

#14

*TER SAUDADE ATÉ
QUE É BOM. MUSIC
AND AFFECTIVITY
IN TWO RECENT
BRAZILIAN
DOCUMENTARIES*

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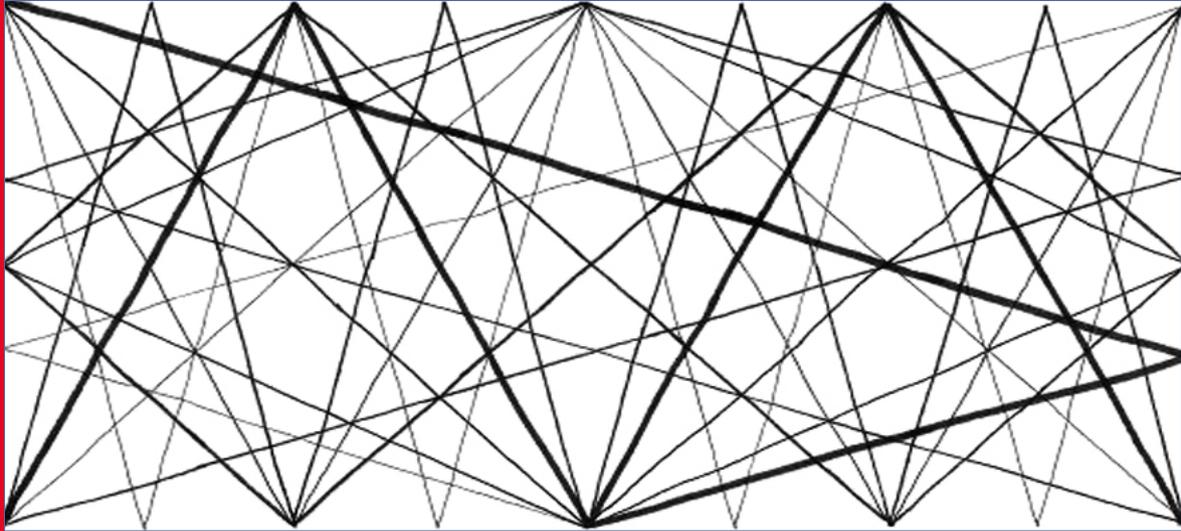
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Abstract || *Vou Rifar Meu Coração* (2011), by Ana Rieper, uses classic examples of *brega* music to discuss the construction of a romantic and erotic imaginary strongly connected with the everyday experience of Brazilian Northeastern people. For its part, Eduardo Coutinho's *As Canções* (2011) maps out the way in which popular music influenced a whole generation from a theater stage, where men and women came to talk and sing those songs that had marked their lives. In this article, I analyze how these two Brazilian documentaries address the links between music and affectivity. While Rieper's documentary points to the cultural dimension of emotions, or the way a musical genre interpellates this dimension, some of the songs/testimonies in *As Canções* awake, through music, an understanding of affects as intensities. Thus, the two directors give account of both our musical "obsessions" and the various ways in which music "affects us".

Keywords || Music | Affectivity | Documentary | Brazil | Romanticism

0. Introduction

Popular among the poorest sectors of northeast Brazil, *brega* is a musical genre largely absent in cinematographic productions. However, in recent years, the films *Deserto Feliz* (Paulo Caldas, 2007), *O Céu de Suely* (Karim Aïnouz, 2007), *Viajo Porque Preciso, Volto Porque Te Amo* (Karim Aïnouz and Marcelo Gomes, 2009) or *Amor, Plástico e Barulho* (Renata Pinheiro, 2013) have reverted the tendency by including in their soundtracks romantic songs from artists such as Diana, Reginaldo Rossi, Peninha or Lairton dos Teclados. These movies do not only expose the spectator to the musical culture of contemporary *sertão*, contributing to the construction of a realistic soundtrack, but the usage of romantic music against the silent and harsh landscape stimulates the senses and helps to create affective landscapes. Also, the use of romantic songs shows a affective regime in which knowledge is tied to passion, as the suffering for love of the characters of these films turns into a form of self-knowledge.

In *Viajo Porque Preciso, Volto Porque Te Amo* (2009), a hybrid between road movie and melancholic travelogue, we find José Renato, a geologist who we hear but never see. On his business trip through the northeastern *sertão*, he metaphorically bids farewell to his wife, who has just abandoned him. The film is filled with images previously collected for the documentary *Sertão de Acrílico Azul Piscina* (2004), but they are reorganized in a dramatic structure which is mainly given shape by the faceless protagonist's omnipresent voice, slowly revealing the crisis of their relationship. This inner monologue 'dialogues' with romantic music of the *brega* genre, the lyrics of which refer stories of separation and lost love, as in the case of "Sonhos," a song by Peninha which we hear in the first scene of the film, when José Renato turns on his car's radio. The music of the soundtrack is presented as characteristic of the *sertão* space, in the sense that it is listened to, generally, as a diegetic music which captures what one might hear in a stall by an inner road.¹ But, as Cristiano Oliveria and Jorge Cardoso Filho suggest, the music in the film has a descriptive, informative and, at the same time, emotional function, as it accentuates the identification between the main character and his surroundings. Along the trip, though, it becomes evident that feelings of void, isolation, and abandonment say as much about José Renato's situation as of that of the inner country. This way, the usage of *brega* music allows the spectator to learn about the musical culture of the northeastern *sertão*, while it also links the drama lived by the main character with the songs heard in those spaces (2011: 11). In this sense, the directors make us part, through a careful planning of the soundtrack, of the wounded masculinity and affective intensity of whom is with "dor de cotovelo," a theme which not only belongs to *brega* but to all romantic music in general.²

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1 | Diegetic music is produced as part of the narrative and can be listened to by the characters of the film. If the music were part of the background, and could not be heard by the characters, then it is called extra-diegetic music.

2 | In Brazil, the expression "dor de cotovelo" is used to describe the state which follows a romantic break-up: the one who was left drowns his or her sorrows in alcohol and laments his/her luck with an elbows in the bar, what results in a "dolor de codos" (elbow pain).

In the film, the link between passion and knowledge, between suffering and self-knowledge, is finally articulated in a particular ‘hearing scene’. At some point in his journey, José Renato arrives at Severino Grilo’s house, a man who for the past thirty five years has worked as a shoemaker in his humble home. The protagonist’s voice says that after talking for three hours about a river’s transposition, Severino starts singing romantic songs. The scene focuses on his intense, imperfect interpretation of “Último desejo,” a famous samba-canção³ by Noel Rosa, which talks about a separation and the contradictory sensations experimented by the abandoned person.⁴ The footage of Severino singing comes from the documentary *Sertão de Acrílico Azul Piscina* (2004), but the affective intensity of this scene is captured and redirected to show the particular emotional situation of the protagonist of *Viajo Porque Preciso, Volto Porque Te Amo* (2009): José Renato continues his journey on the road, a blurred travelling of the arid landscape by the road, dissonant sounds and a dreamlike atmosphere, accompanied by the slow repetition of the lyrics of “Último desejo”. For Renato, separation and distance—his own and that of the lyrical author—are like “um calmante que num resolve a dor, mas tranqüiliza o juízo”. The hearing scene works as a moment of catharsis and inflection for José Renato, who now says he wants to “voltar a viver”.

This and other ‘hearing scenes’ indicate a convergence in contemporary cinematographic production of desires related to men and women with insignificant lives talking about themselves and others, formulating their knowledge, beliefs, passions, and affections largely through music.⁵ Just as in these fictional movies music is a channel to tell life stories, the main object of research of two recent documentaries is the relation between music and affects. Ana Rieper’s *Vou Rifar Meu Coração* (2011) appeals to classics of brega music to talk about the construction of a romantic, erotic, and affective imaginary, strongly rooted in the everyday of the northeastern populations. In order to portray this musical universe, the director travels through several small towns of Brazil’s northeast, where she interviews fans and performers of this musical genre. For its part, Eduardo Coutinho’s *As Canções* (2011) draws a map of popular music’s influence on the subjectivity and the imagination of a whole generation, without moving from a theatre stage, where a man and a woman who have replied to a newspaper advertisement talk and sing the songs that marked their lives. Coutinho and Rieper’s documentaries focus in the relation between music and emotion, and coincide in the centrality of the word “saudade,” one of the most common in Portuguese romantic music, which enigmatically seems to resist a literal translation into other languages. The definition given by the dictionary is: “1. lembrança nostálgica e, ao mesmo tempo, suave, de pessoas ou coisas distantes ou extintas, acompanhada do desejo de tornar a vê-las ou possuí-las, 2. Pesar da ausência

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3 | Martha Ulhôa suggests, in her analysis of Brazilian romantic music’s evolution (2000), that “samba-canção” is the approximation of samba to the song that, from the 1930s on, was the successor of the beginning of the century “modinha”, as the basic model of romantic music. It was predominant until the development of bossa nova in the 1960s and of the “Jovem Guarda” (represented by the famous Roberto Carlos) in the following decade. “Samba-canção” is composed outside the carnival time, makes a re-reading of the melody, but in a slower rhythm, and includes romantic lyrics about loneliness and ‘dor-de-cotovelo’ (11-40).

4 | The lyrics of the song say: «Nosso amor que eu não esqueço / E que teve o seu começo / Numa festa de São João / Morre hoje sem foguete / Sem retrato e sem bilhete / Sem luar, sem violão / Perto de você me calo / Tudo penso e nada falo / Tenho medo de chorar / Nunca mais quero o seu beijo / Mas meu último desejo / Você não pode negar / Se alguma pessoa amiga / Pedir que você lhe diga / Se você me quer ou não / Diga que você me adora / Que você lamenta e chora / A nossa separação / Às pessoas que eu detesto / Diga sempre que eu não presto / Que meu lar é o botequim / Que eu arruinei sua vida / Que eu não mereço a comida / Que você pagou pra mim».

5 | Perceiving the popularity of “tecnobrega” versions of north American pop songs, Karim Aïnouz decided to use this type of music in *O Céu de Suely* to picture the hybridity of contemporary sertão. The first scene of the movie is a particular “hearing-scene” that shows the contradictions of the character—but in a different way to *Viajo Porque Preciso, Volto Porque Te Amo* (2009).

de alguém que nos é querido”. So, ‘saudade’ expresses a feeling close to nostalgia, encouraged by temporary or spatial distance from something or someone loved, and implies the desire to resolve such distance. It often entails the repression of the knowledge that what is so missed may never return and, at the same time, the intense will to revive certain past moments. ‘Saudade’ is dynamic between absence and presence, “a pleasure you suffer, an ailment you enjoy”. Nostalgia and longing contain a certain degree of hope. Saudade is, therefore, an emotion not necessarily unpleasant, but a way of captivating time to reproduce in our conscience the feelings, images, and daily scenes that gave us pleasure and, through their memory, travel beyond our real daily routine.

The selection of Coutinho’s interviewees, who talk about the aching female joy or about the naturalized (and afterwards regretted) machismo of men, reveals a way of being, of willing, and of suffering for a generation of Brazilians who reclaim the value of saudade; but there is also a specific way of understanding the relationship between music and emotion in the formal treatment of the documentaries. While Rieper’s film seems to point to the historical and cultural dimension of the emotions, or to the way in which a musical genre understands that sphere, the sung testimonies in *As Canções* bring out from music affection understood as intensity, as a dimension which cannot necessarily be reduced to a particular emotion. Before analyzing how the relationship between music and emotion works in these two documentaries, I am going to illustrate some of the ways in which musicology and cultural studies have tried to unravel our musical “obsessions” and the diverse forms in which music “affects us”.

1. Melos, logos, bios, or how to think about the relation between music and emotion

Is it possible to translate into words that which touches our sensibility, enhances our enthusiasm or reprobation, moves us, or that we are indifferent to? How do we talk about the intensities and emotions that our bodies, and the body of music itself, experience?⁶

A large body of works in the field of musicology, musical philosophy, and cultural studies have considered the diverse ways in which music can be of significance: in its capacity to represent, question, and construct identities, or in an emotional expressive way. The last quality is subject to debate, as musicologists discuss the existence of a specific bond between the expression of emotions in music and the way in which music evokes or awakens emotions in the listener. Peter Kivy suggests that music may express certain emotional states such as sadness, joy, aggressiveness, tenderness, restlessness, or

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If in this case the voice articulated José Renato’s experience as a listener, giving a central role to emotions; in the opening scene of *O Céu de Suely* the use of the song “Tudo que eu tenho,» a technobrega version of “Everything I Own” sung by Diana, is combined with granulated Super8 images and shots of Suely’s body playing in the beach, almost dancing with his lover. The song refers to an emotional memory (Suely appears in the next scene on the bus taking her to the northeast, suggesting that the previous scene is a memory), but also to an experience of music that, more than a discursive interpellation, appeals to the corporeal and sensory, in the vague limit of a wider sound space.

6 | Irene Depetris Chauvin analyses in “Los cuerpos de la música” (2015) how music “takes shape” in different ways, which allows to think the experience of music from an affective framework that accounts that music, in and outside of discourse, is part of a bio-melo-technology of being.

serenity, but rejects the idea that music is expressive in the sense of “eliciting emotions in the listener” (1989: 57). On the other hand, philosopher Susanne Langer agrees that emotional qualities are in music, rather than in the listener, but also postulates that music refers, in its dynamic development, to a sensitive quality in our emotional life, rather than to the expression of emotions or particular feelings. According to Langer, there is a structural and temporal analogy through which patterns belonging to “mental states,” such as movement and tranquillity, tension and freedom, can be iconically symbolized in music (1953: 20).

Although many musicologists posit that when a listener is moved by a musical piece his or her emotion might be independent of the emotional qualities expressed in the music, the idea that music constructs a “listening position” has become a constant in musical analysis. Music is capable of providing subjective positions to its listeners. Organized sound is not only capable of representing or reincarnating a pre-existent emotional experience, but contributes in a unique way to the idea of what an emotion is and how it is perceived. Popular songs in particular construct expressions of emotional experience that belong to the artist, the listener, or even to a third virtual person. Music has a powerful capability to express, construct, project, and represent subjectivity; allowing us to get closer to other subjectivities—real or imaginary. This way, exploring the different attributes of music’s subjectivity implies considering the variety of circumstances in which music is created and consumed.

As far as how the music’s melody, lyrics and rhythm contribute to the constitution of subjectivities is concerned, other researches have noted and shown that people identify themselves and construct a feeling of belonging through the consumption of certain type of music. Whereas from a Marxist point of view, the Centre for Contemporary Cultural Studies in Birmingham, inaugurated by Richard Hoggart and Stuart Hall, produced different works on musical consumption in what is defined as ‘sub-cultures’, other researchers posited, from a matrix closer to narrative and linguistic analysis, that subjectivity is the outcome of a process of articulation. In this sense, understood as a cultural good, popular music can be read at the same time as an expression of collective experience and as a product of the cultural industry that subdues music to a system or representation and assigns specific meanings to different musical expressions.⁷ In the same way as gender identities have been discussed as ‘performative’, also musical subjectivities can be thought in those terms: as Simon Frith says, “popular music is something possessed [...] in possessing music, we make it part of our own identity and build it into a sense of ourselves [...] the intensity of this relationship between taste and self-definition seems peculiar to popular music” (1987: 143-144).⁸

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7 | The proposal that addresses the relation between subjectivity and music in the terms of an interpellation theory was presented by the British musicologist Richard Middleton, who suggested that: “We do not [...] choose our musical tastes freely; nor do they reflect our «experience» in any simple way. The involvement of subjects in particular musical pleasures has to be constructed; indeed, such construction is part and parcel of the production of subjectivity. In this process, subjects themselves — however “decentred”— have a role to play (of recognition, assent, refusal, comparison, modification); but it is an articulatory, not a simplistically creative or responsive role. Subjects participate in an “interpellative dialectic,” and this takes specific forms in specific areas of cultural practice [...] popular music has been centrally involved in the production and manipulation of subjectivity [...] popular music has always been concerned, not so much with reflecting social reality, as with offering ways in which people could enjoy and valorize identities they yearned for or believed themselves to possess” (1990: 249).

8 | Simon Frith (1996) studies on pop, influenced by Michel de Certeau and consumption theorists, outline the symbiotic relation between the commercial and cultural value of the music good.

Other disciplinary contexts have been interested in the idea of a type of subjectivity that is expressed or takes shape in music. Roland Barthes suggests in his reflexion about his own 'musical obsessions' that music awakens us from the apathy about values because there is 'something' in it which has the function of consolidating and constituting the individual who listens (1986: 263). In reality, for Barthes only some music produces this effect in the listener. He suggests the concept of 'the grain of the voice' to show the corporeal implications of the voice, but also indicates the existence of 'grainless voices', which in their production cancel the physical implications of their construction and fail to generate empathy in the listener. So, 'the grain of the voice' is a metaphor and a theoretical category which refers to the voice that, with its own materiality, without trying to represent, makes the 'significance' present. The 'grainless voice' would be the technically perfect manifestation of a clear art that transmits a meaning. On the contrary, the 'voice with grain' is a sort of "tongue-music," says Barthes, in which the voice works directly over the voluptuousness of the signifier sounds, its materiality achieved with the sense and detaches the listener from their apathy (260-281).⁹ The persistence in the materiality of the sensation that music produces is also related to its 'affection': music affects us physically as a combination of sound waves which reach us and change our bodies from one state of experience to another. To Deleuze and Guattari, music is an occurrence, a certain form of affection in different degrees of intensity; it is not a theme but a mode of individuation which consists in relations of movement and intermissions between molecules and particles, able to affect and to be affected (2006: 350).¹⁰ Therefore, unlike the semiotic perspective that understands music as a type of language that may be read and deciphered, and which centers the study of music's structure as the representation of emotions, to Barthes, Deleuze and Guattari music is firstly about affect and emotion, before meaning and representation. Instead of decoding codes, their approaches seek to think music as an experience. Not only the lyrics of love songs, but the non-linguistic strength of music is to these authors pre-eminent when it comes to explaining the experiences of the listener.

It is important to clarify at this point that, although generally used indistinctively, affection, feelings, and emotions refer to different phenomena. According to Brian Massumi, feelings are personal and biographical, emotions are social, and affections are pre-personal. A feeling is a sensation that has been already confirmed in previous experiences and has been interpreted and labelled according to our biography. An emotion is the projection or visualization of a feeling and responds to historic and cultural rules. Affection is an experience with no conscience of intensity, a moment of formless potential. Affection is the way the body prepares for action in a given situation, adding a quantitative dimension of intensity to the quality

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9 | This refers to what Barthes understood as the quality of music's language, the un-said, the un-articulated, the obtuse sense: "En lo no dicho es donde se alojan el goce, la ternura, la delicadeza, la satisfacción, los más delicados valores de lo Imaginario" (1986: 278).

10 | Studies on dancing music outline that music works as a series of emotions registered by the bodies, which modify the sense of the experience in terms of affective loss or gain.

of an experience (1995: 100-108). Music offers, maybe, the clearer example of how the intensity of the crash of emotions in the body may 'signify' more to the people than the 'significance' itself. In many cases, the pleasure people get from music has less to do with the communication of meanings and a lot more with the way in which a certain piece 'moves' them.¹¹

It is therefore understood that affection is a physical experience that cannot be completely contained in discourses or ways of communication organized around significance. It describes the way music works as a series of sensations that are registered in our body and that change them from one experimental state to another. Sound and music, then, are notable for their physicality. They depend on matter to 'move' us, because they are made of sound waves moving through the air and have a direct impact on the matter which they contact, including our bodies. However, even if music works in an affective rather than linguistic level, before signifiers or representations, it still keeps dynamic relations with discursive spheres: when music is produced, it enters the discursive area in which it is commented and organized in genres or market niches. As part of this movement, discourse and material forces—the market of cultural industry—also give shape to the music. The series of 'no-meanings' of music intertwine continuously with this other nets of socially constructed meanings.

Music as melody, music as lyrics, music as rhythm. Music can generate affection and sensation, and, paradoxically, as a cultural good, music can also be assigned a meaning and become subdued to a system of representation. Music, and what is said of it, accompanies us through our lives. According to the French philosopher and musicologist Peter Szendy, music is more than our "soundtrack": it is the condition in itself of our biography, because we all are (in great degree) "melomaniacs," individuals obsessed with certain melodies. Even without listening to them, certain melodies refuse to let us go. They are in our lips as we wake up; they burst into our minds without reason. Szendy dedicated a book to theorizing on these ways in which music inhabits us, possesses us, and pursues us. In *Hits: Philosophy in the Jukebox*, he proposes that a musical piece might be introduced in us like a 'ear worm', attached to our ears and our minds, as a type of virus that adheres to the bearer and keeps itself alive feeding of the memory of its host. These musical obsessions that haunt us are, according to Szendy, the way in which the musical commodity is installed in the structure of the psyche. A hit, a musical commodity, is a technology of the self, or better, a bio-melo-technology that works out of a self-generated repetition (2012: 6-11).

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11 | The transmission of affect supposes that there is no clear distinction between the "individual" and the "environment" (Brennan, 2004: 6). This does not necessarily suppose that a person's feelings are converted to another one's feelings, but it is about the way in which bodies affect each other. According to Brian Massumi, the body has a self-grammar that cannot be completely represented through language and affection. Different to feelings and emotions, it lacks a shape or a structure through which it could be transmitted between organisms. Given this ubiquity, the power of media is not settled in the ideological effects, but in their capacity to create affective resonances independent of the meaning they are trying to communicate (2002: 30). In many cases, the consciously received message can be less important to the receptor than the unconscious affective resonance that the source of the message produces.

In the documentaries addressed in this article, the omnipresence of love songs suggests that these are, by definition, destined to move around: hits participate as much in the individual and collective affective spheres as in those of the economy. Simple melodies, which seem to come from nowhere and everywhere at the same time: love songs, succession of hits that hide in their triviality the potential to move us like nothing else can. Tones that accompany our lives and melodies that became carriers or repositories to our incomparable and unique passions; despite the fact that they are inscribed in the circulation of a general interchange of clichés. As Szendy suggests, this 'self' logic takes place as a resonance or reverberation, as the product of a formative repetition. But this 'self' in questions is not only the 'self' of the listener, but the one of the song. As if the musical commodity had a soul, a song sings its second nature as fetish: the 'musical self' of the hit would be the voice of the commodity talking about itself. Hits work as a myth that grow through repetition, and in that repetition the song becomes a commodity: a structure that self-reproduces, a self-desiring machine that moves an intimacy already expropriated in the market of musical interchange that makes it possible. Characterized by not having many characteristics, the chorus of a hit remains without qualities. To decipher the form of content-less intimacy, open to every appropriation, the chorus seals in the repetition "a secret without secret" which shows the affective potential, or the potential of affect, that a hit contains (Szendy, 2012: 15-21).

1.1 *Vou Rifar Meu Coração*: brega music and loose romanticism

The Houaiss dictionary registers , among other meanings, the following for the word "brega": "que ou quem não tem finura de maneiras"; "cafona"; "de mau gosto"; "coisa barata, descuidada e malfeita" and "música banal, óbvia, direta, sentimental que não foge ao uso sem criatividade de clichês musicais ou literários". The pejorative adjectives of inferior quality, banality, and bad taste assigned to brega show how it is set in the Brazilian musical stage as "lixo cultural" (cultural trash). However, when in 2002 the historian Paulo César Araújo published his book *Eu Não Sou Cachorro Não*, brega music from artists such as Odair José, Waldick Soriano and Amado Batista began to be revaluated by the media. In the same line, *Vou Rifar Meu Coração* (2011), Ana Rieper's first documentary, talks about how music by these and other artists (considered kitsch) had changed the lives of many people in the past 40 years.

According to Araújo, since the end of the 1960s brega music gained popularity in the whole of Brazil, overcoming any other musical genre in sales and in radio playback. It was integrated to the romantic repertoire, occupying a bigger role in the affective patrimony of a significant large portion of the so-called working class (Araújo, 2002:

15). In fact, if in middle and high, and even in greater part of less accommodated classes in Rio de Janeiro, the word 'brega' works as a pejorative label which designates the one who has 'bad taste', other members of the working class reclaim the term and associate it with a particular way of experimenting and enjoying emotion.

The first scene of the film introduces *Vou Rifar Meu Coração* as a kind of musical road movie. The camera captures the semi-arid north-eastern landscape, while in the soundtrack we hear "Eu também sou sentimental," a song by Nelson Ned which asks us: "Quem é / Que não teve na vida / Um problema de amor / Uma desilusão / Quem é / Que não guarda consigo / Uma triste saudade / No seu coração [...] Quando o amor da gente / Vai embora de repente / A gente fica mesmo assim, sentimental / Quem me vê chorando / Vai saber que estou amando / Pois na verdade eu também sou... Sentimental". The director proposes an trip to the heart of the Brazilian imaginary affection, a romantic imaginary which reinforces a sentimentalism that relies in the unbreakable union of love and pain. This 'romantic' nation is the one of the less favored classes of the north east, and the movie is a mix of interviews to brega singers, songs of the same genre, and testimonies from its audiences.

Vou Rifar Meu Coração shows the relation between brega music and the daily experiences of people who identify themselves with that music, because they describe the drama of their lives or, as one of the interviewees says in the documentary, "vivem o que escutam". Empathy between fans and singers is immediate and famous singers, such as Amado Batista, Odair José, Nelson Ned, Lindomar Castilho, Wando, and Waldick Soriano recognize in the interviews that the lyrics of their songs translate their deepest emotions, because they are also related to their own romantic experiences. In Rieper's documentary, the lyrics are presented (diegetically and extradiegetically) as channels of communication for an experience of love that seems universal. Common people tell of their problems and sing almost at the same time. For example, the case of a petrol station employee whose wife left him and tells: "Foi-se embora com outro rapaz. Aquilo foi o maior desespero da minha vida". But the pain of this loss never abandoned him and, while working, he remembers and whispers *Folha Seca*, by Amado Batista, a song that talks about "uma tarde tão triste quando ela partiu / Na curva daquela estrada ela então sumiu / Era como folha seca que vai onde o vento quer / Me ganeei quando dizia tenho uma mulher".

Music seems to circulate casually and freely in the public space. In one of the scenes we see a man riding the streets of a small inner city on a bicycle playing "Vou Rifar Meu Coração," a song by Lindomar Castilho. In an interview with a radio speaker we are shown the power that radio has to spread songs to a mass audience; the

lyrics of which reveal, transfer, and democratize their interpreter's own anguish, as confessed by them. The radio show has a sort of educative function when people call to ask for songs and advice on their love life. The speaker concludes: "Rapaz, olhe. Esse negócio de corno dá certo". Brega music has suffered a process of industrialization and commercialization and is indeed related with certain rules of production and consumption. However, recognizing its commercial character does not mean we should forget what romantic music, as any cultural expression, may signify in terms of their communicative function. The next scene after the interview in the radio shows a teenager in a bar, singing and dancing the song by Asas Morenas about disappointment "*Te Amo de Verdade*": "Perdoa se te machuquei / Coração tá com saudade / Por favor não diga adeus / Eu te amo de verdade". Romantic music is, above all, a stark feeling, and karaoke seems to have that characteristic of putting us in another's body (and voice) for an instant. With ironic, literal, or romantic intention, the karaoke in the documentary embodies certain sensitivity and inner landscape of that teenager which goes beyond what an extradiegetic listening could provide. Simon Frith understands in *Performing Rites: On the Value of Popular Music* (1996) the dance as a practice that vicariously re-instates the voice in a dancing body and, this way, allows it to experiment the same pleasure that the artist has when producing the music (193). In other words, both listening to music and dancing are performative acts, as dancing is not only "a form of enhanced listening," but also "an ideological way of listening, it draws our attention to arguments about its own meaning" (1996: 224).¹²

Another woman from the lower class confesses that she likes the songs by Adelino Nascimento and identifies with the lyrics because "Eu gosto de músicas que vai ao fundo do poço mesmo. Que você cava, cava, cava e você encontra". The singer Agnaldo Batista reinforces this celebration of 'emotional intensity' by assuring that all individuals suffer and learn. Beyond social class, all people have an inclination to romanticism: "Quem já não rezou baixinho pedindo para que seu amor voltasse, fazendo do sofrimento o seu maior lema?". Aparecida, a woman hurt so badly that is incapable of falling in love again, is another interviewee who identifies herself with a song by Roberto Miranda ("Solidão mora comigo / Onde anda quem me quer?") and confesses:

Às vezes eu do um sorriso tão bonito pra você, mas por dentro de mim não existe sorriso, Ana. Eu sou uma mulher extremamente triste, amarga e sofrida. E eu não sei quando vai acabar esse sofrimento. [...] Olhe, tem umas música brega que passa, fia da peste, com umas letra igualzinha as história da gente, porque é cada uma diferente da outra, mas cada uma toca num ponto fraco meu, aí acaba de me matar. Como é que pode? [...] Esse negócio de paixão é bem brega viu, mulé? Minha filha, eu li num livro que a paixão é a coisa mais brega do mundo, consome o ser humano.

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12 | *Faço de Mim o que Quero* (2009), directed by Sergio de Oliveira and Petrônio de Lorena, is also a trip through the musical and visual universe of brega, giving great importance to dances. Different to Ana Rieper's movie, this medium-length film does not include interviews, the camera visits places, artists, and dancers of the genre who participate daily in the brega industry in the city of Recife. Going beyond the musical boundary, this observational documentary constructs a fascinated glance with the aesthetic irreverence of brega—as shown in the final credits, tattooed in the semi-naked, imperfect bodies of electrobrega dancers. An adhesion to the aesthetic universe of this musical industry, also present in the fictional feature film *Amor Plástico e Barulho* (Renata Pinheiro, 2012), which portrays the life of a singer and dancer of brega music.

These testimonies in *Vou Rifar Meu Coração* reveal the symmetry between a song and a sentimental biography, between feeling and subjectivity, between listening and life, between feeling and truth. The emotional regime of brega music seems to democratize and exalt romantic sentimentalism, particularly when the singer Wando sustains that: “Todas as histórias de amor são iguais. A pessoa quando ama, ela é ridícula [...] Afinal de contas, tudo que é do coração é brega. O coração democratiza o ser humano, não destingue ninguém. Todo mundo tem paixão, traição, angústia, desprezo, amor”. That attempt to democratize the love feeling of romantic music also responds to other interests inside the Brazilian cultural field. The interviews with members of the older singer’s generation give evidence of a passionate relationship with the fans, but also of bitterness and mistrust because, despite fame and money, they feel that they were always considered as “lixo cultural” by the elitist opinion formers which set brega music aside favoring elite productions, intellectualized by *Música Popular Brasileira* (Brazilian Popular Music). Brega singer Agnaldo Timóteo challenges: “Só porque não é Chico Buarque é brega?”; and Odair José says:

Faço músicas de amor, a pessoa pra ter amor, pra gostar de uma mulher, ou a mulher gostar de um cara, ou se é mulher com mulher, homem com homem, tudo é amor! O grau de intelectualidade não existe, a mesma dor de cotovelo que o pedreiro sente, o médico também sente, é só perder a mulher que ele gosta que ele vai chorar do mesmo jeito que o pedreiro chora.

Even if these testimonies are used to reclaim the universality and classlessness characteristic of brega music, which is, in fact, a modality of Brazilian romantic imaginary; by not interviewing middle or high class individuals, the documentary consolidates the common idea that brega music is a romantic manifestation only possible in poor melodramas. On the other hand, the social origin of brega musicians is part of their popularity. Many of them come from low-qualified professions with low remunerations, and many are handicapped. Nelson Ned, who suffered dwarfism, says honestly: “Tinha tudo para não dar certo: nasci feio, pobre e pequenininho [but I] canto, canto muito”. Somehow, both musicians and fans relate this social origin, its marks and characteristics to the sentimental theme of brega music, as if the difficulties encountered were the inspiration and source for this exacerbated sensitivity.

The study of emotions can make us assume that this is the degree zero of culture approach, as all human have emotional experiences; but the inequality of access to structures of representation and emotional consumption replicate (rather than question) racial and class separations. In this sense, brega music, as presented in Rieper’s documentary, consolidates itself as an emotional set of rules related to working class audiences. On the other hand, as love

is part of a cultural, social, and historical set discourse, the lyrics and melodies of brega not only transmit 'high-intensity' feelings and draw the relation between pleasure and pain as a type of loving 'typical of Brazil', but also question an erotic imaginary by criticizing social prejudices against homosexuals and prostitutes. In this sense, brega hits from the 1970s turned into cultural landmarks. Wando's *Moça* questioned the value given to female virginity; and in Odair José's *Eu Vou Tirar Você Deste Lugar* depicts love for a prostitute, working as a frame for the story of two interviewed marriages who admit having met in a situation where money was exchanged for sex. *Sonhos*, by Peninha, follows Osmar's story: an important mister of sertão who is a bigamist and gives us advice: "As duas piores coisas do mundo são perder a eleição e ter duas famílias". While the two wives clearly show their suffering of sharing their loved one, he claims to suffer for loving both his first wife and his lover. Together with some of the singer's openly macho comments, the film introduces a fun scene of women openly confessing their sexual fantasies with sincere testimonies; in one of them a woman recommends a friend to: "esqueça esse negócio de gostar, não se envolva... envolva o seu corpo porque o corpo também tem suas necessidades". Another roguishly confesses that "Beijo bom é aquele que você beija em cima e acende embaixo". When talking about homosexuality, Agnaldo Timóteo admits he sings about what he knows: "Eu não me dou o direito de ter solidão. Quando me sinto desprotegido, pego o carro e vou paquerar".

With a background in anthropology, the director tries to create, through the documentary, an 'ethnography' of brega, using the road movie as a way of circulating in the cultural base of this music style, showing the places where those people live. Simple men and women with their disappointments, searching unceasingly for love in a Brazil bursting with bars and karaoke on the roads, with dances in the outskirts of the city, in the sertão of the northeastern regions (such as Sergipe, Alagoas, Bahia and Pernambuco). Nevertheless, it is a failed ethnography as the director avoids questioning dynamics and contradictions of the genre that are fundamental in this musical culture.¹³ Although some female singers include brega in their repertoire, most musicians and singers are male, and the recurring topic is the suffering of unrequited love, betrayal, or treason. Beyond talking simply about emotion, brega music is characterized by a pride for uncontrolled emotions. Brega songs defend the bursting of love, the excessive feeling that goes beyond the limits of what reason would recommend. In what way does this exaltation of emotion not give brega a feminine aura? How is it that the centrality of the male character—singer and main protagonist of the narrated tragedies—lives with the fragilities of the same character, vulnerable to betrayal and indifference?¹⁴ The selected songs of Amado Batista (*Folha Seca*, *Princesa*), Nelson Ned (*Não Tenho Culpa de Ser Triste*),

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13 | The director shows some clumsiness when interviewing the transvestite who identifies with the song "Torturas de amor" by Waldick Soriano, because she wants to be loved as a woman. She calls herself Marquise, but Ana Rieper insists in calling her Marcos.

14 | In her study of romantic music, Martha Ulhôa analyses the different strategies used by these musical genres to transmit feelings and establish roles and position between genders. Generally composed by man, romantic songs prescribe and strengthen a musical sense of femininity and predominant masculinity.

Elymar Santos (*Quem Eu Quero, Não me Quer*), Waldick Soriano (*Torturas de Amor*), Fagner (*Deslizes*) and other younger artists like Aviões do Forró (*Morango do Nordeste*) and Deja Vu (*Chupa que é de Uva*) show that Ana Rieper's documentary is a true tribute to the "dor-de-cotovelo" which, nevertheless, does not seem to explore and question all the faces and contradictions of a masculine musical universe.

1.3. As canções or affection as intensity

In his documentary *Edifício Master* (2002), Brazilian Eduardo Coutinho interviews neighbors in a residential building in Copacabana and captures one of them (an 80-year old retired man) singing Sinatra's "My Way" while heartily shaking his fist in the air. In *Jogo da cena* (2007), Coutinho films a number of common women brought together through a casting process, who tell more or less traumatic scenes of their family lives; and alternates this narration with actresses who reinterpret some of these testimonies with all the expressiveness of their profession. One of the women, Sarita, obliquely explains his motherly suffering through the movie *Finding Nemo*, and shows tight links between social discourses and the constitution of intimacy. At the end of the documentary, Sarita decides to come back to complete her testimony because she left with the impression that her speech had been too sour, and resumes with a lighter tone, singing in a moved but happy manner "Se essa rua fosse minha".

Eduardo Coutinho planned at some point to film a documentary about Roberto Carlos, a singer who Paulo César Araujo considers to be the privileged model of "deluxe brega," a subtype of Brazilian romantic song with larger production and international projection. Without doubt, Roberto Carlos is the most successful singer of romantic music in Brazil, but Coutinho had to give up his project due to lack of budget to pay for the copyrights of his songs. Together with this financial obstacle, the sang testimonies of Henrique and Sarita inspired him to redirect his project to a new mission: to penetrate into the life of common people and see in what way popular music is related to their own stories; making them sing a capella songs that are important for them. Incidentally, Roberto Carlos's music was recurrent within a repertoire which favored different expressions of romantic music.

One question and one proposition ("Alguma música já marcou sua vida?," "cante e conte sua história") are the starting point for *As Canções* (2011), a documentary about the life soundtracks of anonymous characters. Eighteen men and women explain the reasons why a particular music is important to them. Songs by Roberto Carlos or Noel Rosa, funk or *brega* hits are mentioned by the interviewees in reference to generally sad episodes of the past.

The set in scene also recreates an intimate climate: foreground and close-ups register the character entering the scene from the back and sitting in the centre of what seems to be a stage. Some people appear singing already, and then telling their story. Others begin with the narrative and then sing, eventually returning to the conversation with Coutinho. The stories and the songs follow one another in the interior of this theatre with dark curtains, but the characters never look directly into the camera but to one side, to Coutinho, whose Benjaminian gesture stimulates a narrative sheltered in the experience, as the orality brings particular memories back.¹⁵

As in *Jogo da cena*, the camera in *As canções* is not out and looking for anyone. It waits for the guests, who are free to participate or not. Of those who responded to a newspaper ad, eighteen people aged between 22 and 82 were selected, most of them over 50 years old. In the documentary, Ramón sings a song that he composed as a sort of apology to his father, who died in an accident when he was 12. In another testimony Elaina, a widow, remembers how a song (“Dó-ré-mi”) composed by her husband was sung daily through decades. Other testimonies are even more tragic: a woman who tried to kill her lover but the bullet failed; another woman promised to kill her own daughter; another found her husband singing ‘the’ marriage’s song to a lover on the phone, in both a love and a musical betrayal. When love is still present, the songs are closer to being a tribute to that special relation, miraculously immune to the passing of time. In other occasions, songs are melancholic, and become the sorrow, the complaint, or the reproach for a lost love. To Silvia, another one of the interviewees, two verses of “Retrato em Branco e Preto” (Tom Jobim/Chico Buarque), summarize her long acrimonious relationship with her ex-husband: “Já conheço os passos dessa estrada / Sei que não vai dar em nada”.

Another of those interviewed, Queimado, says that he only smells and music have the strength to bring a memory back to life so vividly, and wonders “how is it possible to have memories if not through songs?” Coutinho’s movie grips this almost organic reaction, this universal link between music and memory. Almost all songs sung in the documentary have a collective meaning, but their meanings are also extremely individual. Not only because music brings a specific affective memory to each receptor, but also because when singing, a phenomenon of strange intensity goes through the body. Some of them are inexplicable, others work on the individual as a catharsis, as if singing the song would make the past present and function as a sort of therapy.

At the same time, songs in *As Canções* are more than the narrative of past experiences, a time machine or transport that takes us to another place, another world. The singularity of Coutinho’s

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15 | Laécio Ricardo de Aquino Rodrigues analyzes the Benjaminian gesture in Coutinho. His films would operate a political gesture by stimulating a practice sheltered in orality, bringing memories before confined to silence. This way, the forgotten of history are somehow ‘redeemed’. The operation is based in the trust Coutinho sets in the competence the subjects have in the ‘scene’ of ‘encounter’. Narrating is, for Coutinho, an operation which distinguishes, not necessarily because it will conduct to the truth, but because the one who narrates, by narrating, is set in scene, is ‘aesthetized’. In this self-production work, a subjectivity is founded, and, with it, a right to the word. What is important to the director is not the veracity of the words, but the eloquence and conviction shown by the characters in each scene. It is therefore a cinema strongly sheltered in the narrative of others, its raw material the memory, with its lapses, accents and oscillations (2011: 123).

documentary resides in everything that happens when he asks the interviewees to sing their song. It is the singing that operates as the communicator between music, conversation and confession. The music flows through the body when it is sung, introducing other temporality than that of the past. When the music is sung, the music fills the present. The repetition of the song builds a refuge from lineal time: a refuge in which future, past, and present are mutually inspired in a modulation of sense that exceeds the words of the lyrics. This can be seen in the moving scene in which Déa, an 82 year old woman, makes a mistake when singing Noel Rosa's "Último Desejo," a song that is marked by a love that cannot be. At that moment, Coutinho interrupts and corrects, but this is an interruption without interruption. The mistake, doubt, and breaking of her voice also invite to recognition. Transforming the confession of the intimate into an identification narrative is the song's ultimate function. In his documentary, Coutinho constructs a scene to play with the "solemn hymnic intimacy" of popular music, in Szendy's formulation. The singular story, marked by the recall of the lyrics sang in the interview, is a way of intimately sharing an experience removing the limits between what's public and private. The singing mode of an invisible community needs a body to incarnate it.

Why do we let a song go through our body? How does music affect our bodies? Paraphrasing Walter Benjamin, Szendy reminds us of the importance of the secret found in the chorus of every song and that is "capaz de envolvernos como un viejo abrigo en la situación que nos recuerda" (Szendy, 2012: 10). The way in which we are affected by music is almost tactile: it is a cloth that wraps us. There is 'something' in music that always overwhelms us. In certain moments of Coutinho's documentary, that 'something' bursts in. For example, when a man is crying for something he should not be crying about, remembering a song her mother sang when he was little. This is Gilmar, a middle-aged man who was married to an evangelic woman and started playing the sax in her church. Her wife died young and when he started dating other woman he could not play in the church because he was not married. Despite this loving and musical anecdote, his song is "Esmeralda". Gilmar focuses on the singing, with his eyes closed. That song was 'stuck in his head', like the 'ear worm' referred by Peter Szendy. Nevertheless, the song does not necessarily respond to the market logic. "Esmeralda" touched him but he did not know why, as he had never listened to it on the radio, as it was his seamstress mother who sang it to him when he was a little boy, while sewing and cutting cloths. Suddenly the man cries. He tries to contain himself but he cries, upset because he does not understand why this happens to him when the song "traz coisa boa": his mother is well and alive. Coutinho closes saying in a low voice: "coisas boas às vezes também fazem chorar".

It may be that the ‘something’ of music that overwhelms us and produces amazing and involuntary reactions is that ‘block of sensations’, what Deleuze and Guattari define as “affect,” not what is felt (“affection”), but what takes us from one state to another. At the moment of singing, Gilmar does not only retrieve the memory of an emotion but also feelings of another singularity are activated. The narrative and the song take within something that is not necessarily part of what was lived, but feelings of what was lived.¹⁶ In this sense, beyond the reference to his mother, there is something maternal in Gilmar’s song. Its functionality is maternal, as a melodic repetition which guides us on the path to home—what Deleuze and Guattari understood as a ritornello. According to Michael Buchanan, “with a song in our hearts we are able to extend indefinitely the secure interiority of the home; it is as though we take home with us wherever we go. The song is our future, a future of our own dreaming. To put it differently, we need not venture into the dark, chaotic world of the unhome again so long as we have a song” (183-184).¹⁷ Thinking about music and affects i does not suppose to always chase meaning but rather exploring the ground of the unnamed that belongs to the field of senses. Music, when sung, is materialized by taking possession of our existing bodies: the body of the singer, the bodies of the listeners. Our musical obsessions do not only take possession of our ears and minds: they find themselves a place in our guts. Certain songs follow us, or we follow them, to get wrapped by them as with a blanket. Gilmar’s crying shows certain hope and future nostalgia for that warmth, that maternal feeling that is kept, and will be kept, in the song once her mother passes away.

Lídia’s testimony, a single mother of four children who in the 1970s became the lover of a much older man, also generates “unpredictable” sensations. The song that marked her life was the one she heard on the radio in her lover’s car. Lídia is moved while singing the verses of “O tempo vai apagar,” by Roberto Carlos: “Sempre quando eu venho aqui / Só escuto de você / Frases tão vazias / Que pretendem dizer / Que já não preciso mais / Seu carinho procurar”. She remembers a fight on the car after which she decided to buy a weapon. Another day, when they went out, she tried to kill him driven by hatred but the bullet did not come out. When she is about to start crying, Countinho asks if singing that song is painful, but she responds “Foi muito bom!”. Immediately she rises and leaves the stage, but for a few seconds we hear her crying behind the curtains.

According to Consuelo Lins, one of the most important specialists in Eduardo Coutinho’s work, his cinema is a true device, “um procedimento produtor, ativo, criador de realidades, imagens, mundos, sensações, percepções que não preexistiam a ele” (2007: 47). Countinho’s documentaries promote an encounter through which differences, intensities, and singularities of individual experience are

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16 | In “Percepto, afecto y concepto” Gilles Deleuze and Félix Guattari note that “Lo que conserva la cosa o la obra de arte, es un bloque de sensaciones, es decir un compuesto de perceptos y de afectos. Los perceptos ya no son percepciones, son independientes de un estado de quienes los experimentan; los afectos ya no son sentimientos o afecciones, desbordan la fuerza de aquellos que pasan por ellos. Las sensaciones, perceptos y afectos son seres que, valen por sí mismos y exceden cualquier vivencia” (1993: 190).

17 | In *Mil mesetas*, Deleuze and Guattari consider how the repetition of a melodic figure in the singing of birds can at the same time construct and limit a territory. The “ritornello,» this melodic figure which repeats itself, is a way of thinking occupation and construction of a space through the repetition of a figure in the sound. The “ritornello” is three things at the same time, but not successively: it is a block of sound that signals a way back home, it is the true matter of the home and it is the home in our hearts. The authors also suggest that “ritornello” is the song that the lost boy, terrified in the darkness, sings to find his bay back home. The melody itself constitutes a home to which we return when we feel insecure and that song in our hearts is the home we take with us wherever we go (2006: 328-347).

activated and become part of the film. Another Benjaminian task of Countinho is perhaps that capacity of invocation and promotion of feelings and intensities and their translation, to produce a singular place of enunciation through the activation of another's fragments of experience. In *As canções* in particular, the sung memory is the vehicle for conservation and irruption of the "being of sensation" of another's life experiences. What stays would be those "blocks of sensations," of pain, of saudade, of love, that are linked to a memory, and, expressed as a song, reactivate those "unpredictable" feelings. But that return of intensities is also a way of overcoming the wound. Singing, linked to a memory, has a healing power for many of the participants of the documentary.¹⁸

According to Michael Buchanan, the structure of popular music, its repeatability, makes it an agent of nostalgia (2004: 183). There is, in Countinho's documentary singers, an impulse to repetition and a link between aching joy and saudade. On the one hand, Ozio, a scarce farmer, tells how he lost "three mothers" in the same year, when his mother, mother-in-law, and wife died. To start a new life, Ozio moves to Rio de Janeiro and composes a song when he meets a new partner: "Vai se embora, meu bem... vai deixando só tua saudade no meu coração". A melody that repeats itself, in which he asks his wife to "stay away from him" but, before exorcising the loss, the song seems to work as the recognition of his feeling of saudade—that accompanies him wherever he might be. On the other side, Sonia opens the film singing "Minha namorada," a song by Vinicius de Moraes and Carlos Lyra about "aquela amada pelo amor predestinada," installing the affective atmosphere of the documentary. Sonia could never forget her first boyfriend and, when singing, she recognizes with a smile: "Sim, eu tenho saudade". The documentary allows us to see the self-image that each of the interpreters has of themselves. The music they choose has a symbolic function: a sense of their experience and their memories can be inferred from it. It is the sound of intimacy in a universal context, or, as one of the interviewees suggests: "we all have a song that identifies something essential in our lives". That something seems to be, for many, the saudade.

The affective power of Countinho's documentary rests in the fact that, in that stage, there is not only an individual singing and talking, but that through him or her, the discourse of a community resounds. The narration-song that is both the property of a known individual and the invitation to a nameless collective. It is the song that talks to us and we talk back. Perhaps because of that, at the end of *As Canções* the camera stops in an empty chair that will always be there, waiting for another person who will finally reincarnate the song of an invisible community.

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18 | The counterpoint between Lídia and Isabell's testimonies is interesting. Both "hate" their husbands and show a wish for "revenge," but while the singing of Lídia liberates anguish, in Isabell (a young German abandoned by his Brazilian husband) there is satisfaction and joy when she sings the samba "Você me abandonou" to overcome the depression of her separation: "Você me abandonou / Ô ô eu não vou chorar / Mas hei de me vingar / Não vou te ferir / Eu não vou te envenenar / O castigo que eu vou te dar é o desprezo / Eu te mato devagar / O desprezo é uma arma perigosa / É pior do que uma seta venenosa / O desprezo para quem sabe sentir / Muitas vezes faz chorar / Outras vezes faz sorrir". The intensity of her interpretation reflects certain pride; not only in her capacity of healing but because the song seems to be also useful to another German friend, abandoned by a Brazilian, who spared the months of sorrow and crying, sang the samba and "arrumou um novo namorado rapidinho".

1.4. *Ter saudade até que é bom*

Music and songs have a formal and cultural capacity to organize subjectivity: this is expressed, represented, constituted, or embodied in music. The versatile quality of popular music is unquestionable, but the documentaries analyzed thematize and transpose to film discourse different ways of understanding the link between music, memory, and affection. *As canções* is a documentary about the relation between music, memory, and affection. About how common men and women associate life experiences to songs they identify themselves with, which express memories of what was lived but, most of all, the intensities and consequences of what is kept with the memory and that comes back at the time of singing. Ana Rieper's musical road movie offers a way to understand Brazilian popular music, mainly, the history of daily traditions of a social group. Considering that music is, at the same time, a universal and individual language for expressing specific emotions: the rhyme between love and pain is the centre of brega's repertoire, but also of all romantic music—which insists in the link between suffering and self-knowledge.

Many of those interviewed in *As canções* cultivate memories of acts of the past, but that are not finished for them. In this sense, music, and specially the song in the temporal structure that overlaps past, present, and future, is a way of cultivating what the Portuguese call *saudade*. At the same time, the repertoire put together in Rieper's documentary, for their common theme of heart-break, makes suffering and *saudade* the centre of brega's lyrics. The “dor de cotovelo” is updated, in a moving manner, in the first verses of the song “Sonhos,” which we had partly listened to in the start of *Viajo Porque Preciso, Volto Porque Te Amo* (2009), and that also works as the soundtrack for the bigamist Osmar in *Vou Rifar Meu Coração*: “Quando o meu mundo / Era mais mundo / E todo mundo admitia / Uma mudança muito estranha / Mais pureza, mais carinho / Mais calma, mais alegria / No meu jeito de me dar... Quando a canção / Se fez mais forte / E mais sentida / Quando a poesia / Fez folia em minha vida / Você veio me contar / Dessa paixão inesperada / Por outra pessoa...”. The love announced in the first verses is short-lived. It is precisely the contrast between the “dream love,” that in music is similar to the beauty of a song, and the announcement of an unrequited love, which allows us to show the intensity of feelings that are, ultimately, the main subject of brega's romantic sensitivity. But in “Sonhos,” betrayed love produces an opposite affective reaction. Instead of running away from *saudade*, the lyric ‘I’ surrenders to it completely: “Mas não tem revolta não / Eu só quero / Que você se encontre / Ter saudade até que é bom / É melhor que caminhar vazio / A esperança é um Dom / Que eu tenho em mim / Eu tenho sim / Não tem desespero não / Você me ensinou / Milhões de coisas / Tenho um sonho em minhas mãos / Amanhã será um novo dia /

Certamente eu vou ser mais feliz...”. This way, saudade is assumed as a present absence, as “a pleasure you suffer, an ailment you enjoy,” as an anguish which does not end in desperation because there is always hope in it: “Sentir melancolía es hasta bueno. Es mejor que estar vacío. Tengo esperanza, un sueño en mis manos. Mañana será otro día. Ciertamente voy a ser más feliz”.

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