depoe, Stephen P., 122
desires, consumer, 27–28
Deuteronomy, Bible, 162
dialectical relationships, 138, 146–50; between alienation and disalienation, 16, 18, 136, 140, 144, 151, 154–55
dialogues, 54–55; in Reprodução, 93–97, 106
dictatorships, military, 45, 50, 53
The Dirty Work of Others (O trabalho sujo dos outros) (Maia), 14, 17–18, 112–14, 121, 133
disalienation, 156–57, 159, 166; alienation and, 16, 18, 136, 140, 144, 151, 154–55; in Mãos de cavalo, 140, 143
Disarmament Statute (Estatuto do Desarmamento), 53
diseases, 120–21
Disneyland, 191–92, 209n10
Doce River, 111
dogs, 31–32, 179
domestic abuse, 34, 38
Dona Creuza (Guia afetivo da periferia character), 177, 209n7
Dona Zema (Carvão animal character), 120
Douglas, Mary, 6, 168
Dragão Chinês (popsicle), 181
“Drain You” (song), 151, 155–56, 159, 166
dreams, 148–49
“Drifting” (song), 42
drugs, 58–60
Duas praças (Lísias), 205n5
Duchamp, Marcel, 146
“O duelo” (Sant’Anna), 12
dystopias, 3–4, 17, 22, 24, 47, 64, 108
E4 (television network), 195
Ecclesiastes, Bible, 162
economic crisis, in Brazil, 1–2, 25–26
Edgar Wilson (De gados e homens character), 128–31, 133, 207n8
education, 30, 77
eglect, 181–82
elite class/upper class, 48–49, 50–51, 63, 116, 195
Elomar (musician), 148–50
Emerald Dawn (Amanhecer Esmeralda) (Ferréz), 174
emotional pleasures of consumption, 4, 5–6, 176–84, 189–92
entrepreneurs/entrepreneurship, 23, 44, 59, 65–66, 72, 76, 82
Entre rinhas de cachorros e porcos abatidos (Between Dogfights and Slaughtered Hogs) (Maia), 114
environmental crises, 111, 112, 121–23, 205n1
envy, 29–30, 43
Erasmín Wagner (O trabalho sujo dos outros character), 114–18
Ermenegildo Zegna (brand), 86
Erundina, Luiza, 203n10
escrivá (registrar), 106–7
Estatuto do Desarmamento (Disarmament Statute), 53
“o estudante de chinês” (“the student of Chinese,” Reprodução character), 14, 69, 92, 108–9; Paulo compared to, 88–90, 102, 109; police interrogating, 69, 93, 97
Europe, 4, 90–91
Evaristo, Conceição, 174
eyebrow life, 15–21, 54, 117, 122; commodification of the self in, 68; numbness in, 35–38;
Index

See also consumption

exploitation, of low-income  
workers, 121–25; in De gados  
e homens, 123; in Luxúria,  
33–34, 202n3, 206n6; in O  
livro dos mandarins, 82–83;  
in O trabalho sujo dos outros,  
113, 116

Facebook, 135  

factory workers, 30, 38–46  

failure, narratives of, 3, 24–25, 69;  
in O livro dos mandarins, 79,  
83–88

fairs, 177, 179–80, 189–90  
families, working-class, 23–28,  
63–64, 177–80

fantasy narratives, 140–44, 142–43

fascism, 80, 90

Faustini, Marcus Vinícius, 14, 16,  
18, 168–69, 177, 193–94,  
198

favelas (slums), 172, 208n1  

“Fearless” (song), 145

Featherstone, Mike, 15  

female officer (Reprodução charac- 
ter), 93, 97, 98–100, 104,  
107

Ferreira da Silva, Reginaldo (Fer- 
réz), 173–74

Festival (Lefebvre concept), 27

FHC. See Cardoso, Fernando  

Henrique

fiction, Brazilian. See specific topics  

film. See cinema

The Filter Bubble (Pariser), 90  

filter bubbles, 90–92, 94–95,  
105–6

fire, 118, 120–21, 133  

firefighters, 14, 120–22

first-person narrators, 49–50

Fitzgerald, F. Scott, 187–88

flag, Brazilian, 46, 50

Folha de São Paulo (newspaper), 105

Fonseca, Rubem, 12

food, 177–80, 181–82, 183

Fordism, 68, 185

fragmentation, information, 93–97

Franco, Itamar, 77

Frankfurt School, 4–5

Freud, Sigmund, 28

Fuguet, Alberto, 12–13

funkeiras, 208n4

funk ostentação (ostentation funk),  
3, 171–73, 175

Furtado, Jorge, 115, 206n2

future, language of the, 93, 96,  
101–2

Galera, Daniel, 14, 16, 18, 135,  
198

The Gang Is All Here (film), 46

García Márquez, Gabriel, 13

Gardiner, Michael E., 15

Gasparian, Fernando, 78

gaze, 129, 168

gender, 162–63, 165, 172, 191,  
208n4, 207n7; in “Amando  
uns aos outros,” 54–55; in  
Luxúria, 25, 29–32, 45–46;  
in Mãos de cavalo, 142–49;  
in O livro dos mandarins,  
82–83; in Reprodução, 93,  
97, 98–100, 104, 107

Generation 2000 (Geração 00, writ- 
ers), 13

Generation of 1990 (Geração de 90)  
(Oliveira), 13

Generation X, 151, 154, 157–59,  
207n2

genital mutilation, 83

genocide, 81, 151, 159–64

Geração 00 (Generation 2000, writ- 
ers), 13

Geração de 90 (Generation of 1990)  
(Oliveira), 13

Germany, 4, 121

ghostwriter, 68, 87

Ginsberg, Allen, 186

Globo Television (television net- 
work), 77
Index

God particle, 94, 205n7

gold teeth, 120

Gómez, Sergio, 12–13

The Good Earth (A boa terra) (Buck), 185

Grunge (Strong), 207n2

grunge music, 137, 151–53, 154

Grünnagel, Christian, 113

Grupo de Estudos de Literatura Brasileira Contemporânea (Studies in Contemporary Brazilian Literature Group), 173

guanxi (Chinese practice), 72

Gudynas, Eduardo, 198

Guia afetivo da periferia (Affective Guide of the Periphery) (Faustini), 14, 18, 168–70, 175; consumption in, 176–80, 189–92

guilt, 137, 141; in A maçã envenenada, 151, 152, 154–57, 163–65

Gumbrecht, Hans Ulrich, 180–81

gun control laws, 52–53, 204n20

Hall, Stuart, 6, 7

hamburger factory, 124–25, 130–31, 131

happiness, 56, 173–74

Harvey, David, 41, 49, 76–77, 80

hecatomb (ritual), 126

Heidegger, Martin, 15

Helmuth (De gados e homens character), 123, 130

He-Man (cartoons), 137

Hendrix, Jimi, 42

Hermano (Mãos de cavalo character), 136, 150–51; disalienation experienced by, 140, 143; masculinity sought by, 137–41, 145–46, 148, 166

hero narratives, 141, 142–44, 149

Hezbollah, 205n4

income distribution programs, 1, 24, 48, 170–71, 204n2

indigenous characters, 201n4

“Imã do índio” (“A Native”) (song), 107–8

individuality/individualism, 4, 44,
Index

64–65, 75–76, 159, 166, 194, 198
inflation, 77–78, 80
information era, 88–92, 97–101, 110
inheritance, 120
International Criminal Court (ICC), 81
international interests, 81–82, 205n4
International Monetary Fund (IMF), 78, 81–82
Internet, 89–92, 105
invisibility, of low-income workers, 113–15, 118, 122–23, 135, 189
IRA. See Irish Republican Army
Iran-Contra affair, 82, 205n4
Irish Republican Army (IRA), 82
Isherwood, Baron, 6, 168
Isle of Flowers (Ilha das Flores) (film), 112, 206n2
Israel, 205n4
Jameson, Fredric, 12, 180
Janjaweed (militia), 81
Jesus (“O juízo final” character), 61
Jesus Cristinho (character), 47–49
J.G (Carvão animal character), 120–21, 206n6
Jornal Nacional (news program), 44
Jornal Nacional das Igrejas (National Church News) (fictional news program), 44
Judas (O Brasil é bom character), 48
“Judgment Day” (“O juízo final”), O Brasil é bom, 61
Kambiwá, Avelin Buniacá, 198
“Kimbá’s loves” (“Os amores de Kimbá”), Olhos d’água, 174
Kokai, Erika, 204n21
Kondzilla, 208n3
Kubitscheck, Juscelino, 46, 203n15
LaCapra, Dominick, 165
lança-perfume (deodorizing spray), 155–56, 207
language, 55–56, 100; of the future, 93, 96, 101–2; power of, 97, 104–8, 105n11
language/linguistic analysis, Portuguese, 23; in “Amando uns aos outros,” 54–56; in “O Brasil não é ruim,” 60–61; in Guia afetivo da periferia, 187–88; in O livro dos mandarins, 84, 88, 205n5; in Luxúria, 30–31, 37–38, 201n5; in A maçã envenenada, 152–58, 165; in Mãos de cavalo, 142–44; in “Nós somos bons,” 49–50; in Reprodução, 93–97, 104–8; in O trabalho sujo dos outros, 116
Latin America, 7, 8–9, 10–11, 208n1
Laub, Michel, 14, 16, 18, 135, 198
lawyers, 154
Led Zeppelin, 145
Lefebvre, Henri, 15, 18, 27, 28, 136, 145, 150
the Left (politics), 6, 35–36, 39–40, 42–44, 202n8
Lehnen, Leila, 169, 175–76, 191
leisure, commodification of, 25, 28
Leviticus, Bible, 162–63
lingua ignota (artificial language), 100–101
linguistic prejudices, 51–52
liquid modernity, 17, 68
Lírias, Ricardo, 14, 79, 135–36, 197; on consumption, 16, 17, 68–69
“Literatura e cultura de massas” (“Literature and Mass Culture”) (Santiago), 7
“Literatura e sub-desenvolvimento” (“Literature and Underdevelopment”) (Cândido), 6–7
literatura indígena, 189
literatura periférica / literatura marginal, 172–74, 175–76, 208n5
literature, Brazilian, 3, 7, 104–10, 201n3; literatura periférica/literatura marginal as, 172–74, 175–76, 208n5; working-class representation in, 14, 16, 18, 21, 62–66, 167–68. See also specific books
“Literature and Mass Culture” (“‘Literatura e cultura de massas’”) (Santiago), 7
“Literature and Underdevelopment” (“‘Literatura e sub-desenvolvimento’”) (Cândido), 6–7
Liuli. See “the teacher of Chinese”
O livro dos mandarins (fictional text), 72–75, 87
O livro dos mandarins (The Book of Mandarins) (Lísias), 14, 17, 68, 108–10; failure in, 83–88; names in, 70–73; neoliberalism in, 73–83
“Lodaçal” (“Swamp”), O Brasil é bom, 54, 58–60
London, 157–59
love, 9–10, 168, 176–80
“Loving one another” (“‘Amando uns aos outros’”), O Brasil é bom, 54
low culture, high and, 11–12, 13, 188–93
low-income workers, 18, 21, 78–79; invisibility of, 113–15, 117, 122–23, 135, 191. See also exploitation of low-income workers
Lowry, Malcolm, 101–2, 103
Ludmilla (artist), 208n4
Lukács, György, 15
Lula, o filho do Brasil (Lula, the Son of Brazil) (film), 47–48
Lula da Silva, Luís Inácio (Lula), 36, 77, 170, 198; consumption under, 1–3, 8, 21, 202n1; Estatuto do Desarmamento under, 53; income distribution programs by, 1; Jesus Cristinho as reference to, 47–49; Luxúria protagonist paralleling, 39, 43–46; neoliberal conservatism of, 50–51; Sant’Anna addressing, 22; working-class betrayed by, 39, 48–49, 202n8
Lulu the Tool (La classe operaria va in paradiso) (film), 184–85
lust, 23, 24–25, 28, 29, 46
Luxúria (Lust) (Bonassi), 14, 17, 23–28, 47, 61–66, 193; everyday violence in, 29–35; factories in, 38–46; social inclusion policies criticized in, 21–22; working-class portrayals in, 62–66
luxury goods, 9, 21, 63, 171–73, 195
lyching, 53, 58
lyrics, music, 7, 42, 107–8, 145, 149, 188; “Drain You,” 155–56, 159; funk ostentação, 171–73
A maçã envenenada (The Poison Apple) (Laub), 14, 18, 135, 150–67; Mãos de cavalo compared to, 151, 165–67
Macedo, Edir, 91
Machado, Maria Helena, 33
Made in Chelsea (reality show), 195
Mad Max (character), 140, 143
Mad Max (film), 137–38, 139–40
Mad Max 2 (film), 142–43
Magno, Simone, 39
Maia, Ana Paula, 14, 16–18, 112–14, 132–34, 197, 207n9
mainstream media, 36, 112, 175–79
Malba Tahan. See de Mello e Souza, Júlio César
Index

male power, 30–31
Manhã (Amanhecer Esmeralda character), 174
A Man of No Importance (Um homem sem importância) (film), 184–85
Manuel de Macedo, Joaquim, 187
Mao, Zedong, 75, 79–80, 204n1, 204n3
Mãos de cavalo (Horse Hands) (Galera), 14, 18, 135, 185; imaginary camera in, 23, 138, 140–45, 149–50, 166; A maçã envenenada compared to, 151, 165–67
Marchiori, Val, 195
Márcia (Reprodução character), 106–7, 110
Maré, Brazil, 177, 179–80
“Maria,” Olhos d’água, 174
Mariana, Minas Gerais, 111
marijuana, 58
Martín-Barbero, Jesús, 11
Martins, Heitor, 10
Martins, José de Souza, 53
Marx, Karl, 5, 41–42
Marxism and Literature (Williams), 7–8
masculinity, 3, 30–32; in Mãos de cavalo, 137–41, 145–46, 148, 166
mass culture, 4–7, 11–12, 135
mass-mediated sensibility, 137–50
MC Buru (artist), 208
McDonald’s, 185
MC Guimê (artist), 171
MC João (artist), 208n4
McLuhan, Marshal, 89
McOndo (Fuguet, Gómez), 12–13
MC Soffia (artist), 208n4
meat, production of, 112–13, 122–32
Mello. See Collor de Mello, Fernando
de Mello e Souza, Júlio César, 185
memories, 14–15, 135, 177–80;
childhood, 14, 84, 135, 137–38, 149, 185; in Guia afetivo da periferia, 169–70; in A maçã envenenada, 152–54
Mendonça, Duda, 204n8
“Menina Pretinha” (“Little Black Girl”) (song), 208n4
Menor da Chapa (artist), 208n4
mental health, 84–85, 95–97; in Luxúria, 25–28, 36, 37–38
meritocracy, 50, 72, 203n19
“A meu Deus um canto novo” (“To God, a new hymn”) (song), 148, 149
microaggressions, 29, 49; middle class, 32–33, 202n6, 202n7
middle class, 117, 157, 167–68, 169, 197–99, 204n1, 209n10; microaggressions, 32–33, 202n6, 202n7; perspectives, 14, 16, 25, 63–64, 167; prejudices, 22–23, 62–66; protests by, 53–54
Miguel, Luis Felipe, 36
military, 11, 158, 158–59
Miller, Daniel, 18, 125, 168, 176–77, 193–94
Minas Gerais, Brazil, 111, 205n1
Minha Casa, Minha Vida (My House, My Life) (program), 24, 202n2
mining, coal, 112, 118, 206n5
Miranda, Carmen, 46
MLMs. See Multilevel Marketing companies
modernismo (cultural movement), 10–11, 201n3
modes of consumption, 4
“the moment” (Lefebvre concept), 18, 135, 150, 153
money, 9, 26–27, 56–58
monologues, 105, 151
monopolies, 36–37
morality, 48, 54, 73–74, 129, 162
Morsa (Mãos de cavalo character), 137
movies, 137–38, 141, 142, 154, 166, 184

*Mulheres Ricas* (*Rich Women*) (reality show), 195–196

Multilevel Marketing companies (MLMs), 72–73

Munduruku, Daniel, 198–99

Muniz, Vik, 116–17

murder, 128; in *Luxúria*, 23, 28; in *Mãos de cavalo*, 137, 141

music, 94, 107; funk ostentação, 3, 171–73, 175; grunge, 137, 151–52. See also lyrics, music

Muylaert, Anna, 3

My House, My Life (*Minha Casa, Minha Vida*) (program), 24, 202n2

Naiara (*Mãos de cavalo* character), 144–45, 149

names: in *O livro dos mandarins*, 70–73, 83–84; in *O trabalho sujo dos outros*, 117–18

narratives, 4, 17, 49, 140–41; ambivalent awareness, 3, 18, 137, 165–67; failure, 3, 24–25, 69, 79, 83–88; hero, 141, 142–44, 149; temporary radical suspension, 3, 18, 114; totalizing dystopia, 3, 17, 22–23, 65, 135–36; transformative hope, 3, 18, 169; utopic reinvention, 3, 17, 70, 108–10. See also success, narratives of


Nascimento, Érica Peçanha do, 208n5

national identity, 10, 12, 46

nationalism, 54, 80, 90

National Mail Service, Brazil, 21

National Public Radio (NPR), 33–34

“A Native” (“Um índio”) (song), 107–8

native Brazilians, 104–5

Navarro, Lourdes García, 33–34

Nazi Germany, 4

neoconservatism, 49–54, 91

neoliberalism, 1, 13, 50–51, 65, 90, 135, 207n1; authoritarianism underlying, 49, 54, 80; Brown on, 8, 17, 22; of FHC, 8, 46, 76, 204n2; Harvey defining, 76–77; of the Left and, 39–40, 42–44; in *O livro dos mandarins*, 73–83; Paulo exemplifying, 77, 82–83; subjectivities of, 8, 197

neoliberal rationality, 17, 22

neo-Marxism, 4–5

neo-Nazis, 91–92

neo-Pentecostal churches, 45

Nervo, Amado, 8

Neto, Delfim, 203n16

networking, 68, 72, 73, 82

Nevermind (album), 154

New Confucianism, 75

“new middle class,” 14, 21, 49. See also “classe baixa-alta”
New Neighborhood (Bairro Novo, fictional), 24–25
Nicaragua, 205n4
Nietzsche, Friedrich, 163–64
Nirvana (band), 151, 154, 155, 158, 163
Nixon, Rob, 18, 111
Nobel Prize, 185
North America, 11, 45, 78, 201n3
“Nós somos bons” (“We Are Good”), O Brasil é bom, 49–50
Nozaki, William, 63–64
NPR. See National Public Radio
numbness, everyday, 35–38
nursing homes, 40–41
objectification, 30, 208n4
objectivity, 97–101, 153
occupations, 58–59, 107–8, 132, 154; bank employee as, 68–69; coalminers as, 14, 18, 118, 206n5; cremators as, 118–22, 206n4; factory workers as, 30, 38–46; firefighters as, 14, 120–22; military, 156, 158–59; plastic surgeon as, 141–42, 145–46; slaughtermen as, 14, 18, 113–14, 122–31; trash collectors as, 14, 18, 114–17
O’Dougherty, Maureen, 208n10
Of Cattle and Men (De gados e homens) (Maia), 14, 17–18, 112, 118, 121, 122–31, 133
Of Mice and Men (Steinbeck), 123–24
“Olha como nós tá” (“Check Out How We’re Doing”) (song), 208n4
Olhos d’água (Teary Eyes) (Evaristo), 174
de Oliveira, Nelson, 13
Olympics, 60
online behavior, 3, 69, 92
“Online Comment on All That Is Happening Out There” (“Comentário na rede sobre tudo o que está acontecendo por aí”), O Brasil é bom, 49, 52–53
On the Genealogy of Morals (Nietzsche), 163
Operação Lava-Jato (Operation Car Wash), 209n6
oppression, 5, 34, 65
Ortega y Gasset, José, 102–3
Pacman (videogame), 182
Palaversich, Diana, 12–13
Palmiro (Carvão animal character), 119–20, 208n5
“paraíbas” (pejorative term), 48
“Paraíso das piscinas” (“Pool paradise”) (fictional place), 25, 62
Pariser, Eli, 90, 93, 104
Partido dos Trabalhadores (PT, Workers’ Party), 1, 17, 36–37, 40, 64–65, 171; Luxúria alluding to, 24, 203n13; social inclusion policies under, 21–23, 46
Paula (O livro dos mandarins character), 86
Paulo (O livro dos mandarins character), 68–69, 108; al-Bashir admired by, 81–82; failures of, 83–88; FHC admired by, 68, 75–78; Mao admired by, 79–80; “o estudante de chinês” compared to, 88–89, 102, 109
Paulson (O livro dos mandarins character), 70, 71–72
Pellegrini, Tânia, 4
Pense e fique rico (Think and Grow Rich) (Hill), 59
People for the Ethical Treatment of Animals (PETA), 125
Pereira dos Santos, Nelson, 186
periferia (impoverished areas in large urban centers), 167,
personalization, of filter bubbles, 90
PETA. See People for the Ethical Treatment of Animals
Petri, Elio, 184–85
Petrobrás (oil company), 175, 209n6
Pezzullo, Phaedra, 120
Philippou, Styliane, 11
Pinheiro-Machado, Rosana, 21, 54, 64, 91, 172, 193–94
Pink Floyd, 145
Pires, Glória, 47
Plano de poder (Macedo), 91
Plano Real (Real Plan), 36
plastic surgeon, 141–42, 147–49
Poe, Edgar Allan, 117–19, 128
poeta Paulo (O livro dos mandarins character), 68, 70, 87
poetry, 9–10, 87, 177, 188–89
The Poison Apple. See A maçã envenenada
police: “o estudante de chinês” interrogated by, 69, 93, 97; female officer, 93, 97, 98–100, 104, 107
political influence, 36
pollution, 24, 118, 121–22, 123, 126
polysemy, 99
pool, as status symbol, 24–26, 28
“Pool paradise” (“Paraíso das piscinas”) (fictional place), 25, 62
pop culture, 10–12, 18, 135, 166, 184–89, 192
popsicles, 181
post-2003 Brazil, 14, 40, 61–66
postcard, in A maçã envenenada, 152, 155–56, 162–63
Postcards from Rio (Bezerra), 208n1
Postman, Neil, 17, 89, 94, 96
Postmodernism and Consumer Culture (Featherstone), 15
postneoliberalism, 2, 170–71
poverty, 1, 13, 45, 58, 171, 174, 191, 198
power, 16, 30–31, 49, 77, 116, 139; consumer, 15, 22, 29–30, 50–51, 125; of language, 97, 104–8, 205n11; in Luxúria, 25, 29–30, 39–40, 202n3; tactical consumption and, 189–92
The Practice of Everyday Life (de Certeau), 189
“Pra ser sincero” (“To Be Honest”), O Brasil é bom, 49, 51–52
precarity, 117–18, 119–20, 169, 188
prejudices, 47, 51–52, 58, 108, 194; middle class, 22–23, 62–66; of “o estudante de chinês,” 69, 89, 94–95
Prendergast, John, 82
prison, 52–53
privatization, 1, 11, 76, 202n1
privileges, 31–32, 50
production, 4, 6; of meat, 114, 122–31
productivity, 41–42, 58, 85
professionalization, of writers, 12
professional success, 68–69, 76, 82
professions. See occupations
propaganda, 35, 79, 94–95, 204n3
prosperity theology, 3, 45, 72–73
protagonist, in A maçã envenenada, 135, 136–40; disalienation experienced by, 156–57, 159; Hermanno compared to, 150–51; memories of, 152–53
protagonist, in Luxúria, 24–27, 29–30; alienation experienced by, 35, 37–38; as factory worker, 38–46; Lula paralleled by, 39, 43–46
protagonists, 16, 65; in “Amando uns aos outros,” 55–56; “o estudante de chinê” as, 14, 88–89, 93–97, 102; in Guia afetivo da periferia,
Index

169–70, 176–84, 192–93; in “Lodaçal,” 58–60; Paulo as, 68–69, 70, 73, 102; in “Pra ser sincero,” 51–52; in O trabalho sujo dos outros, 114–16. See also Hermano (Mãos de cavalo character)

protests, 50, 53–54, 91, 196, 203n18, 205n6; funk ostentação as, 175–76

Proust, Marcel, 187

psychological states: in Luxúria, 27–28; of Paulo, 84–85; in Reprodução, 95–97

PT. See Partido dos Trabalhadores

Puig, Manuel, 12

Pullitzer Prize, 189

Que horas ela volta? (The Second Mother) (film), 3, 202n6

race, 10, 33–34, 169, 173–74, 208n4

Racionais MC’s (rap group), 172–73

radio, 11, 142

Ramos, Graciliano, 186

Ramos, Julio, 201n3

rape, 32, 53, 81

readymades (art), 144

real (Brazilian currency), 8

The Real Housewives (reality show), 195

reality, 85–89, 99–100, 105; in A maçã envenenada, 150–51; mass media distorting, 137–50

Real Plan (Plano Real), 36, 77–78

“Rebeldes sin causa” (Palaversich), 12–13

recessions, 77

Rede Globo (television network), 36, 44

refugees, 4

relato (report) structure, in Luxúria, 23–24, 26–27

religion, 43–46, 91, 130–31, 161–63; in O Brasil é bom, 47–48

repetition, 145, 149–50, 154–55, 174–75; in Luxúria, 35, 37–38; in O livro dos mandarins, 70, 88

report. See relato

representations, working-class, 14, 16, 18, 21, 62–66, 167–68

Reprodução (Reproduction)

(Carvalho, B.), 14, 17, 68, 108–10; dialogues in, 93–97; information technology in, 88–92, 93–97; objectivity in, 97–101; power of language in, 104–8

retirement, 41

Rich Women (Mulheres Ricas) (reality show), 195–99

“The Right to Pleasure” (Pinheiro-Machado, Scalco), 64

Rincão (O livro dos mandarins character), 84

Rio de Janeiro, Brazil, 36, 91, 169–70, 208n1

rituals, 126, 176–77

River Raid (videogame), 182

romance. See love

Rosa, Allan da, 176

Rousseff, Dilma, 2–3, 50, 170; impeachment of, 36, 53–54, 91, 196

Rwanda, genocide in, 151, 159–64

sacrifice, 122–26, 155–56, 161, 176–77

Sader, Emir, 170–71

Salvá, Alberto, 184–85

Samarco (mining company), 111, 205n1

Sant’Anna, André, 12–13, 16–17, 54, 58, 135–36, 197; social inclusion policies criticized by, 21–23; working-class portrayal by, 62–66. See
Index

also O Brasil é bom (Brazil Is Good)
Santa Teresa (neighborhood), 183–84
Santiago, Silviano, 7
São Paulo, Brazil, 175, 205n6
sarcasm, 59, 60–61, 130, 183
Scalco, Lucia Mury, 21, 54 64, 172, 193
schizophrenia, 95, 97, 106
schools, violence in, 34, 37–38
The Second Mother (Que horas ela volta?) (film), 3, 204n6
The Secret (Byrne), 67, 72, 74, 82
The Secret (film), 67
seggregation, 33
Seixas (Senhora character), 9
self, commodification of, 67–69, 119
self-awareness, 136, 140, 144, 147, 151, 184–85, 198
self-help books, 67–68, 72–74
Senhora (Alencar), 9
sensibility, mass-mediated, 137–50
“O sermão do Diabo” (Assis), 10
Serra, José, 36
sertanejo (Brazilian country music), 94
Seu Milo (De gados e homens character), 122, 124–25, 128, 130–31
sex, 144–46, 184–85, 208n4; violence and, 29–31, 34, 53, 202n5
Silva, Adriana, 91–92
Silverman, Malcom, 4
sins, 23, 43, 205n12
Skreemer (comic book), 140
slaughtermen, 14, 18, 113–14, 122–31
slavery, in Brazil, 25, 33, 65, 202n3
slow violence, 18, 111–12, 118–24, 132
“Smells like Teen Spirit” (song), 154
Snowball Church (Igreja Bola de Neve), 45
“Só” (“Alone”), O Brasil é bom, 54, 56–58, 204n22
social inclusion policies, 21–23, 46
social media, 54, 72–73, 88–90, 135
social mobility, 3, 23–24, 50–51, 58–60
socioeconomics, Brazilian, 21–22, 116, 129, 180, 197–198; in O Brasil é bom, 54–60; death and, 118–22
solidarity, 2, 22, 65
solitude, 56
Soper, Kate, 113
Spectreman (TV show), 184
status symbols, 86, 211n19; dogs as, 31–32; pool as, 24–26, 28
Steinbeck, John, 123–24, 208n6
stereotypes, 132–33, 194
strike, labor, 114–15, 117
Strong, Catherine, 207n2
“the student of Chinese.” See “o estudante de chinês”
Studies in Contemporary Brazilian Literature Group (Grupo de Estudos de Literatura Brasileira Contemporânea), 173
subjectivities, 17, 198; consumer culture and, 18, 70; neoconservative, 49–54; neoliberal, 8, 197
success, narratives of, 3, 59; in O livro dos mandarins, 71, 79, 82, 86; professional, 68–69, 76, 82
Sudan, 71, 81–84, 85, 86–88
suicide, 126–28, 203n14; in Luxúria, 23, 28; in A maçã envenenada, 137, 151–52, 155–56, 159–64, 207n4
superficiality, 95, 105
supermarkets, 178–79
survival, 119, 155–57, 158, 159–65

239
## Index

<table>
<thead>
<tr>
<th>Term</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Süssekind, Flora</td>
<td>12</td>
</tr>
<tr>
<td>sustainability</td>
<td>112–13</td>
</tr>
<tr>
<td>“Swamp” (&quot;Lodaçal&quot;), <em>O Brasil é bom</em></td>
<td>54, 58–60</td>
</tr>
<tr>
<td>Tablada, José Juan</td>
<td>8</td>
</tr>
<tr>
<td>tactical consumption</td>
<td>14, 189–92</td>
</tr>
<tr>
<td>“Take My Breathe Away” (song)</td>
<td>186</td>
</tr>
<tr>
<td>Tati (<em>A maçã envenenada</em> character)</td>
<td>153</td>
</tr>
<tr>
<td>taxi drivers</td>
<td>58, 81, 86</td>
</tr>
<tr>
<td>“the teacher of Chinese” (Liuli)</td>
<td>69, 93, 97, 107</td>
</tr>
<tr>
<td>technologies</td>
<td>8–11, 13, 17, 58, 178; information, 88–92; in <em>Luxúria</em>, 38–39</td>
</tr>
<tr>
<td>teeth</td>
<td>120</td>
</tr>
<tr>
<td>Teiwas, Frederik C.</td>
<td>204n3</td>
</tr>
<tr>
<td>telegraph</td>
<td>89–90</td>
</tr>
<tr>
<td>telemarketing</td>
<td>51</td>
</tr>
<tr>
<td>television</td>
<td>11, 58, 64, 89, 96, 135, 179</td>
</tr>
<tr>
<td>Temer, Michel</td>
<td>36, 91, 196</td>
</tr>
<tr>
<td>temporality, crises of</td>
<td>103–4</td>
</tr>
<tr>
<td><em>temporary radical suspension</em> narratives</td>
<td>3, 18</td>
</tr>
<tr>
<td>Tennina, Lucía</td>
<td>208n5</td>
</tr>
<tr>
<td><em>Think and Grow Rich</em> (Pense e fique rico) (Hill)</td>
<td>59</td>
</tr>
<tr>
<td>third person narrators</td>
<td>63, 93, 133, 138</td>
</tr>
<tr>
<td>3% (Netflix series)</td>
<td>203n19</td>
</tr>
<tr>
<td>time, 165, 174–75; in <em>Luxúria</em>, 41–42; in <em>A maçã envenenada</em>, 152–53; in <em>Reprodução</em>, 101–4, 109</td>
<td></td>
</tr>
<tr>
<td>“To Be Honest” (“Pra ser sincero”), <em>O Brasil é bom</em>, 49, 51–52</td>
<td></td>
</tr>
<tr>
<td>“To God, a new hymn” (“A meu Deus um canto novo”) (song), 148, 149</td>
<td></td>
</tr>
<tr>
<td>Toninho (“Lodaçal” character), 58–60</td>
<td></td>
</tr>
<tr>
<td><em>totalizing dystopia</em> narratives, 3, 11, 22–23, 65, 135–36</td>
<td></td>
</tr>
<tr>
<td><em>O trabalho sujo dos outros</em> (The Dirty Work of Others) (Maia), 14, 17–18, 112–14, 121, 133</td>
<td></td>
</tr>
<tr>
<td>Tramas Urbanas (Urban Plots/Stories), Petrobrás, 175</td>
<td></td>
</tr>
<tr>
<td><em>transformative hope</em> narratives, 3, 18, 169</td>
<td></td>
</tr>
<tr>
<td>translations</td>
<td>99, 155–56, 185</td>
</tr>
<tr>
<td>trash collectors</td>
<td>14, 18, 114–17</td>
</tr>
<tr>
<td><em>tropicalidade</em>, national identity and, 46</td>
<td></td>
</tr>
<tr>
<td>Tropicalist movement</td>
<td>11–12</td>
</tr>
<tr>
<td>Trotsky, Leon</td>
<td>187–88</td>
</tr>
<tr>
<td>Trump, Donald</td>
<td>90–91, 95, 196</td>
</tr>
<tr>
<td>Tucumán Arde (art movement)</td>
<td>12</td>
</tr>
<tr>
<td>Turner, Tina</td>
<td>135</td>
</tr>
<tr>
<td><em>Twilight Memories</em> (Huyssen), 166</td>
<td></td>
</tr>
<tr>
<td><em>Ubirajara</em> (Alencar), 201n2</td>
<td></td>
</tr>
<tr>
<td>unconscious, theory of the</td>
<td>28</td>
</tr>
<tr>
<td>unemployment</td>
<td>73, 80</td>
</tr>
<tr>
<td>uniforms, 34, 135, 158, 191</td>
<td></td>
</tr>
<tr>
<td>United States (U.S.), 4, 49, 90–91, 95, 170, 205n4; gun control laws in, 53; MLMs in, 72–73</td>
<td></td>
</tr>
<tr>
<td>Universal Church of the Kingdom of God, 91</td>
<td></td>
</tr>
<tr>
<td>upper class. See <em>elite class</em></td>
<td></td>
</tr>
<tr>
<td>“upper-lower class” (&quot;classe baixa-alta&quot;), 48–49, 51</td>
<td></td>
</tr>
<tr>
<td>Urban Plots/Stories (Tramas Urbanas), Petrobrás, 175</td>
<td></td>
</tr>
<tr>
<td>U.S. See United States</td>
<td></td>
</tr>
<tr>
<td>“Use sempre camisinha” (“Always wear a condom”), <em>O Brasil é bom</em>, 60</td>
<td></td>
</tr>
<tr>
<td><em>utopic reinvention</em> narratives, 3, 17, 70, 108–10</td>
<td></td>
</tr>
<tr>
<td>vacations</td>
<td>55</td>
</tr>
<tr>
<td>Vale (mining company), 205n1</td>
<td></td>
</tr>
<tr>
<td>Valéria (<em>A maçã envenenada</em> character), 151–89, 162, 165</td>
<td></td>
</tr>
<tr>
<td>Vargas, Getúlio</td>
<td>46, 203n14</td>
</tr>
</tbody>
</table>

240