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JOAQUIM: A FICTIONAL POETRY AND A POSSIBLE CONSCIOUSNESS

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Abstract: Art works, in their several forms of expressions and language, often depict not only their protagonists' and humanity dramas, but make us consider conditions and possibilities of production, as well as ponder over our experience as contemporary subjects. Thus, this study aims at analyzing the filmic work *Joaquim* (2017) to demonstrate possible relations involving the filmic work, its fictional poetics, history, social environment and the present. Throughout the movie directed by Marcelo Gomes (2017), the image of Joaquim as Tiradentes, the conspirator of Minas Gerais, displays elements of an objective reality, resulting from the fact that Joaquim José da Silva Xavier lived in the eighteenth century. This film analysis proposes to consider *Joaquim* as a fictional poetry, and there is a hypothesis that this film, in its autonomy of critical discourse, has introduced a new "Joaquim", as a possible consciousness. Art as a theme is a recurrent motif to both Lukács (1963) and Goldmann (1967), contemporary scholars, which is the theoretical and philosophical basis of this analysis, since both authors concern about the subject of cultural production. These authors discuss social classes as well as their consciousness, and everyday life is the starting and ending points of that consciousness, besides the issue of class. However, for Goldmann, social classes and class consciousness are privileged to analyze artistic manifestations. Based on the dialogue with these two theorists, it was observed that the filmic work *Joaquim*, the poetic construction by Marcelo Gomes, leads us, with unrestricted possibilities, to the discovery of a new Joaquim in the current democratic Republic, supposedly intended by the Minas Gerais Conspiracy.

Keywords: Film, Joaquim, Literary Sociology.

INTRODUCTION

There is a great responsibility to represent a hero of such magnitude, but we did our best to draw our attention away from this historical intimidation [...]. We tried to observe human beings, since we were interested on weaknesses and imperfections that could reveal Tiradentes's humanity. Throughout the process, I found connections with my experiences as a citizen. Thinking about myself as a Brazilian citizen in 2017 made me understand the reasons that led Joaquim to such political awakening¹ (Gomes, Machado & Barros, 2017)¹.

This text is part of whose themes are based on art, art literature, cinema, history and philosophy. Thus, its goal is pondering over the filmic work *Joaquim* (2017) to present some possible relations among Marcelo Gomes filmic work, fictional poetics, history, social environment and the present, based on the perspective of sociological criticism studies in literature.

This film is focused on the martyr Tiradentes, and it thinks the present in history but looking backward. This is, probably, what Marcelo Gomes suggests us that the past is within the living present. 'I created this fictional character to ponder over the hero's genesis, and to make him a regular citizen', he says (Tréz, 2017). This change happens with Joaquim's political awareness. Aspects of the film narrative will be observed to understand some possible relations among the script and the society of Joaquim's period and the present one.

Studies regarding the relation between literature and society have been improved, especially in France, with György Lukács' works, the production of *The Theory of the Novel* in 1963, and Lucien Goldmann's one, in 1961, when he set up, at The Institute of

1. Original quote: "A responsabilidade de representar um herói de tamanha magnitude é imensa, mas nos desviamos dessa intimidação histórica", [...] "Tentamos nos voltar para o ser humano, nos interessavam as fraquezas e imperfeições que revelassem a humanidade dele. No percurso, fui encontrando conexões dele com minhas vivências como cidadão. Me pensar como um cidadão brasileiro em 2017 me fez compreender as razões que levaram Joaquim ao despertar político".

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Goldmann realizes the dialectic dynamics in structures based on Marxism, which are changed by human attitudes. He also proposes scientific studies of facts, whether economic, social, political or cultural ones, so that they could be put straight in their processes. The author takes up Lukács' analysis to think about a cultural and literary creation in a correlation between objectivity and subjectivity established by reification. According to Lukács, cinema is an aesthetic resource of cinematic techniques to surpass the pastiche of the world, giving an artistic setting to it, transcending technique as a production way, almost often hostile to art.

This proposal aims at analyzing Joaquim's film (2017), directed by Marcelo Gomes, and observing such work as a fictional poetry, based on Lucien Goldmann words. There is also a hypothesis that this film, in its autonomy of critical discourse, brings a new Joaquim as a possible conscience, since it allows the audience to consider their experience as contemporary characters.

As Brazilian citizens, we have already heard, at least at school, about the history of the national martyr Joaquim José da Silva Xavier, Tiradentes, who is most of the time treated, in textbooks and in the history of Brazil, as a social and political hero. Diavan Ribeiro, in a 5th grade elementary school textbook, writes in the section 'did you know it?'

In the Imperial Brazil, Joaquim José da Silva Xavier, Tiradentes, was a historical personality unknown to almost all Brazilian citizens. After the Republic Proclamation, in

1889, it was necessary to find leaders who were contrary to the Portuguese Monarchy. So, up from April 21st, 1890, it was established to be a holiday: in Tiradentes's honor. During that period, several paintings were made to highlight Tiradentes as a martyr, in favor of the Independence of Brazil [...] (Ribeiro, 2015, p. 131)².

In verse, Joaquim was honored by the carioca writer, Cecília Meireles (1901-1964), in *Romanceiro da Inconfidência*, - her poem collection. There, she described the most important moments of Minas Gerais conspiracy. 'Behind closed doors, lit by candles, uniforms and coats shine along with black cassocks. They talk about mines, taxes, mining and ministers' farms, queens and also about English colonies' (Meireles, 2001, p. 73).

In her poetic narrative, full of historical elements, Cecília Meireles created a metaphor of human condition. So, she visited the main sources, and looked for official documents, as she says:

Four years of almost complete loneliness, in a total resignation of the most seductive requests, among books of all kinds mainly of the eighteenth century – they still seem too short for a work that was desired as the least imperfect as possible - because, above all, there was respect for those voices that have spoken, confessed, demanded, almost the record of its history³ (Meireles, 2001, p. 23)³.

There are also many pictorial works that show him as a martyr. It is noteworthy here, for illustration purposes, considering that this is not the object of this study, alongside with Cecília Meireles's book, *Romanceiro da Inconfidência*, and Aurélio de Figueiredo

2. Original quote: "No Brasil Imperial, Joaquim José da Silva Xavier, o Tiradentes, era uma personalidade histórica desconhecida pela maior parte dos brasileiros. Com a Proclamação da República, em 1889, era necessário encontrar lideranças que se opuseram à Monarquia portuguesa. Foi assim que o dia 21 de abril, a partir de 1890, tornou-se feriado: em homenagem a Tiradentes. Neste período, várias pinturas foram elaboradas para destacar Tiradentes como um mártir, a favor da Independência do Brasil [...]".

3. Original quote: "Quatro anos de quase completa solidão, numa renúncia total às mais sedutoras solicitações, entre livros de toda espécie relativos ao especializadamente século 18 – ainda parecem curtos demais para uma obra que se desejava o menos imperfeita possível – porque se impunha, acima de tudo, o respeito por essas vozes que falavam, que se confessavam, que exigiam, quase o registro de sua história".

painting⁴.

It is an oil painting on canvas entitled *Tiradentes Martyrdom* (1893)⁵, José Joaquim da Silva Xavier, Tiradentes, is introduced before he is hanged, on scaffold edge, with the executioner, the priest, and a dove of peace. He is wearing beard and long hair and a long white tunic, while he waits for the moment of sacrifice for his country.

In a biography written by Lucas Figueiredo (2018), it is stated that Tiradentes was barefoot; his hands were tied in front of his body and he carried a crucifix. The sun was hot, and it was possible to hear religious people singing funeral psalms.



Figure 1 - Tiradentes martyrdom (1893)

Source: Figueiredo and Mello (1893).

Martyrdom of Tiradentes.

It is important to highlight that, in History textbooks, Minas Gerais conspiracy was considered one among other rebellions of the Colony, in captaincy of Minas Gerais. This is probably a result since this conspiracy was boosted due to the dissatisfaction with Portuguese command. It is worth remembering that late in the 18th century, in Minas Gerais, gold mining continued to decrease, contractors' debts increased with the Crown.

In this scenario, in 1788, the Viscount of Barbacena took over the captaincy of Minas Gerais to execute the *derrama* (surtax) that is, collecting back taxes by contractors, totaling approximately eight tons of gold (Braick, 2015, p. 146). Dissatisfaction was latent for some sectors of the mining elite, and a draft project has started to break with the Portuguese Crown. The conspirators' plan was hazardous, since it involved the forgiveness of all Crown debts.

Among the conjured, those ones that revealed the mining elite interests were: poets such as Cláudio Manuel da Costa, Alvarenga Peixoto and Tomás Antônio Gonzaga, the mineralogist José Álvares Maciel, the farmer Francisco Antônio de Oliveira Lopes, the lieutenant Joaquim José da Silva Xavier (Tiradentes) and the canon Luís Vieira da Silva. The Enlightenment philosophy, current in Europe, contributed with their ideas of freedom and non-submission to monarchical absolutism.

Everything seemed to be scheduled for the uprising on the *derrama* (surtax) day, but one of the conjured men, Joaquim Silvério dos Reis, betrayed the group in exchange for canceling his debts with the Portuguese Crown. All conjured men were arrested, but Tiradentes was the only one who had the capital punishment for misconducting crime.

4. Francisco Aurélio de Figueiredo e Mello (1856-1916) was from Paraíba; he studied at the Imperial Academy of Fine Arts in Rio de Janeiro. He is considered part of the Romantic movement in painting in Brazil.

5. This work was in the collection at the National Historical Museum, process 16/1941, and it was destroyed by fire in 2019.

So, he was hanged, beheaded and quartered on April 21st, 1792. His remains were exposed in Vila Rica, named nowadays as Ouro Preto, and on the road from Rio de Janeiro to Minas Gerais. This 'martyr' is the character of Joaquim's film, who, unlike the story told in many Brazilian History textbooks, rewrites it, creating a fictional character, a young guard of the Portuguese Court who sought out professional advancement, because he wanted to get gold to buy his beloved, who was still a slave.

THE FILM JOAQUIM: A FICTIONAL POETRY

The film *Joaquim* premiered in Brazil on April 20th, 2017. The Portuguese-Brazilian co-production presents the conditions of Brazil Colony during the 18th century. It was inspired by the story of Joaquim José da Silva Xavier, Tiradentes, and lieutenant of the Portuguese Colony, who became leader of *Inconfidência Mineira* (Minas Gerais conspiracy).

In the movie, he is a lieutenant who serves the government as a prosecutor and fights against gold smuggling, and he is also a dentist. He wants to get rich to find and buy *Preta*, a rebel slave who seeks for freedom.

The text, in this case, the script, was idealized as a phenomenon associated to the social life of people who lived in the Captaincy of Minas Gerais, during the eighteenth century, in Brazil. The text/script shows habits of that time, a Brazilian Portuguese man that thinks about Lusitanian structure and verbiage. Besides, it shows aspects of values and habits presented by the mining society as an indelible mark.

Director Marcelo Gomes, as he mentions, has dealt with several documents and bibliographies about Tiradentes, including documents from the late 18th century, which dealt with the conditions of Brazil as a colony of Portugal. It should be registered the support

of a renowned historian and retired teacher, Laura de Mello e Souza, who brought value to the fictional narrative. Besides, cinema in its aesthetics is a result of human creation, in this case, not only a consequence of a mind work from its writer and director Marcelo Gomes, but of the whole cast that gave life, voice, and movement to something that - possibly - has happened.

Little is known about Joaquim da Silva Xavier life, Tiradentes. The film did not record narratives from his childhood but focused on scenes during his period as a lieutenant in the Portuguese Crown, when he was 29 years old, after several attempts at occupation. During that period, there were confrontation with Indian and African peoples' reality, exploitation of Brazil's mineral wealth, corruption, exchanges of favors between the rich elite and the forces of Catholic Church, also regarding private interests. In addition, the film plot gets stronger and deconstructs the martyr image, showing a man with all his flaws and desires.

At the third act, the film criticism points to a gap in Joaquim's character deconstruction, but it is worth remembering that it was a scenic choice of the director and of his script, without 'creating' a different ending of the historical one for Joaquim's character. Sociological criticism gives voice to dozens of Brazilians in Tiradentes's character, since exploitation conditions of the Portuguese Crown imposed economic and social sacrifice for many citizens. There were eleven people sentenced to capital punishment, but only Tiradentes was executed: one amongst them was chosen as a symbol of *Inconfidência Mineira* (Minas Gerais conspiracy).

As Antonio Candido (1985) states, in order to make some sociological criticism, it is vital to correlate form, structure of the text/script - in this analysis - and the social theme. According to this analysis, social theme has its main goal

in aesthetic and literary issues. Besides, it does not forget religious, psychological, and philosophical issues, among others that will appear in the analysis of someone who is a critic.



Figure 2 – Scene of Joaquim film

Source: Silva, 2017.

In an interview given by the director Marcelo Gomes and the actor Júlio Machado, who plays the hero Tiradentes in Joaquim's film to Ernesto Barros, a critic from TV JC on April 20th, 2017, Marcelo Gomes says that when he opened textbooks, he used to misrepresent Tiradentes with Jesus Christ, and only later he understood why he did so (Gomes, Machado & Barros, 2017).

Marcelo Gomes developed the film due to an invitation made by a Spanish producer in 2009, who was interested to record a film that would be part of others about the America's liberators. He began his research and studies, but still with inconclusive material about Tiradentes's image. The question that puzzled him most was

How did this lieutenant, a Portuguese Royal Guard official, living in a cruel, corrupt, inhuman Colonial Brazil that killed Indians and enslaved the Africans, change his paradigm and go against the Portuguese Crown, of which he is an official and become a rebel against it? How was this process of political consciousness constructed? [...] It is wonderful that you have no information

6. Original quote: "Como esse Alferes, funcionário da Guarda Real portuguesa, vivendo num Brasil Colonial cruel, corrupto, desumano, que matava os índios e escravizava os africanos, como esse cara muda de paradigma e vai de encontro à Coroa portuguesa, Coroa de que ele é funcionário e vira um rebelde contra essa Coroa. Como foi esse processo de construção de consciência política? [...] maravilhoso você de algum momento não ter informação nenhuma sobre esse personagem, porque a liberdade é completa para o ficcionista; então como construir essa ficção?"

about this character at any time, since freedom is complete for the fictionist; so how can this fiction be built?⁶ (Gomes, Machado & Barros, 2017)⁶.

Marcelo Gomes reports that he figured out the film based on what he has read in history about the illuminist ideas and North America independence, as well as the influence of these ideas for the *Mineira* cultural elite. Joaquim was a lieutenant; he did not know how to speak French; he did not take part of the intellectual elite, so what made him change his paradigm? According to the director, it was the interaction with the Indians, Africans and the mestizos that were suffering from the cruelest side of this Colonial Brazil and Portuguese colonization.

Minas Gerais was a melting pot of cultures, languages and colors. Everyone rushed there due to the discovery of gold, consequently, Spanish and Portuguese people from Portugal, plus the native people from Minas Gerais met the Indians who lived there, as well as natives from several parts of Africa, with different dialects. He wanted the film to have that representativeness too, and this, according to him, took time and effort. It was almost six months of work, traveling to Portugal, casting with several actors, groups of actors from Guinea-Bissau, Angola, and Portuguese.

Then I chose [...] a Guinea-Bissau actor and Isabel [...] who also speaks Creole, and Guinea-Bissau dialect; so, I had the opportunity to have both actors acting out and speaking this dialect [...]. The language was used by these people as a code of resistance. [...] As I learned from my readings, the origin of today's social ills comes from colonial Brazil, at the birth of our nation. [...] It is wonderful and sad to detect this. Brazil was built based on the privilege of an elite and exclusion of the

disqualified ones⁷ (Gomes, Machado & Barros, 2017)⁷.

The technical file - summarized - indicates Marcelo Gomes from Pernambuco to direct and create the script; Pierre de Kerchove was the director of Photography, Marcos Pedroso, the director of Art, Rô Nascimento worked as a Costume Designer, Grivo was the Musical director; and in the cast, there were: Antonio Edson, Chico Pelúcio, Diogo Dória, Eduardo Moreira, Isabel Zuaa, Júlio Machado, Karay Rya Pua, Miguel Pinheiro, Nuno Lopes, Paulo André, Rômulo Braga, and Welket Bungué. He applied for the Golden Bear and Berlinale awards, in 2017 (Azzolini, 2017).

It is important to remember that, in the relation between cinema and history, there is a dimension that goes beyond entertainment. There is an epistemological aspect associated to cinematic language, and in its aesthetic aspects, which can constitute a filmic thinking about social and historical phenomena.

LUKÁCS AND GOLDMANN: CONTRIBUTIONS TO THE SOCIOLOGY OF LITERATURE

Lukács and Goldmann are part of the tradition of the so-called historicist Marxism, a methodological philosophical current of Marxist thought that points out to the historicity importance of social facts and application of historical materialism to itself. Korsch and Gramsci are also part of this tradition. And, according to Michael Löwy, György Lukács is the first and most important representative of this group. “For Lukács (in *History and Class Consciousness*), all knowledge of a society is closely associated

7. Original quote: “Aí escolhi [...] ator da Guiné-Bissau e Isabel [...] também fala crioulo, dialeto da Guiné-Bissau, que eu tive a oportunidade de ter dois atores, em cena, falando esse dialeto [...] a língua era usada pela aquela gente como código de resistência. [...] Como eu aprendi nestas minhas leituras, a origem das mazelas sociais de hoje em dia são lá do Brasil colonial, no nascimento de nossa nação. [...] é maravilhoso e triste detectar isto. O Brasil foi construído a partir do privilégio de uma elite e a exclusão dos desclassificados”.

8. Original quote: “A consciência possível, ou “marxismo de consciência possível” - que é necessário distinguir claramente da consciência real, empiricamente observável em um momento determinado - de uma classe é o limite máximo compatível com sua existência, limite que sua consciência da realidade não pode superar”.

to the class consciousness of a certain social group: the limits of knowledge are a consequence of the objective class situation” (Löwy, 1994, p. 128).

Goldmann redesigned and introduced a new contribution based on an authentic reading concerning Lukács. According to Michael Löwy (Goldmann’s doctoral student), the thesis that constitutes the sociological knowledge for Goldmann defends that ‘the categorical structure of the researcher’s consciousness is a social fact that relates itself with aspirations and interests of different social groups’ (Löwy, 1994, p. 128). The values of social classes adjust the facts perception and when Goldmann associates fact and value judgments, he overcomes Marx’s ideas, which separates both judgments, making Marx’s historical materialism a ‘positive science’.

‘According to Goldmann, the possible consciousness of different social classes is not on the same level: some of them allow a greater understanding of reality than others’ (Löwy, 1994, p. 142). We highlight in our research the Goldmannian idea of ‘possible consciousness.’ Löwy explains that when interpreting Lukács’s concept, Goldmann invested a new meaning.

A possible consciousness, or “possible consciousness Marxism” – which must be clearly distinguished from a real one, empirically observable at a given moment – of a class, is the upper limit reliable with its existence, a limit that its consciousness cannot overcome reality⁸ (Löwy, 1994, p. 142)⁸.

Such Marxism and sociology understanding regarding knowledge underlies concepts of literary phenomenon, described

in Goldman's sociology of literature. Since he lived in a post-French Revolution society, he analyzes reification, which is treated as a concept broadened from the commodity fetishism concept, described by Lukács. In relation to the literary phenomenon, he also emphasizes the historical factor to analyze a fictional work. And this demands an understanding of such work at his time, devoting him to novel and reification according to the capitalist society context.

Michael Löwy identifies Lukács and Goldman in historicist Marxism tradition, but when thinkers are brought together and are concerned about more specific themes, such as aesthetics, ethics, philosophy, for example, this was named as Western Marxism. Perry Anderson (1976), in his book *Considerações sobre o marxismo ocidental (Considerations on Western Marxism)*, points out the following theorists as exponents of Western Marxism: Lukács (1885-1971); Gramsci (1891-1937); Benjamin (1892-1940); Horkheimer (1895-1973); Marcuse (1898-1979); Adorno (1903-1969); Sartre (1905-1980); Goldman (1913-1970); Althusser (1918-1990).

As it was already mentioned, Lukács and Goldman were highlighted to support our study, since both of them symbolize important moments and ruptures in sociology studies of literature. They defend the autonomy on an artwork; thus, we should understand such possible unity of subjectivity and objectivity. The artwork is part of a thought system that sets criteria. Such autonomy depends on the understanding of subjectivity and objectivity unity, which will involve another concept on an issue of individual option.

Lukács, for example, points out that there are some limits to an artistic activity according to life logic, so art is based on everyday life needs. The world featured in the

work of art is the experience of mankind, his essence and concreteness of individual beings. The theme of art is common to Lukács and Goldman, since they start from the question of the subject of cultural creation. Goldman recovers in Lukács issues such as social classes and their conscience.

A daily life is the starting and finishing points of this consciousness; and later a class issue. However, according to Goldman, social classes and class consciousness are privileged to analyze artistic manifestations.

Goldman, somehow, reviewed and revisited Lukács's analysis on the relation between objectivity and subjectivity aiming at studying cultural and literary creation. Thus, significant structures are the result of coherence, which took into account social groups' attitude on the collective reality, whose result was the world's viewpoint of such groups.

Hence, structures are unfixed and may suffer a disruption of old structures and the structuring of new totalities. According to Goldman,

[...] the group constitutes a structuring process that elaborates, in its members' consciousness, affective, intellectual and practical trends to get a coherent answer to the problems that their relations with nature and their inter-human relation have organized⁹ (Goldman, 1967, p. 208)⁹.

Therefore, the difference among Adorno, Goldman and Lukács, Celso Frederico quotes that all of them defended the autonomy of art.

According to Lukács, art peculiarities consist on the anthropomorphized reverberation of reality. Also, Adorno pointed out the defense of an artistic object form, which obviously excludes any claim to dilute art autonomy. On the other hand, Goldman highlighted that what matters is basically finding out structures' homology, correlation between

9. Original quote: “[...] o grupo constitui-se um processo de estruturação que elabora na consciência de seus membros as tendências afetivas, intelectuais e práticas, no sentido de uma resposta coerente aos problemas que suas relações com a natureza e suas relações inter-humanas formulam”.

internal structure of a work and the society structure¹⁰ (Frederico, 2000, p. 301)¹⁰.

Nowadays, in Brazil, homology of structures is what we want and it makes correlation between internal structure of a fictional filmic work and the society structure of a certain period.

JOAQUIM'S FILMIC WORK AND A 'POSSIBLE CONSCIOUSNESS'

Cultural creation has been moved by the intention to achieve coherence as well as much consciousness. This assertion by Goldmann puts us before Joaquim's filmic work to think about the objective reality of human consciousness to reach its maximum.

Cinema has been considered a way people express themselves artistically and it aims at finding out its content in theater, narratives, and other areas. As an artistic creation, it is part of a complex collective effort that results from a mental structure of a given social class, based on the artist's form, content itself, and way of thinking. Thus, Goldmann showed that there is a relation between work and mental structure of some social groups.

Before Goldmann, Lukács has already discussed art as the creation of his own work of art. It is a way of an objective reality appropriation, with its own characteristics, different from other forms of world appropriation that are historically developed. Art is a result of what has been lived in its plurality regarding different ways, whether in music, literature, architecture, among others, as well as in different genres of these

10. Original quote: "Para Lukács, a especificidade da arte consiste no *reflexo antropomorfizado* da realidade. Para Adorno, é vital a defesa da *forma* do objeto artístico, o que exclui evidentemente qualquer pretensão de diluir a autonomia da arte. Para Goldmann, o que interessa basicamente é a descoberta da *homologia das estruturas*, a correlação entre a estrutura interna da obra e a estrutura da sociedade".

11. Original quote: "Enquanto a arte e a ciência se desenvolvem intensamente e, por isso, atingem uma visão depurada da realidade, o pensamento cotidiano debate-se com os seus limites. Evidentemente, existe nele já um conhecimento (= re-flexo) do mundo exterior. Basta pensar aqui no trabalho e na linguagem, formas básicas de objetivação da vida cotidiana. O trabalho aproxima-se da arte (artesanato), mas seu compromisso com a subsistência tolhe a possibilidade de desenvolvimento. Ele também se aproxima da ciência, mas sua natureza *fluida e mutável* impede sua identificação com o reflexo universalizante e abstrato, próprio da atividade científica".

manifestation behaviors. Therefore, it can be seen in the works of art the identity of lives and their acquaintances. Those are experiences of participating people in the world in their several ways of being and artistically embodied. Just like science, art is regarded by Lukács as pure means of consideration, while everyday life is among pure forms. Celso Frederico, in a paper about daily life and art in Lukács, writes:

While art and science have developed themselves intensely, and because of this, they reach a clean view of reality, while the everyday thinking struggles with its limits. There is surely in such thinking knowledge about the outside world. Let's just think about work and language, basic forms of objectification of everyday life. Work is close to art (crafts), but its commitment to subsistence hinders the possibility of development. It also approaches science, but its fluid and changing nature precludes its identification with the universalizing and abstract reflex, typical of scientific activity¹¹ (Frederico, 2000, p. 304)¹¹.

Art, unlike everyday life, makes a homogenization, removes 'accidents', heterogeneity ranges, so that it is re-established the association with human beings, fragmented by daily life. However, Rainer Patriota, in his study concerning subject-object relation in Georg Lukács's Aesthetics, showed a contradiction in this aesthetic experience. According to the author, on one hand, the purpose is fulfilled in itself, but on the other hand, subjectivity is protected with a wealth of affections that uncommonly feedback on his personality (Patriota, 2010).

Actually, Goldmann broadens Lukács's perspective on the subject-object relation, and states that this relation is the reification result - an important concept, whose origin comes from the German word *Verdinglichung* that means turning an idea into something and understands it as a constant psychological process. The novel, a product of the bourgeois world, a relevant subject to Goldmann, has gone through several periods, from the liberal economy, which emphasizes the individual and free enterprise, to create monopolies, suppress individuality in social structure, also after the end of the Second World War, when the state intervened in economy, and self-regulation phase has begun, with a certain triumph of reification, that is, of things about human being.

Marcelo Gomes, director and screenwriter, created how Joaquim dealt with the court based on some gestures, and with whom he lived, an inside out hero. The story of the filmic work presents the protagonist Joaquim playing the role of Tiradentes, in a social-political environment that highlights slavery, *quilombolas*, colonial exploitation, the bourgeoisie and the Catholic Church role.



Figure 3 – A scene of Joaquim's film

Source: Silva, 2017.

According to a critical comment announced at the movie release moment:

There is Gomes's attention to the impressive portrait of colonial Brazil, which balances crudity and lyricism in photography as well as in track and restoration that are almost impeccable. In the game of senses, it is necessary to draw attention to the director on choosing how to portray cultural miscegenation as part of the essence of our nation: the musical moment that brings the meeting of black and indigenous musicality has a strong and safe sensibility of a filmmaker, who knows not only about the general idea of the movie, but also about specific themes of each scene he frames¹² (Gio, 2017).

Zuaa, the actress who plays Preta's role, and does not like to be called Preta, cut Joaquim's hair that was lice infested. She came as a spot of urgency on bringing African and indigenous origins to be highlighted in our culture. Zuaa may have evoked a political analysis of conspiracy. During a period of crisis into the mining sector, Joaquim wanted to ascend economically and socially. He wanted to buy his beloved, his object of desire. Beyond the historical issue, it can be observed the subject-matter that placed bodies in space and how they have changed.

A filmic work has unlimited possibilities concerning content and can 'find out something humanly new'. And, according to Lukács, for those ones who deal with aesthetics, this is tough. So, it is necessary to observe how the director Marcelo Gomes dealt with such theme to understand this strength. Marcelo Gomes showed us a poetic, dramatic, and fictional construction with unlimited possibilities when some elements of objective reality as well as the attention of what Joaquim José da Silva Xavier in the eighteenth

12. Original quote: "Existe a atenção de Gomes para o riquíssimo retrato do Brasil colonial, que equilibra a crueza e o lirismo em fotografia, trilha e reconstituição de época quase impecáveis. No jogo de sentidos, é preciso chamar atenção para a escolha do diretor de como retratar a miscigenação cultural como parte da essência de nossa nação: o momento musical que traz o encontro das musicalidades negra e indígena é de uma sensibilidade forte e segura de um cineasta que sabe não só sobre o que o filme em geral, mas também sobre os pequenos temas de cada cena que constrói".

century were brought to this studied filmic work. This happened probably because he wanted us to disclose a new Joaquim in the current democratic republic, supposedly aimed at *the Inconfidência Mineira* (Minas Gerais Conspiracy). Thus, it is interesting to perceive what he made in his movie premiere at Berlinale¹³.

The feeling is that democracy in Brazil happens only in gaps. It may be coincidence or not, but when TV Globo was covering Tancredo Neves funeral, the first president of the political reopening, it drew attention to the fact that the deceased, also a mineiro, was being veiled at São João Del Rei Church, and in front of it, Tiradentes was flensed and exposed to the people. Again, a myth is supporting an idea, which in its turn holds very specific interests¹⁴(Gio, 2017).

The director stated that the film ‘ponders over Brazilian past and its miseries as a way of understanding the problems and crises that plague the 21st century Brazil’ (Gio, 2017). The scenes show a set of subjective experiences that enhance the experience, reinforcing and enriching the perception of past. Joaquim highlighted a character who wanted to ascend socially and economically during the mining cycle, but the system reacted against and reminded him to which social class he belonged to, although, at the same time, he was an agent of the same class, regarding a powerful relation with the slaves João and Preta.

So, it was required some effort to see in the film structure, and to understand such

13. Berlin International Film Festival takes part of a bustling history. This festival was idealized for the Berlin audience in 1951 at the beginning of the Cold War as a showcase of the free world. Shaped by both the rowdy postwar period and a unique situation of a divided city, Berlinale has become a venue for intercultural exchange and a platform for critical film exploration of social issues. Until today, it is considered the most political festival of all major ones.

Available at: https://www.berlinale.de/en/das_festival/festivalprofil/profil_der_berlinale/index.html. Access on May 30th, 2019.

14. Original quote: “A sensação é de que a democracia, no Brasil, acontece apenas em hiatos. Coincidência ou não, a TV Globo, ao cobrir o velório de Tancredo Neves, primeiro presidente da reabertura política, chamou atenção para o fato de que o falecido, também mineiro, estava sendo velado na Igreja de São João Del Rei, na frente da qual Tiradentes foi esquartejado e exposto ao povo. Novamente, um mito sustentando uma ideia, que, por sua vez, sustenta interesses bastante específicos”.

15. Original quote: “Os obstáculos atuais são muito parecidos com aqueles que Joaquim foi observando. Para mim, o Joaquim de hoje é, resumida e arquetipicamente, um brasileiro. Ele se depara com dificuldades intransponíveis, como os privilégios para poucos, o abismo social”.

relation between filmic structure and social structure, in its manner and context, which resulted from mental structures creation of its producer. Thus, Marcelo Gomes showed it in a naturalistic production. Pierre de Kerchove took photos using natural light, but also with candles and lamps. Joaquim’s image had constant close-ups, which enhanced the place of a simple and real man. The script focused on Joaquim’s and other men’s path narratives based on the challenge of finding gold.

Alves (2010, p. 256) said that just like a text, a film has specificities because each language ‘institutes its specificities and refers to a semantic network to its interlocutor’. The film, in its autonomy as a work, addresses part of Tiradentes’s life, showing an untold story, with rich and concrete experiences, in which the spectator was asked to perceive another social configuration of Joaquim, executed and turned into a hero in the history.

Finally, it is worth mentioning Julio’s speech, the actor who stars Joaquim, in an interview: people can see different things in the film, parallels, and metaphors.

The current obstacles are very similar to those ones that Joaquim has observed. I think that Joaquim from today is, briefly and archetypically, a Brazilian man. He faces insurmountable difficulties, such as privileges for the few ones as well as a social abyss¹⁵ (Tréz, 2017).

FINAL CONSIDERATIONS

Resuming some important issues for the sociological critique of this work, Goldmann and Lukács thought of art as the creation of their own work of art, since it is the appropriation of an objective reality, with its own characteristics and different from other historically developed possibilities for the world appropriation. Art as music, literature, architecture, among others, is a result of what has been lived in its plurality, aimed in different genres of these expression means. There is, therefore, in the works of art, the identity of lives and their experiences, which are the experiences of participating men in the world in their multiplicity of possibilities of being artistically embodied.

The analysis of Joaquim's film (2017) was to think of such proposition as a fictional poetry, according to Lucien Goldmann words, based on the hypothesis that this film, in its autonomy of a critical discourse, could bring a new Joaquim, as a possible conscience, so that we look at our experiences as contemporary subjects. According to Lukács and Goldmann dialogue, the filmic work *Joaquim* brought to our time elements of the objective reality,

a result of what Joaquim José da Silva Xavier has lived in the eighteenth century.

Marcelo Gomes' poetic production headed us, with unlimited possibilities, to the discovery of a new Joaquim in the current democratic republic, supposedly intended during the *Inconfidência Mineira* (Minas Gerais Conspiracy).

The consciousness of Joaquim's character in his conspiratorial movement against the Portuguese Crown, concerning on what his life was and those who lived here, in the late eighteenth century, is its historical importance and will always be an unknown issue.

Finally, we could say that he has become a myth and continues to feed the same dissatisfactions and ills up from the Colonial Brazil until the Republican one. It is up to us, because nothing will come of matter, based on the following statement: 'Está tudo como dantes no quartel d'Abrante' 'Otherwise, everything is continuing much as before', up from the early nineteenth century, on the occasion of Napoleon Bonaparte's invasion to the Iberian Peninsula, denotes that nothing has changed.

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