

# 1964. 1968. Memories of a time when tanks and rifles ran over dreams and left *spirits drifting aimlessly*

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**Abstract:** The 1960s were convulsive around the world. Remembered as the era of imagination and of political and social revolutions, in Brazil, this journey was interrupted by the 1964 Military Coup, which abruptly cut the links that founded the political action and the creativity of the intellectual life. Thinking of those years I suggest for this review the film *The Other Side of Paradise* (2014), by André Ristum, and the documentary *Marighella* (2012), by Isa Grinspum Ferraz. The film was based on the homonymous book by Luiz Fernando Emediato, written in tribute to his father, Antônio Trindade, and the documentary by Isa Grinspum Ferraz was filmed in honor of her Uncle Carlos Marighella. The choice of films is an opportunity to learn about two characters who dreamed and tried to fulfill their dreams in the 1960s, in Brazil. One character is anonymous and the other is known, but both have their dreams ran over and got banished from the same history.

**Keywords:** Brazilian Cinema; Carlos Marighella; Military Regime; Antônio Trindade.

**Resumo:** Os anos 1960 foram convulsivos em grande parte do mundo. Lembrado como a era da imaginação e das revoluções políticas e sociais, no Brasil, esse percurso que foi interrompido pelo Golpe Militar de 1964, cortando de forma abrupta os vínculos que fundavam a ação política e a criatividade da vida intelectual. Pensando naqueles anos sugiro para essa resenha o filme *O outro lado do paraíso* (2014), de André Ristum, e o documentário *Marighella* (2012), de Isa Grinspum Ferraz. O filme foi baseado na obra homônima de Luiz Fernando Emediato, escrita em homenagem a seu pai, Antônio Trindade, e o documentário de Isa Grinspum Ferraz, realizado em homenagem a seu tio Carlos Marighella. A escolha dos filmes é uma oportunidade para conhecermos duas personagens que sonharam e tentaram realizar seus sonhos no Brasil dos anos 1960. Uma anônima e a outra conhecida, duas personagens igualmente atropeladas em seus sonhos e banidas da mesma história.

**Palavras-chave:** Cinema Brasileiro; Carlos Marighella; Regime Militar; Antônio Trindade.

*Memory is not pure passivity, not a mere reception of what the world brings us. It is a generous lap where the fruit of remembrance is conceived, which will be, one day, the voice of a past still alive<sup>1</sup>.*

## 1. INTRODUCTION

The 1960s were convulsive around the world. Amidst the turmoil in the various fields of culture, those years are remembered by political revolutions, student and popular uprisings, feminist and liberation movements, among so many other forms of social and cultural uprisings, and by the emergence of new ideological currents that lined up or confronted each other. This historic moment, which Florestan Fernandes used to call the *era of social revolutions*, was, in Brazil, a time when the need to understand the economic, political, social and cultural problems, as well as their confrontation, was not only part of a theoretical repertoire, but should be accompanied by a project and an action. This course was internally interrupted by the 1964 Military Coup, which cut abruptly the links that founded the political action and the creativity of the intellectual life, leaving the *spirit to drift aimlessly*, as Octavio Ianni used to say. Not all revolutionary transformations during the 1960s were achieved, and a new historic period began both internally and externally. The geopolitical cartographies reorganized themselves and a new cycle of the capitalism expansion emerged. In this scenario, the right also reorganized itself, and authoritarian regimes settled in almost all the countries of Latin America. With historic characteristics and their own periods, through coups, South American countries established the same kind of government: the military dictatorship. In Brazil, the coup was instituted on March 31, 1964.

Although the time of each dictatorial regime had specific duration, characteristics and historical divisions, the end of the 1960s and 1970s would be known as the years of lead of military dictatorships. It was a period of political and cultural repression, murders and disappearances of left-wing activists and even of supporters of revolutionary causes. Moment when the violence and State terrorism became widespread and no one was spared, whether adults, young people, children. All were affected by physical or psychological violence imposed by the government. To cite an example: when Castelo Branco assumed the Presidency, he said he would fulfill the promises made by the military: “clean-up” and elections in 1965.

And the “clean-up” began in the early hours after the success of the coup and was particularly intense during the “blank period” that followed until he became President. In ten days, local military chiefs acted with almost total freedom investigating and arresting summarily left-wing politicians, as well as journalists, students, intellectuals, or simply people considered “subversive.” [...] between 10 thousand and 50 thousand people were arrested at the time, and, as some were released shortly after, others were beaten and tortured in official dependencies<sup>2</sup>.

1. BOSI, Alfredo. *Entre a literatura e a história*. São Paulo: Editora 34, 2013. p. 335.

2. VICENTINO, Claudio; DORIGO, Gianpaolo. *História do Brasil*. São Paulo: Scipione, 1997. p. 406-407.

After reading the short story *O dia em que encontrei meu pai*<sup>3</sup>, by Luiz Ruffato, thinking of those hopeful and yet tragic years of our history, in the fifty years that separate us from 1968 and from AI-5 and, as much as we know that the field of memory is conflicting, but also know that the affective marks remain in the memory, whether of a generation or of individuals, I suggest for this review the film *The Other Side of Paradise* (2014), by André Ristum, and the documentary *Marighella* (2012), by Isa Grinspum Ferraz.

The film was based on the homonymous book by Luiz Fernando Emediato, written in tribute to his father Antônio Trindade, and the documentary by Isa Grinspum Ferraz was filmed in honor of her Uncle Carlos Marighella, or Uncle Carlos, how she used to call him. Two authors who, by the persistence of affective marks in the memory, allow us to see in the literary or cinematographic fiction the marks of a history that no longer exists, but that it happened. Another reason to indicate these two works is because we can meet two characters from our history who dreamed and tried to fulfill their dreams in the 1960s. One character is anonymous and the other is known, both have their dreams ran over and got banished from the same history.

Each one their own way, Luiz Fernando Emediato, André Ristum, Isa Grinspum brought to the literature and cinema memories of those years that the governments tried to erase. “How no one can make what no longer is into what has not been”<sup>4</sup>, it is interesting to look at these works and think about memories and histories and about a kind of literature and cinema that is recovering, though timidly, the political theme.

## 2. “THE TIME OF REMEMBRANCE COVERS ALL IN ITS WISH TO BRING TO US THE NAMES AND FIGURES OF THOSE WHO ARE GONE”<sup>5</sup>

The book *The Other Side of Paradise* (1981) by Luiz Fernando Emediato was written in honor of his father Antônio Trindade, a religious, restless, and adventurous man. They lived in the interior of the city of Bocaiúva, in Minas Gerais. Mr. Antônio was 37 years and went from mine to mine dreaming of Evilath, the “promised land”. In 1963, his father exchanged a house by a truck, gathered the family and headed to Brasília, the capital still under construction. As many Brazilians, he was attracted by the promises of a better life. Taguatinga, satellite city of Brasília, was the place chosen. The family history is narrated by Nando (David Galdeano), aged 12 years at the time, and one of the three sons of Antônio (Eduardo Moscovis) and Nancy Emediato (Simone Iliescu). The government and the promises that inspired his father were part of the government program of the then President João Goulart, the so-called Three-Year Plan, which intended to fight inflation and resume the economic growth of the government of Juscelino Kubitschek (1956-61), and promote, if adopted, a fairer income distribution.

3. RUFFATO, Luiz. *A cidade dorme*. São Paulo: Companhia das Letras, 2018. p. 45-49.

4. RICOEUR, Paul. *A memória, a história, o esquecimento*. Campinas: Editora da Unicamp, 2007. p. 450.

5. BOSI, op. cit., p. 338.

In Taguatinga, they built their house and work and friendship ties. Suely (Camila Márdila) met and fell in love with Ricardo (Iuri Sariva), a young soldier in the army. Nando met Iara (Maju Souza), daughter of the teacher Iolanda (Adriana Lodi), he became friends with her and acquired an interest in books, in addition to Marina (Stephanie de Jongh), also a teacher, a follower of Paulo Freire and tutor of young people and adults. Finally, Antônio meets the trade unionist Jorjão (Flavio Bauraqui), who fights for the rights of workers and, especially, knows their life and reality.

When Nando's family arrives in Brasília, in 1963, the country, since September 1961, was already going through a tense political life. Situation that has been aggravated more and more, with partisan divisions into factions within the Congress, the UNE (National Union of Students), which mobilized the Universities to improve education and social change, the Catholic Church, artists and intellectuals who supported social transformations. The unions became stronger, not only in defense of the basic reforms, but also to organize strikes in protest for the increase in the cost of living and salary claims (31 strikes were organized in 1958 against 172 in 1963). CGT was the national organization of trade unionists<sup>6</sup>. To complete this brief account of the political scenario, it is necessary to mention the Peasant Leagues, concentrated in the Northeast and led by Francisco Julião, which organized rural workers around the agrarian reform, defended by João Goulart.

When Mr. Antônio, Nando's father, got involved with the workers' fight in Taguatinga, generals and right-wing sectors articulated the Military Coup that would occur on 03/31/1964. While in Rio de Janeiro, on January 1st, 1964, the tanks invaded the avenues announcing that the coup had triumphed, the city of Taguatinga was invaded by the military, the library was burned down, the trade union leaders arrested, and the dreams of Mr. Antônio and his family started to fall apart. In April 1964, Mr. Antônio was arrested and tortured, and the dream started to become a nightmare. When he was released, he returned to the interior of Minas Gerais, not for long, because his father gathered the family again and set off to new places, in search of his Evilath, perhaps.

The film can be understood as a metaphor, since the dreams got interrupted: of a country and of a laborer hopeful for a better life. Like Nando's father, who soon resumes his search for a new Evilath, Brazil, after the years of lead, begins to dream of a redemocratization again.

More than a metaphor, book and film are parts of an affective memory, according to Alfredo Bosi<sup>7</sup>, they are speeches of a child "as a witness; and the speech of the narrator, as an interpreter of himself."

### 3. "AND MAY I, FOR YOU, IF TORTURED, DIE HAPPILY, INDIFFERENT TO PAIN, SMILING AND MURMURING YOUR NAME"<sup>8</sup>

"Freedom as horizon." That is the final stanza of the poem *Liberdade* (1939), by Carlos Marighella, poet, politician, guerrilla. We could choose any order to

6. VICENTINO; DORIGO, op. cit., p. 401-402.

7. BOSI, op. cit., p. 103.

8. MARIGHELLA, Carlos. *Poemas: rondó da liberdade*. São Paulo: Brasiliense, 1994. Available from: <<https://www.revis taprosaveroearte.com/carlos-marighella-poemas/>>. Access on: Dec. 2018.

talk about it, even though all paths lead to the man who dreamed of, fought and died for the freedom of the Brazilian people, from 1932 until his death in 1969. Let us begin by his origins. Carlos Marighella was son of the Bahian Maria Rita, daughter of Sudanese slaves and of the Italian immigrant Augusto Marighella, anarchist and worker.

Son of Mr. Augusto and Maria Rita, the poet joined the Brazilian Communist Party (PCB) in 1932, the same year he started the course of Civil Engineering at the Polytechnic School of Bahia, at 18 years. Interesting information if we consider that his first political prison was the result of a poetic act. The arrest occurred when Marighella wrote a poem criticizing the administration of Bahia intervenor Juracy Magalhães. The poem was a version of *Vozes da África*, by Castro Alves and took the title *Vozes da Mocidade Acadêmica*:

Juracy! Onde estás que não responde!?  
 Em que escusa latrina tu te escondes,  
 Quando zombam de ti?  
 Há duas noites te mandei meu brado,  
 Que embalde desde então corre alarmado...  
 Onde estás Juracy?

Basta, senhor tenente! De teu bucho,  
 Jorre através de Judas e sandeus!  
 Há duas noites... eu soluço um grito...  
 Escuta-o, conclamando do infinito  
 À morte os crimes teus!

#### 4. BETWEEN THE NEW STATE (1937-45) AND THE MILITARY REGIME (1964-85) A BRIEF POLITICAL ACCOUNT

After joining the PCB, Marighella moved to Rio de Janeiro and for 33 years he was active in the party, until 1967, when he left the party, founded the ALN (Ação Libertadora Nacional) and joined the armed struggle. From Vargas to Costa e Silva dictatorship, he was arrested and tortured several times. During the New State (1937-1945) he was arrested and tortured by the secret police of Filinto Müller. After leaving the prison in 1945, with the end of the Vargas dictatorship, in 1946, Marighella was elected federal deputy by the PCB of Bahia, the most voted at that time; however, he lost his mandate in the same year. There was an orientation from the government of the United States of North America that all politicians connected to the Communist Party should lose their mandates, which the general and President Eurico Gaspar Dutra immediately accepted.

Back to clandestinity, he continues his activism and partisan political struggle. The many tasks performed within the PCB includes his trip to China. Invited by the Central Committee, Marighella lived in China during the years 1953 and 1954. Besides China, he traveled to the Soviet Union and Cuba. It is

worth remembering, in a very general way, that the victorious Chinese Revolution (1949), the Cuban Revolution (1959) and the guerrilla warfare in Vietnam influenced models of struggle against the military dictatorship in Brazil. In addition to the guerrilla tactics, the theories of Mao Tsé-Tung, Che Guevara and Fidel Castro were read, studied, discussed and followed by different political groups at the time. In Brazil, three guerrilla foci emerged: in Serra do Caparaó, Minas Gerais, in the vale do Ribeira, São Paulo, and in the Araguaia, Pará. All three foci were organized from the countryside into the city.

In 1967, the disagreements within the party led him to write a letter breaking off with the PCB. In the opposite direction to the three guerrilla foci, Marighella organizes the urban guerrilla and founds the ALN (Ação Libertadora Nacional). He was its theoretical and practical leader at the same time. The success of urban guerrilla was considered a brand new experience in historical context. The ALN, under the command of Marighella, acted on major capitals, especially São Paulo, since they had conditions of destabilizing the military regime, which at the time had only traditional means of counterattacks to guerrilla foci. Unable to conduct direct attacks, one of the ways that the military found to combat the guerrillas was to create an information body. The information was so important in the fight against guerrillas that all could and should be done to capture them, with that, the way for torture was wide open. Torture was inflicted on a large scale to the point that “names like Fleury and DOI-CODI were synonymous with violence against unarmed individuals”<sup>9</sup>. All done and justified in the name of “national security.” The dirty war, as it became known, and the hardening of the regime took the organs of repression to concentrate forces in the capture of Marighella, their number one enemy, which occurred on 11/4/1969 in an ambush in Alameda Casa Branca, São Paulo. The ambush was personally commanded by the then police deputy Sérgio Paranhos Fleury, linked to the “death squads,” which fought common criminals funded “by their own resources and not always spontaneous donations from industrialists and businessmen scared with the unrest from the left”<sup>10</sup>. On November 4, 1969, as said in the last stanza of Mano Brown’s song:

Marighella

Essa noite em São Paulo um anjo vai morrer  
Por mim, por você, por ter coragem de dizer<sup>11</sup>.

Liberdade

Queira-te eu tanto, e de tal modo em suma,  
que não exista força humana alguma  
que esta paixão embriagadora dome<sup>12</sup>.

Only death, yet, in an ambush.

Exposed in small and linear sequences, the political life of Carlos Marighella is cold and equal to so many other lives on the pages of history books. But it is necessary as an introduction to the documentary *Marighella*, by Isa Grinspum

9. VICENTINO; DORIGO, op. cit., p. 417.

10. Ibid.

11. BROWN, Mano. Mil faces de um Homem Leal (Marighella). *Racionais MC's*. 5'09". 2012. Available from: <<https://www.youtube.com/watch?v=2tN2obABcOI>>. Access on: Oct. 17, 2017.

12. MARIGHELLA, op. cit.

Ferraz, which lets us know and, above all, see under a new look and focus the history of the politician, guerrilla fighter, poet.

## 5. MARIGHELLA. WHO IS THIS DUDE THAT DESERVED A SONG BY RACIONAIS?

With so many films about the military period in Brazil, why choose this documentary for reviews? Because, as a black college student living in the suburbs, who became aware of Marighella by the music video of Racionais MC's, as he defined himself before asking “who is this dude that deserved a song by Racionais?”<sup>13</sup>, when I saw the images, the testimonials and poems drawn on the screen I became aware of the Marighella that his niece Isa introduces us. What I saw was another way of narrating a story. It is made with testimonials of people who lived with him and knew him. If the documentary is what the author says: “the sewing of these filtered memories, and of my own – as the niece of this man who, at home, was just a dear and special uncle<sup>14</sup>”. it is also a possibility to think about the different works of memory and the different ways of narrating a story. In this documentary, the way the author constructed the narrative compels us to change the observation point and resort to other logic in order to understand the strangeness of hearing the stories being told so lightly considering the weight of the reality of those years. That is because:

The act of remembering is individual as much as social: the group broadcasts, retains and reinforces the memories, but the reminiscent person gradually individualizes the community memory and maintains what is meaningful about what he remembers and how he remembers it<sup>15</sup>.

Although we know the memory field is full of contradictions, it is necessary to remember not to forget and understand why the memory is one of the ways to not allow oblivion to be definitely established or make it seem like those events never existed, especially now when “forgetfulness and unconsciousness are easy and dangerous allies”<sup>16</sup>.

In the documentary, thirty people tell their stories or talk about Marighella from the most different points of view. From Armênio Guedes, former leader of the PCB, to Antonio Candido, who defined him as “the atheist saint” of the Brazilian left. Although there are no moving images of Marighella, the ones of the historic and personal collections used in the documentary allow us to meet other data from his personal and political life.

Among the stories known and counted is the episode of the cinema, when Marighella was chased and arrested after being shot in a cinema in Rio de Janeiro, in May 1964. After leaving prison in 1965, he joins the armed struggle. Another episode was his participation in several bank robberies. In one of the testimonials we laughed along with the narrator telling how the rifle they built dismantled in the middle of the grocery store with people looking and not understanding anything. This narrative reveals the clumsiness of a group

13. REIS, Wesley. Quem foi Carlos Marighella e por que você deveria saber disso? **Controvérsia**, 2016. Available from: <<http://www.controversia.com.br/blog/2016/04/25/quem-foi-carlos-marighella-e-por-que-voce-deveria-saber-disso/>>. Access on: Oct. 31, 2018.

14. FERRAZ, Isa Grinspum. Rico em depoimentos, filme sobre Marighella não é neutro. **Folha de S. Paulo**, São Paulo, Aug. 17, 2012. Available from: <<https://www1.folha.uol.com.br/fsp/ilustrada/61191-rico-em-depoimentos-filme-sobre-marighella-nao-e-neutro.shtml>>. Access on: Oct. 31, 2018.

15. CHAUÍ, Marilena. Os trabalhos da memória. In: BOSI, Ecléia. **Memória e sociedade: lembranças de velhos**. São Paulo: Companhia das Letras, 2016. p. 31.

16. BOSI, op. cit., p. 336.

of young people committed to act and the unforeseen consequences, even if that action had been meticulously planned. The laughter of the narrator gives us the dimension of time that separates the event experienced from the fact. Or yet the episode involving the occupation of a Radio, and how Marighella took the microphone to speak to the Brazilian people. The kidnapping of U.S. Ambassador Charles Elbrick, in September 1969, in joint action with the 8th October Revolutionary Movement (MR-8) was also reported. In the documentary, it is interesting to note how this story is told, or which is the version of the kidnapping and how was his participation in the event. Among the narrators there is a priest, and it is inevitable not to remember the Dominican friars and the narrative plot given by the police about the friars and the Volkswagen beetle in which Marighella was riding. In *Memória e memorial: Frei Beto, Batismo de Sangue*, Alfredo Bosi writes:

As the reader gets to know the dossier, the suspicions grow about the last meeting between Marighella and the Dominicans, on that fateful 11/4/69, a cruel image in which even the photo of the fallen leader in the car of the friars was arranged after his death. It was necessary to bring down multiple targets in a single operation: eliminate the enemy, demoralize an ethical force of contestation that grew out of Catholic means and separate by mutual mistrust all who still fought together against dictatorship<sup>17</sup>.

Clara, his wife since 1947 until his death, in 1969, makes exquisite revelations about the precautions or the strategies used to not get caught or let their relatives be arrested. From Clara we hear strong, funny and sad accounts. The narrator laughs and cries when she remembers Carlos asking her not to smile in the street because she would be recognized. Clara does not cry when she speaks of the brutalities, prisons, getaways, clandestine trips, but cries when she remembers the smile episode. Memory of affections that the cinema revealed and we could feel. Memories of affection and revealed history that boosted Isa Grinspum Ferraz to research and give us her narrative about her Uncle Carlos, Carlos Marighella.

Although the persistence of affective memory is undeniable, it is visible that the documentary is the result of extensive research on the history and political life of Marighella, historical character. This is another aspect that draws attention, despite the lack of documents caused by the destruction, both of official and personal nature, not to leave footprints, there was a historical and documentary research, in addition to the collaboration of Mário Magalhães, biographer of Marighella, whose book *Marighella, o guerrilheiro que incendiou o mundo*<sup>18</sup> was an important reference for the film.

What we see in the documentary is a mixture of memories, the affective and the documentary ones. Isa Ferraz presents testimonials of both famous and unknown people to most of us, but all close to Marighella and Clara. The film also exhibits unreleased historic footage from the Vargas Era, the animation created by the USA about the Cold War, a short film by Chris Marker about Marighella, and the books written by Marighella about Brazil,

17. BOSI, op. cit., p. 337.

18. MAGALHÃES, Mário. **Marighella: o guerrilheiro que incendiou o mundo.** São Paulo: Companhia das Letras, 2012.



guerrilla tactics, letters and poetry, read, known and translated in many countries even before we learned about them. “Short stories, poems and books by Marighella were translated into several languages. The Black Panthers read Marighella, the Red Brigades in Italy. French and Italian filmmakers contributed to the armed struggle in Brazil, with the ALN”<sup>19</sup>. We read and studied Marcuse, Debray, Mao Tsé-Tung, Che Guevara, and they translated and read Marighella. Curiously, Lamarca also wrote for the Black Panthers in his journal. Was it just out of curiosity or just to remember what represented the 1960s? The feeling of the countless possibilities of revolutions. Or *the era of social revolution*, as it was called by Florestan Fernandes, and here we can resume the introduction and the proposal of this review: the 1960s, the persistence of the affective memory and the history of two characters during those hopeful and traumatic years.

Luiz Fernando Emediato introduces to us, in his short story for children, the history of Mr. Antônio, anonymous character of our official history, who dreamed of the heaven described in the Bible as Evilath, and Evilath was Brasília or Taguatinga. Isa Grinspum Ferraz introduced us to Uncle Marighella, who used to disappear and reappear, as was the life of a militant and guerrilla. Dreamer of a fairer and more humane country, he was a known historical figure, even though he occupies one page and a half of the textbooks. Marighella was also a reader of the Bible, but he understood that the paradise should be the entire country, equal to all. Contemporaries of a same story were arrested and tortured because they dreamed and tried to fulfill their dreams in the *promised land*. According to Florestan Fernandes, both Mr. Antônio and Marighella were men of projects and actions. They dreamed, planned and fought.

In the film *The other side of paradise*, directed by André Ristum, we see, beyond the affectionate relationship between father and son, characters representing at that time all Brazilians: peasants who left the country in search of better living conditions – how many of them must have gone to Brasília? –; teachers who exercised the lessons of Paulo Freire with the desire to see and have a literate country, as well as the right to read and the pleasure of reading, including the author himself and his love for books and for the library; trade unionists and the fights for working conditions; love; the community and the community life.

The film is about Antônio, but many women are protagonists of the story. To carefully watch what is in a story, in a film, is enough, such as “images of the Documentary: *Brasília – contradictions of a new city*, by Joaquim Pedro de Andrade, and unpublished records made by Jean Manzon on the day of the coup, April 1, 1964, with tanks and soldiers spread through the streets of the capital”<sup>20</sup>. Luiz Fernando Emediato, by bringing a common character to the literary text, and André Ristum, by transposing this common character to the big screen allows us to see and understand why the story belongs to an entire people. Everyone is involved.

The documentary by Isa Ferraz inverts the story. It first introduces a figure historically known, Carlos Marighella, and then presents an ordinary person, who

19. FIDELES, Nina. Esse tio Carlos. Um documentário sobre Carlos Marighella. **Rede Brasil Atual**, 2013. Available from: <<https://www.redebrasilatual.com.br/revistas/64/cinema-do-cumentario-sobre-carlos-marighela>>. Access on: Oct. 31, 2018.

20. STEFANEL, Xandra. O outro lado do paraíso: a política pelo olhar de uma criança. **Rede Brasil Atual**, 2016. Available from: <<https://www.redebrasilatual.com.br/entretenimento/2016/06/o-outro-lado-do-paraiso-a-politica-pelo-olhar-de-uma-crianca-3120.html>>. Access on: Oct. 31, 2018.

had a family, enjoyed carnival, listened to music, read, had a sense of humor, a calm voice, wrote verses and theories. A Brazilian citizen like so many others. The love for freedom and for the people led him to the armed struggle. The lack of documents and the desire to produce the film made the director use the strategy of gathering people who had lived and shared dreams and the struggle of her uncle. In doing so, she allowed us to know and recognize these guerrillas, Brazilians who left their private lives to fight for all of us, subject of the same history. In both cases, the people persecuted, imprisoned, beaten and violated in their principles managed, after all, to survive. And if we accept the statement of Beatriz Sarlo that:

The narration of experience is united to the body and voice, to a real presence of the subject in the past. There is no testimony without experience, nor there is experience without narration: the language releases the mute aspect of experience, redeems it from its immediacy and transforms it into something communicable, i.e. something *common*<sup>21</sup>.

We can understand the importance of the two accounts and experiences represented on literary narrative and cinematic storytelling. Obviously the historian is not free to create characters, give them lines and thoughts. What is not possible, however, is to lose the notion that historians, filmmakers, writers do not reproduce reality, but represent it under different points of view. It is from this perspective that the films were suggested.

To end this review I quote the short story by Luiz Ruffato *O dia em que encontrei meu pai*, and as there is no film about the story, I depict the beginning to explain:

My mom did not believe me when I told her I had found my father. First, she laughed nervously, rubbing her left thumb in the palm of her right hand, her way of showing annoyance. Then, as I insisted, she got angry, her face turned red, she grabbed me by the arm and, pointing the index finger at my face, began to scream that was not how she had raised me, I should not lie, especially about that subject, and, as I continued to insist, she began to shake me, out of control, I thought she was going to hit me, she, who had never even pinched me. Suddenly, she gave me a big hug, crying, and asked me quietly, amid sobs, Where, my son?, where did you see him? Where did you find your father?<sup>22</sup>

The continuation of the short story is the account of the boy and his encounter with his father. Very private and at the same time much like those of so many children and parents who were brutally separated by the regime, arrested, tortured, and for those who survived, all left are the physical and psychological marks of an experience kept in the memory by body and soul, whether they have been narrated or not. These are memories of a time when dreams and struggles were ran over and left spirits drifting aimlessly, for a while, because they survived for their children and for life itself. Thus, the movies should be seen, the stories discussed, the poetry by Mano Brown known, and mainly, the poem by Marighella devoted to Freedom should be read in full.

21. SARLO, Beatriz. *Tempo passado: cultura da memória e guinada subjetiva*. São Paulo: Companhia das Letras, Belo Horizonte: UFMG, 2007, p. 24-25.

22. RUFFATO, op. cit.

Liberdade

Não ficarei tão só no campo da arte,  
e, ânimo firme, sobranceiro e forte,  
tudo farei por ti para exaltar-te,  
serenamente, alheio à própria sorte.  
Para que eu possa um dia contemplar-te  
dominadora, em fêrvido transporte,  
direi que és bela e pura em toda parte,  
por maior risco em que essa audácia importe.  
Queira-te eu tanto, e de tal modo em suma,  
que não exista força humana alguma  
que esta paixão embriagadora dome.  
E que eu por ti, se torturado for,  
possa feliz, indiferente à dor,  
morrer sorrindo a murmurar teu nome.

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O OUTRO lado do paraíso. Direction: André Ristum. Screenplay: André Ristum, Marcelo Müller, Ricardo Tiezzi, José Rezende. Music: Patrick de Jong, Milton Nascimento. Photo: Helcio “Alemão” Nagamine. Production: Luiz Fernando Emediato, Nilson Rodrigues, Nilson Fonseca. Barueri: Europa Filmes, 2014.

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