

SCHIZOANALYSIS GIVES SAMBA?

ESQUIZOANÁLISE DÁ SAMBA?

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ABSTRACT:

This article intends to define the plots of the sambas as minor literature. For that, we will discuss the concept of rhizome by Deleuze and Guattari, as an approach that facilitates the connections between knowledges to promote multiple assemblies. Next, we will discuss the concept of history from Foucault's genealogical perspective, demanding to elevate the history of discontinuities, voids and silences, as processes forgotten by great history. This point is important to register black people as promoters of their own historical discourse and samba is a vehicle for such an opportunity. Finally, we will define minor literature and how the samba plots navigate well within the concept.

KEYWORDS:

Schizoanalysis, samba, minor literature, genealogy.

RESUMO:

O presente artigo pretende definir os sambas enredos como literatura menor. Para isto discutiremos o conceito de rizoma de Deleuze e Guattari, como uma abordagem que facilita as conexões entre os saberes promovendo agenciamentos múltiplos. Em seguida discutiremos o conceito de história a partir da perspectiva genealógica de Foucault, requerendo elevar a história das discontinuidades, vazios e silêncios, como processos esquecidos pela grande história. Este ponto é importante para inscrever os povos negros como promotores de seu próprio discurso histórico e o samba é um veículo para tal ensejo. Por fim, definiremos literatura menor e como os sambas enredos navegam bem dentro do conceito.

PALAVRAS-CHAVES:

Esquizoanálise, samba, literatura menor, genealogia.

Introduction

Freud's (1856-1939) greatest creation remained an object of his desire as the fulfillment of his phallic drive. Psychoanalysis gained the most passionate followers, the most enthusiastic propagandists. The sense of its verifiability as an effective clinical method is not our primary concern. The question, in its higher chords, is whether the Oedipal triangulation corresponds to the subject, or would it be a gross simplification.

It is undoubtedly a way to maintain Oedipus's rights in the God of delirium and in the schizo-paranoid register. That's why, in this regard, we must raise the more general question: does the register of desire pass through Oedipal terms? (DELEUZE; GUATTARI, 2014, p. 27).

In any case, psychoanalysis as discourse fits the model of liberal capitalist economic functioning. First, because it is a profitable business, with strong patient adherence to treatment. Second, if the dynamics of the subject are resolved in the familial environment of mommy-daddy-child, the success and failure of the individual are resolved in the individual, not in the breadth of the whole as a sociopolitical mechanism. That said, it is not surprising the dizzying success of psychoanalysis, since Freud. We suspect a broader amplitude of connections, countless assemblages, including the Oedipal triangulation. Oedipus is social, as incest is the first socio-moral prohibition imposed by the castration of the monumental phallic signifier, chief of the horde, as object of desire, first and last: the murder of the primordial father establishes the first law. Parricide is another moral prohibition imposed by the group on the group. Hence, the mother is impossible for him, as is the murder of the father. What remains for him is society as a sustenance in the face of the helplessness of dual primal castration.

Disjunctions are the forms of desiring genealogy; but would this genealogy be Oedipal, would it inscribe itself in the triangulation of Oedipus? Or would Oedipus not be a requirement or a consequence of social reproduction, as it seeks to domesticate a matter and a genealogical form that escape it on all sides? (DELEUZE; GUATTARI, 2014, p. 27)

Even if familism does not constitute three arrangements, it still has uncles, grandparents, who, along with the parents, compose another Oedipus. The Oedipus of grandparents is not the same as that of parents; therefore, a general theory of Oedipus, as scrutinizing the complex from a theoretical substrate for all of the West, is impracticable (Oedipus does not exist, by any analytical method, in the East, nor in indigenous and African civilizations, that is, in no social organization where the nuclear family is not constituted as subjectivized in the modus operandi of that socius). Thus, we prefer to think in terms of multiplicity instead of unity. However, we do not reject the one as a dualistic opposition to the multiple; we bet on a one-multiple movement. This movement is not dialectical but compositional, that is, when

A as thesis opposes B as antithesis to form C in synthesis, we continue in the Oedipal game. As provocatively stated by Nietzsche (1844-1900) and verified by Modern Physics of the 20th century, chance and chaos, as well as multivectoriality in the field of forces of the universe, authorize us to reflect on movements of many lines, from the multiple to the one, simultaneously. Not as the sum of ones, but the ones as such that can only be in relation to the other ones (Heisenberg's Uncertainty Principle [1901-1976])¹. Cells are equal and unique, but their relation to other cells, and of them to the world, induces them to make connections, differentiating themselves within and between themselves, the one becomes multiple. But when the multiple is differentiated enough, so that there are as many differences as disagreements, we will remember the one that we are as a multiplicity, as animals of the human species, and the agreements that we can make so that even in such broad differentiation we do not extinguish ourselves in the hard sectarianism of the fantasy of an unmanageable one.

It was Maurice Blanchot [1907-2003 - our comment] who knew, regarding a literary machine, how to raise the problem in all its vigor: how to produce and think fragments that have relations of differences among themselves, which have as their relations with each other their own difference, without reference to an original totality, even if lost, or a resulting totality, even if to come? (DELEUZE; GUATTARI, 2014, p. 62). (BLANCHOT, 1969, p. 451).

The principle of multiplicity criticizes all transcendental values of metaphysics. Its radicality lies in the urgent construction of a new epistemology, connected to the world, not as Eurocentric colonialism and epistemicide, but as a rhizome. Abolishing the One to destroy the dogmas of psychiatry, psychoanalysis, and the very criticism of these tree-like principles. The point of origin and the desired end is what aims at the unitary and facile schemes.

The threads of the marionette, considered as a rhizome or multiplicity, do not refer to the supposed single will of an artist or operator, but to the multiplicity of nerve fibers that form, in turn, another marionette following other dimensions connected to the first ones (DELEUZE; GUATTARI, 2014, p. 23).

The daily exercise, since Nietzsche, is to seek a form of thought that is not reductionist and univocal. But, I believe, even more importantly, that it is not a resentful elaboration, as if at the moment that thought falls into unity, even a connected and multiple unity, and why not, a unified unity, the return of reason is not transvalorative, but once again punitive, guilt-inducing, granting to the heretic the uproar

¹ Ver CAPRA, Fritjof. *O Ponto de Mutação: a Ciência, a Sociedade e a Cultura Emergente*. São Paulo: Cultrix, 2012. e CAPRA, Fritjof. *O Tao da Física: uma Análise dos Paralelos Entre a Física Moderna e Misticismo Oriental*. São Paulo: Cultrix, 1990.

of hell or cancellation. If we are a rhizomatic multiplicity, educated for two thousand years in this Western culture, we are doomed to succumb to the absolute of ideas, even when in the field of the multiple we identify the one and attack it like medieval priests. Once again, Manichaeism.

Principle of multiplicity: it is only when the multiple is effectively treated as a noun, multiplicity, that it has no more relation to the one as subject or as object, as natural or spiritual reality, as image and world. Multiplicities are rhizomatic and denounce tree-like pseudo-multiplicities (DELEUZE; GUATTARI, 2014, p. 23).

Multiplicity, rhizome, genealogy, instead of history, or history as literature, philosophy as the art of conceptualizing, concepts that are not rigid norms, but a strategy, always provisional, to fix a spark of the real for interpretation. All these concepts become more evident when used in the arts, especially literature, which we intend to analyze. While Deleuze (1925-1995) and Guattari (1930-1992) often refer to Proust (1871-1922) or Kafka (1883-1924) as illustrative examples of minor literature, we choose to demonstrate how the poetry of samba enredos is a minor literature. Furthermore, we show how the carnival of samba schools in Rio de Janeiro requires a genealogical study, as it functions as a tool for the struggle and liberation of the Black peoples of Brazil.

Genealogy and History

The trap into which historians have fallen is not condemnable, but the result of modernity and its semantic play on the world. "This history of historians constructs a foothold outside of time; it intends to judge everything according to an apocalyptic objectivity; but it supposed an eternal truth, a soul that does not die, a consciousness always identical to itself." (FOUCAULT, 2004, p. 51). Foucault (1926-1984) suggests an Archaeology of Knowledge, capable of breaking with these megalomaniacal pretensions of genesis, linearity, meaning, as if the history of humanity were a cohesive set of facts. "Now, the archaeological description is precisely the abandonment of the history of ideas, a systematic refusal of its postulates and procedures, an attempt to make a history entirely different from what men have said." (FOUCAULT, 2013, p. 169). While history seeks continuities at all costs, archaeology claims discontinuities, the unsaid, the disconnected, the supports of nothingness, the abandoned of history. Because in continuities, beyond the effort to contain the anguish of a missing original meaning, there is a discursive fabrication for a hegemonic mode of operation. History is not a triviality devoid of politics; it serves the political construction of States. Therefore, this factual cohesion of events is a harmonizing resource for legitimizing established power. Archaeology follows other paths.

It [history of ideas] undertakes to find, on a more or less profound level, a principle of cohesion that organizes discourse and restores to it a hidden unity. (FOUCAULT, 2013, p. 183).

The honesty of archaeology lies in raising from the war ruins of history and its disputes between States and owners of power, the impossibility of such a fecund coherence, of assuming our limitations, both cognitive and epistemological hermeneutics, in the face of the complexity, multiplicity, and diversity of the real. "One must no longer seek the absolute point of origin, or total revolution, from which everything is organized, everything becomes possible and necessary, everything is extinguished to start again." (FOUCAULT, 2013, p. 178). The ordering of the world is artificial. The notions of before and after are brain operations of the human animal, performed as orientation resources, just like language and all intellectual operations. However, there is nothing in things that connects them to words, just as there is no primordial before for a necessary after. Perhaps it would be more comfortable for everyone to modify the hard connective sense that we give to words and things, causes and effects, for a notion of assemblage, making these connections biunivocal, multiple connections. "The archaeological order is neither that of systematicities nor that of chronological successions." (FOUCAULT, 2013, p. 181). Deleuze and Guattari's contribution is not fortuitous; by attributing to their analysis the rhizome, history ceases to be responsible for a coherent mechanics of overlapping facts, indeed, instead of facts, interpretation, or events. It also absolves the historiographical profession of the Judeo-Christian guilt of incoherence as inherent to history and historical making.

Taking contradictions as objects to be described, archaeological analysis does not attempt to discover in their place a common form or theme, but rather to determine the measure and form of their variation. In relation to a history of ideas that would wish to merge contradictions into the seminotorious unity of a global figure, or transmute them into a general, abstract, and uniform principle of interpretation or explanation, archaeology describes the different spaces of dissent. (FOUCAULT, 2013, p. 187).

The history-less reclaim their ascension to the ethereal clouds of immortality, of logical and political continuities, not to endorse the power of the State, but to corrode from within the fallacy of its moral discourse. These silenced voices announce to the historian that their gods are false and use genealogy to restore from the war ruins of races their cry of glory and freedom. The freedom of enslaved Black peoples in Brazil was not the result of the signature of a law by a person of the imperial court, as a favor from these towering lords of colossal nobility; it is the result of the daily struggle of the enslaved people, of the revolts, of the religious rites, so that at some point it became unsustainable to maintain slavery as a model of economic exploitation, as well as inadequate in humanitarian terms to a West marked by Enlightenment ideals.

It is precisely history, the counter-history born with the narrative of the struggle of races, that will speak from the shadow's side, from within that shadow. It will be the discourse of those who do not have glory, or of those who have lost it and find themselves now, perhaps for a while, but for a long time indeed, in obscurity and silence. (FOUCAULT, 2010, p. 59).

Crafting a historical discourse as genealogy is to remember the Malês Revolt² as an act of (re)existence, for example. Describing exhaustively the events, their Islamic origin, the maintenance of rituals and prayers, as well as the knowledge of writing and reading, a skill necessary for reading the Quran. Not only this, but also questioning why many of the sources consulted on the subject are police or judicial documents, and/or personal documents were in the possession of the authorities. The fight against racism passes through the construction of a discourse about the struggle of enslaved peoples as agents of history. In an intellectual formulation of what happened, it is possible to restore the humanity, violently extirpated from these people, by the European Christian Catholic and Protestant enslaver. But these voices, silenced for centuries, will not sing their song out of the benevolence of whiteness; once again, it is through the struggle for the occupation of the sacred place of those who write and praise their history.

This makes this discourse - unlike the uninterrupted song by which power perpetuated itself, strengthened itself, by showing its antiquity and its genealogy - an irruptive taking of speech, an appeal: "We have no continuity behind us; we have no great and glorious genealogy in which law and power show themselves in their strength and brightness. We come out of the shadow, we had no rights and we had no glory, and that is precisely why we take the word and begin to tell our story. (FOUCAULT, 2010, p. 59).

The genealogical method fights history, aiming to unmask its intentional falsifications. By performing this procedure, the genealogist purifies history of its latent conservatism, transforming it into a weapon in the service of the people. "It is a method of perpetual denunciation of what was evil in history. It is not the glorious history of power; it is the history of its underworlds, its wickedness, its betrayals." (FOUCAULT, 2010, p. 113). But as the name history itself already carries all the weight of arbitrariness and violence, perhaps it would be advisable to abandon this name to make use of another, more free and authentic. Thus, as genealogy, we could turn History

²Rebellion led by enslaved individuals in Salvador in the year 1835. Descendants of the Hausa, Tapa, Jeje, and Yoruba ethnicities, they formed a group with a rich cultural repertoire, many of whom knew how to read and write, in addition to being converted to Islam. Mastery of linguistic codes, therefore, was not trivial. The insurrection took place in the context of the Regency Period, marked by blatant political instability in Brazil, as the abdication of the throne by D. Pedro I and the legal impossibility of Pedro de Alcântara assuming the throne forced the nation to discuss the meaning of Brazil's Independence in 1822. One of the strangest aspects of the independence process is the monarch's indifference to the liberation of enslaved individuals. In this sense, while revolts throughout Brazil demanded a Republic, suffrage, and economic independence, the Malê Revolt fought for the freedom of enslaved individuals in Brazil. In line with the rest of the country, it had a separatist character, as a monarchy would never guarantee the freedom of individuals whom the nobility did not even consider human.

into literature, minor literature. Not because its effort is to raise worlds of fiction, but because the world, whenever captured by us, is always incomplete and discontinuous; writing about it is an invention of the author, a discourse, not the truth. If we agree on this, instead of being so technical and academic, we could be more poets and revolutionary politicians in our discourse.

[...] as if words had kept their meaning, desires their direction, ideas their logic; as if this world of things said and wanted had not known invasions, struggles, plunderings, disguises, cunning. (FOUCAULT, 2004, p. 37).

Another writing of another way of conducting research, dwelling on assemblages, not to find infallible cohesion, but to poetically look at the random, the chance, because struggles are not carried out with all the premeditation that teleological Marxists hoped for.

Hence, for genealogy, an indispensable dwelling: to mark the singularity of events, far from any monotonous finality; to spy on them where they were least expected and in what is considered to have no history - feelings, love, consciousness, instincts; [...](FOUCAULT, 2004, p. 37).

Samba is a way of composing history. Both for having a history and for telling the history of Africa, of the trafficking of enslaved individuals during the Brazilian Colonial Period, of marking the major revolts, as well as the everyday resistance and struggle for freedom. Official history silences these voices of Black Brazilians. However, the cultural environment of the outskirts of Rio de Janeiro and Brazil itself brings forth this discontinuity, these unsaid things, these rebellious movements. By telling their stories to children, an oral tradition is established that guarantees the heroic sense of the struggle, empowering people to feel part of a community in struggle.

On one hand, a new subject speaking: someone different who will take the word in history, who will tell the story; someone different will say "I" and "we" when narrating history; someone different will tell their own story; someone different will reorient the past, the events, the rights, the injustices, the defeats and victories, around themselves and their own destiny (FOUCAULT, 2010, p. 112)

Genealogy as a political procedure of archaeology functions not to deny history, but to promote multiple assemblages that summon the historian and discourse about the discontinuities, the voids, the silenced voices of history. In this sense, history is not neutral; it served the interests of the State, as well as it can serve the interests of the excluded as political discourse. With genealogy, the larger history transforms into a minor history, not because it is small, but because it engages with other processes of eventalization, echoing the struggles of the oppressed.

Minor Literature

The Oedipal triangle is too little for minor literature, for samba. Because the individual becomes collective, launches into the whole, is the whole. Family conflicts are not domestic; they consist of nuances of the political, of society. In Kafka's *The Trial* (1883-1924), there is a bureaucracy that crushes K. as a person; he lost himself to become the very process.

The third characteristic is that everything takes on a collective value. Precisely because talents are not abundant in minor literature, the conditions for an individualized enunciation are not given, which would be that of a certain "master," and could be separated from collective enunciation. (DELEUZE; GUATTARI, 2021, p. 37).

Samba reverberates hope, a desire to be otherwise, because there is a sad lyricism behind the musical torrent, which speaks of the violent daily life, the bustling city with its inefficient public transportation, police violence, lack of schools and daycares, racism. The composers, performers, samba dancers, carnival artists, compose a cohesion of samba as a social multiplicity. That's why they commit to it. It's not about any project; it's too big, immense, historical, collective: respect must be paid to the honor of Tia Ciata (1854-1924) and Donga (1889-1974), the old guard, to all their ancestors, who, even under the most piercing pain, never ceased to use any means necessary to cry out for freedom: samba is a bit of that.

Minor literature is completely different: its cramped space ensures that each individual case is immediately linked to politics. The individual case then becomes all the more necessary, indispensable, magnified under the microscope, as another history stirs within it. It is in this sense that the family triangle connects to the other triangles - commercial, economic, bureaucratic, legal - that determine their values. (DELEUZE; GUATTARI, 2021, p. 36).

Minor literature has three axes, all of which are easily found in the literature of samba enredos: everything is political, everything is collective, and the use of a minor language within a major language. Even the euphemistic diminution attributed by the literary canon to Black literature from the periphery is an attribute of the minority status of samba poetry, as well as rap and funk, since racism incorporates poetry and the guardians of what can be called poetry or not. Samba and rap have even become palatable as a trendy cult, among the heralds who are lords of the glass castle of Brazilian Popular Music (MPB) and Brazilian literature, but funk still faces harsh attacks, even that of artistic improbity. "The three characteristics of minor literature are deterritorialization of language, the connection of the individual to

immediate politics, and collective enunciation." (DELEUZE; GUATTARI, 2021, p. 39). The Brazilian periphery has its own language, which is not Portuguese, but also not African. It is a dialect that carries the meaning of history as genealogy, of centuries of enslavement, of Omolu, Xangô, Yemanjá, but also of Jesus Christ as intolerant Pentecostalism, having to endure the other as a burgeoning difference, who works as a seamstress in the school's shed. "Come see, come see the drums electrifying / Xirê, Sapucaí will tremble / For Fatumbi Ojuobá [...]" (UNIÃO DA ILHA DO GOVERNADOR, 1998)³. This everyday poetic music mocks the major language, the major literature; Olavo de Bilac (1865-1918) is only a faint name in the people's memory: Paulo da Portela (1901-1949) is an immortal icon.

Even one who has the misfortune to be born in a country of great literature must write in their language as a Czech Jew writes in German, or as an Uzbek writes in Russian. [...] And, for this, find their own point of underdevelopment, their own dialect, their own third world, their own desert. (DELEUZE; GUATTARI, 2021, p. 39)

Immigrants live in a language that is not their own. Europe at the time of Anti-Oedipus and today experiences the same drama as war refugees, hunger, diseases. These many exist in a major language, the silence of contempt, xenophobia, neglect. But these immigrants are Africans, a continent plundered by Europeans. The enslaved people in Africa and brought to Brazil lived in another language, dehumanized, whipped, punished. The languages of the people kidnapped in Africa were many, and in Brazil they obeyed a lesser importance, but it was with them that they communicated, without being understood, that they practiced their religions, organized their rebellions.

How many people today live in a language that is not their own? Or they don't even know their own anymore, or not yet, and they poorly know the major language they are forced to use? Problem of immigrants, and above all of their children. Problem of minorities. Problem of a minor literature, but also for us all: how to extract from one's own language a minor literature, capable of excavating language and making it flow along a sober revolutionary line?(DELEUZE; GUATTARI, 2021, p. 39).

The dualistic ambivalence is modern; in minor literature, connections are arranged in which knowledge is not dissociated as opposition or negation. They can be dismantled in a deterritorialization movement, but not separated to perpetuate them in absolute disconnection. Two poles are not separated by an abyss, but by a between, which as a bridge connects the multiple. Subject and object belong to each other in a relationship, not dualistic and sectarian, but necessary, in the sense that the being of one is only possible when constituted as the being of the other. The subject alone as a self-sufficient reason is rarefied

³UNIÃO DA ILHA DO GOVERNADOR. *Fatumbi Ilha de Todos Os Santos*. Composição: Almir Da Ilha / Marcio André / Mauricio 100. Rio de Janeiro: 1998. Ouvir in: <https://www.youtube.com/watch?v=htZAXgWW2vY>

idealism. Object, in itself, existing in the world as a factual reality in any contingencies or contexts, and without man, is a soulless materialism.

[...] living and writing, art and life, are only opposed from the point of view of a major literature. Kafka, even in death, is crossed by an invincible life flow, which comes to him from his letters, his novellas, his novels, as well as from their mutual unfinishedness for different and communicative reasons, interchangeable. (DELEUZE; GUATTARI, 2021, p. 77).

Major literature advances on social representations with a conciliatory movement, in the sense that it can make use of the modes of subjectivation consolidated in the West to incorporate into the narrative dreams, hopes, ambitions, uncritical to the given order, aiming at commercial interests: even there, there are lines of flight. Minor literature undoes some assemblages, proposes other contours, and mainly, perhaps, unmasks the nihilism of major works, restoring the political and material force of literary arts. "Kafka proposes to extract from social representations the enunciation arrangements, and the machinic arrangements, and to dismantle these arrangements." (DELEUZE; GUATTARI, 2021, p. 86). In this sense, from now on, we will dedicate ourselves to analyzing excerpts from some samba enredos to verify if their artistic proposal serves as minor literature. It is important to emphasize that carnival literature is musicalized, so it is of immense importance to read the text as music, listening to the music. The analytical procedure will consist of inflection in the sambistic text with the resources: speaking in a foreign language, everything is political, everything is collective, and being a foreigner in one's own language. These Deleuzian-Guattarian categories are not rigid, nor do they correspond to a truth about the text, just as framing the poem in any of them does not limit the music to that or this, but they are necessarily implied in each other as becoming.

The parade of schools is a procession of worship to the deities of Candomblé, itself a foreign religion in a hostile environment like Brazil of Catholic and fundamentalist Protestantism. The terreiro religions also have another fundamental element in the formation of samba, the musicality of drums. The music disseminated by the white elite, in general, was European classical music with those characteristic instruments. The drum is translated, in the naturalistic racist conception of the 19th century, not as a musical instrument of civilized peoples, but as something barbaric, disorganized, primitive. When samba expresses itself, it does so, even today, in a foreign language, since the colonizer attributes an aesthetic indeterminacy to African singing, dehumanizing them artistically. The samba enredo "Tambor" from the Salgueiro samba school of 2009 pays homage to these ancient instruments, essential both to Brazilian Black religiosity and to samba.

Come on the drum of the Academy

That the furious battery will thrill you
 Repic, tambourine, bass drum, snare, and pandeiro
 Hail the masters of Salgueiro (2x)

The sound of my drum echoes, echoes through the air
 And makes my heart pulse with emotion
 It invades the soul, hallucinates
 It's life, strength, and vibration
 Go, my Salgueiro, Salgueiro
 Heat up the passion's leather (SALGUEIRO, 2009)⁴

The drums structure African cultures, giving rhythm, the rhythm of war, of life, of nature. The cosmic connection with the universe, with the gods. Symbol of power and art, made by the most delicate and sensitive craftsmen, with the leather taken from animals sacrificed to the gods, tanned with a certain technique, stretched on the cylinder of the instrument in a specific way, just as the wood is from a characteristic tree with special treatment, secret and sacred knowledge of the craftsmen, transmitted from father to son. The Brazilian use of the instrument sets the tone for a millennial ancestry, an ancient, eloquent, complex culture. "Echoed from nature / Primitive communication / From Africa, from our ancestors / From the gods in touches, rituals / In civilizations, culture / Art, myth, belief, and healing" (SALGUEIRO, 2009)⁵ The profession of Candomblé faith suffered persecution from the State and was often performed outside the centers of congregation to carry out the liturgical procedures with love and without police harassment. However, the saint festivals, mainly in Rio, in the Praça Onze region, despite persecution, were attended by all kinds of people, to the relentless sound of the drums (the people of the saint made some political agreements with the men of power, the police, for example, to achieve some peace, sometimes, they knew someone who would be able to maintain a truce for the festival period.) With people dancing, riding the saint, and curious looking for fun or eccentricities. And the sound infects, involves, takes the body as if to sway it involuntarily, a breath that enchants the listener who inevitably moves. From the Miudinho to the actual samba step, there are arrangements happening, connections between text - music, music - dance, body - speech, joy - party. In a genuinely Brazilian way, the samba

⁴SALGUEIRO. *Tambor*. Composição: Tatiana Leite, Paulo Shell, Moisés Santiago, Leandro Costa. São Gonçalo: 2009. Ouça in: <https://www.youtube.com/watch?v=O6KIDAqg-GA>

⁵SALGUEIRO. *Tambor*. Composição: Tatiana Leite, Paulo Shell, Moisés Santiago, Leandro Costa. São Gonçalo: 2009. Ouça in: <https://www.youtube.com/watch?v=O6KIDAqg-GA>

multiplicity of Praça Onze at the beginning of the 20th century, in broad connectivity with various other multiplicities, assumed a moment of condensation as a Dionysian pathos.

It has drumming, it has magic, it has axé
 The power that infects those who have faith
 In the body's sway emanates joy
 Awakens all energy (2x)

In folklore, the inheritance
 In singing, in dancing, it's a party, it's popular
 Its rhythm enchants, involves, lifts
 And the people want to dance (SALGUEIRO, 2009)⁶

To conclude, this sound, which "is the sound of black people, of favela dwellers / But when it plays no one stays still (you know)" (MILCKA; CHOCOLATE, 2005)⁷, in itself cultural resistance, which takes the favela from side to side, is also translated as an element of social transformation, of citizenship projects and belonging of the many inhabitants of communities, in which the State is absent in educational and cultural intervention terms. Samba and drum culture introduce the peripheral child into a broad and multifaceted cultural universe, shaping them as a person connected to African and Brazilian ancestry in very specific contexts. And, therefore, this foreigner receives from the battery masters the language that reconnects them to the world, without the pervasiveness of racism and the violence of social misery. In this foreign, minor language, the major language is subverted as to leave it confused about its semantics and syntax: the drums do not speak, they hum.

It's made of tin, it's from the community
 Beats that fascinate
 Social hope, transforms, teaches
 To the world, my special touch is a show
 It's a show, it's samba, it's carnival (SALGUEIRO, 2009)⁸

⁶SALGUEIRO. *Tambor*. Composição: Tatiana Leite, Paulo Shell, Moisés Santiago, Leandro Costa. São Gonçalo: 2009. Ouça in: <https://www.youtube.com/watch?v=O6KIDAqg-GA>

⁷AMILCKA; CHOCOLATE. *Som de Preto*. Rio de Janeiro: 2005. <https://www.youtube.com/watch?v=Z4aai7Bj2NY>

⁸SALGUEIRO. *Tambor*. Composição: Tatiana Leite, Paulo Shell, Moisés Santiago, Leandro Costa. São Gonçalo: 2009. Ouça in: <https://www.youtube.com/watch?v=O6KIDAqg-GA>

Racism delegitimizes Afro-Brazilian culture. Despite the spectacular use of cultural production by the music market. Samba now has global dimensions, and the Rio de Janeiro Department of Culture knows that. If samba gained notoriety by sidestepping racial insult, as it did in the days when carrying a cavaquinho could result in an individual's detention, funk, still, remains in the crosshairs. Respect for the culture of the hillside seems unable to be exercised in a generalized manner; something slips into the disqualifying mud of structural racism. Funk, with its electronic beat, does not truly deviate from drum culture. In "Batuk" by Império da Tijuca in 2014, the foreignness of this language brings, once again, the multiplicity, complexity, and cultural importance of percussion instruments to the development and affirmation of Brazilian Black culture. "In the sway of the body/In the beat of the foot, axé, axé!/Lifting the soul, the song, and the dance/Uniting the races in faith and hope (Repeat)" (Império da Tijuca, 2014)⁹ The mystical and mythical touch that integrates worlds, gods. Religion does not separate, as clearly as in Catholicism, the sacred from the profane. Faith and festivals are intertwined in an event that strengthens them while related because morality is more complex than sacred and profane, Heaven and hell, because one is good and the other is evil. The parties are not bad; on the contrary, by offering them to the saints, they fraternize with them the joy of existence, of smiling, of samba. While in Christianity the party is related to pleasure and sin, in African-derived religions, it is related to devotional surrender as pleasure.

It will shake, the ground will shake
 It's knots in the wood, hold on, I want to see
 Skin thing, ancestral batuk
 Here comes the Imperial Symphony

The heart beat stronger
 It played, I felt the vibration
 From Africa, it echoed
 The drumming that spreads on this ground
 The moon shines in the village, celebration
 It's a gift of communication
 In each culture, it intones rituals
 Healing in devotion, magic of signs
 It's a party, it's kizomba, in the touch for Zumbi

⁹IMPÉRIO DA TIJUCA. *Batuk*. Composição: Alexandre Alegria, Karine Santos, Marcio André, Rono Maia, Tatá, Vaguinho. Rio de Janeiro: 2014. Ouça in: https://www.youtube.com/watch?v=iOa_bjhavE0

Keep the beat in the circle, don't let it fall (IMPÉRIO DA TIJUCA, 2014)¹⁰

In a more socio-political tone, São Clemente follows in the 1988 carnival with its "Quem avisa amigo é." Environmental criticism denouncing species extinction, the genocide of indigenous peoples, as well as the absurd history of enslavement of the black population. "Black suffered from slavery (bis)/ Dreamed of the day of liberation" (SÃO CLEMENTE, 1988)¹¹ This year is very important for Brazil, the year of promulgation of the Citizen Constitution, which marks the political opening to democracy after decades of violence, persecutions, murders, and restrictions on civil liberties. The Magna Carta carries in its constituent assembly the demand for the most varied demands of the most diverse citizen groups. For the first time in Brazil's history, an effectively democratic legislation was made. However, if the text deals with freedoms of all kinds, the practice of the people and the promoting and ensuring agents of the law do not effectively and fully correspond to the legal text because the weight of an authoritarian republican history is not shed so quickly.

"Newly" emerges on the avenue
 Once again, I will sing with pride
 Now, have the holy patience
 Why so much violence
 Our world is suffering
 Fauna and flora in extinction
 We still have hope
 To find the solution
 Our Indian loses the land
 And is massacred (SÃO CLEMENTE, 1988)¹²

In the context of social struggles and the constituent assembly as a stage for the dispute of the new law, women, never absent in the processes of struggle, assume, in the confrontation, the right to voice, to body, to equality through equitable movements. The scene that 1988 brings is that of the protagonism of women as promoters of their own history. "(Oh, woman...)/Woman, fight for your

¹⁰IMPÉRIO DA TIJUCA. *Batuk*. Composição: Alexandre Alegria, Karine Santos, Marcio André, Rono Maia, Tatá, Vaguinho. Rio de Janeiro: 2014. Ouça in: https://www.youtube.com/watch?v=iOa_bjhavE0

¹¹SÃO CLEMENTE. *Quem avisa amigo é*. Composição: Chocolate, Helinho 107, Izaías De Paula. Rio de Janeiro: 1988. Ouça in: <https://www.youtube.com/watch?v=99vHr7gmYGY>

¹²SÃO CLEMENTE. *Quem avisa amigo é*. Composição: Chocolate, Helinho 107, Izaías De Paula. Rio de Janeiro: 1988. Ouça in: <https://www.youtube.com/watch?v=99vHr7gmYGY>

rights/The taboo of virginity/Has been undone/Children enchanted with 'He-Man'/Unaware of the evils/That exist in our land" (SÃO CLEMENTE, 1988)¹³ Curious how some things remain in the development of history with an uncompromising persistence: hunger, police violence, and, more recently, the return of inflation¹⁴. All kinds of violence and, now also, inflation corroding the purchasing power of the worker, who works more and eats less.

The Northeast, so suffering and without support
 Big city, police and thief
 Defend themselves against the inflation monster
 (Freedom...)
 Freedom

I want to change my channel to another world
 Where there is no war
 Nor big shots
 And peace reigns (SÃO CLEMENTE, 1988)¹⁵

The socio-historical collective is disposed in minor literature with an intensifying resonance. And, in samba enredos, in particular, this collective swarms like dancing joy, but also as intertwined lines of a past that marks them as such. Samba is always a collective desiring production, as it is the most evident multiplicity embodied in music. The battery, the floats, the wings, the making of costumes, the construction of the parade as a whole, are all collectively constructed elements. There is participation from the communities, involvement, dedication. It is something so grandiose that its realization as something individualized would be impossible. But the poetic text, in general, also a collective construction, brings in its content collective elements of a past of enslavement and struggle for freedom, as pointed out above. Viradouro in 2020 came with the samba "Viradouro de Alma Lavada," an example of this literature in which everything is thrown into the collective.

First and foremost, it is extremely important to emphasize the musicality of this samba. There is a lightness, at the same time as a lyrical intensity with a certain nostalgia for a history of struggle; it seems

¹³SÃO CLEMENTE. *Quem avisa amigo é*. Composição: Chocolate, Helinho 107, Izaías De Paula. Rio de Janeiro: 1988. Ouça in: <https://www.youtube.com/watch?v=99vHr7gmYGY>

¹⁴The text was written at the peak of the Bolsonaro administration with his Minister of Economy, Paulo Guedes.

¹⁵SÃO CLEMENTE. *Quem avisa amigo é*. Composição: Chocolate, Helinho 107, Izaías De Paula. Rio de Janeiro: 1988. Ouça in: <https://www.youtube.com/watch?v=99vHr7gmYGY>

like the music is trying to transport us to Itapuã lagoon. A chant that recalls the washerwomen of Itapuã singing as they work, which here aims at buying freedom. "Oh, mother! Soap, mother! / Soap, then bleach (2x)" (Viradouro, 2020)¹⁶. Women washed clothes to gather money to buy freedom, fitting into the logic of the system; buying freedom was also a resource. Some might point out the individualistic bias of this solution, instead of a revolutionary solution that through a widespread rebellion would free all enslaved people. Buying freedom was not a lesser or less noble way out; perhaps this is more an interpretation of certain left-leaning, white tendencies, never oppressed by slavery. Anyway, the work of buying freedom for one person strengthened the work to buy freedom for another, in a labor of many hands aiming for a loyalty bound by blood, history, and all the saints. In addition to this washing work, the samba recalls the sale of sweets from trays as another resource for raising money by these women.

Rise, black woman, for the sun is at the window
 Take the bowl to the fisherman's shore
 Freedom is achieved through earnings
 And the basket is the size of the sweat of your love
 Mommy, these old sands
 Where our ancestors woke up in the mornings
 For the fight they smell the angelim
 And the sweetness of quindim
 From the Itapuã fountain (Viradouro, 2020)¹⁷.

With song and dance, "Xangô illuminates the journey / The phalanx is formed / A choir full of love / Kaô, the axé comes from Bahia / In this black chant / That Maria taught" (Viradouro, 2020)¹⁸, the gainers performed their work with joy to do justice. They won over the clientele, marking their identity as black women from Candomblé properly clad. A resistance practice that could not be questioned by those in power as something irregular or illegal. What they did was legitimately legal, and, most interestingly, they required from bourgeois liberal discourse the label of their doing; that is, they made

¹⁶ VIRADOURO. *Viradouro de Alma lavada*. Composição: Anderson Lemos, Carlinhos Fionda, Cláudio Russo, Dadinho, Diego Nicolau, Julio Alves, Manolo, Paulo César Feital, Rildo Seixas. Niterói: 2020. Ouça in: <https://www.youtube.com/watch?v=jBG-SqIlg8M>

¹⁷ VIRADOURO. *Viradouro de Alma lavada*. Composição: Anderson Lemos, Carlinhos Fionda, Cláudio Russo, Dadinho, Diego Nicolau, Julio Alves, Manolo, Paulo César Feital, Rildo Seixas. Niterói: 2020. Ouça in: <https://www.youtube.com/watch?v=jBG-SqIlg8M>

¹⁸ VIRADOURO. *Viradouro de Alma lavada*. Composição: Anderson Lemos, Carlinhos Fionda, Cláudio Russo, Dadinho, Diego Nicolau, Julio Alves, Manolo, Paulo César Feital, Rildo Seixas. Niterói: 2020. Ouça in: <https://www.youtube.com/watch?v=jBG-SqIlg8M>

money and did not need to justify to anyone the trade's numeraries, nor what purposes those profit margins would serve. A cry of feminist and black struggle!

Camará won the city
 The erê inherited freedom
 Singing of the Marias, baixa do dendê
 Calls the customers for the batuquejê (2x)

They are the angels and the tides
 Creoles of the bauble, ô iaiá
 Circle dance, by the seaside
 Gainer who blesses, goes to the terreiro to samba
 On the steps of faith
 It's the voice of the woman!" (Viradouro, 2020)¹⁹.

Thus, if everything is political, it is socio-political. This division to define a minor literature is merely schematic, as the concepts are interrelated. Reality is more complex than the conceptual apparatus of a theory or philosophy. Therefore, the sambas studied, spoken in a foreign language and/or political, are also social; they belong to a historically marked and determined collectivity.

Conclusion

We used Deleuze and Guattari's concepts of the philosophy of difference to define minor literature, as well as their insights into multiplicity and critique of a dualistic modernity. We also turned to Foucault to give another meaning to history through his discussions, first about an Archaeology of Knowledge and then a genealogy of history. This is because we aimed to verify, through the reading and listening to some sambas enredos, if their content inscribes itself in Brazilian literature as minor literature. Since the canon may have some difficulty assimilating samba as poetic art.

We believe we have achieved our main goal. But the study deserves a more robust dedication in a type of text that allows for a slower and longer writing. This would make it possible to read the attributes

¹⁹ VIRADOURO. *Viradouro de Alma lavada*. Composição: Anderson Lemos, Carlinhos Fionda, Cláudio Russo, Dadinho, Diego Nicolau, Julio Alves, Manolo, Paulo César Feital, Rildo Seixas. Niterói: 2020. Ouça in: <https://www.youtube.com/watch?v=jBG-SqIlg8M>

of a minor literature and associate them with a greater number of sambas, giving greater consistency to the argument.

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