

# Discardable Discourses in Patrícia Galvão's *Parque Industrial* <sup>1</sup>

Hilary Owen

## I.

Patrícia Galvão (1910–1962) has, until recently, attracted critical interest primarily on account of her involvement in the left wing of the Antropofagia movement, her brief marriage to Oswald de Andrade and her somewhat spectacular life history.<sup>2</sup> In a 1963 tribute which appeared in Rio's *Correio da Manhã*, Carlos Drummond de Andrade called her the 'musa trágica da Revolução' ('the tragic muse of the Revolution').<sup>3</sup> However, Galvão's writings received scant attention on their own account until 1982 when a revival of interest was initiated by the poet and critic, Augusto de Campos.<sup>4</sup> His *Pagu: Vida-Obra* provides an anthology of excerpts from her literary work, journalism and drawings as well as paying tribute to her marxist political commitment which led her to become Brazil's first woman political prisoner in 1931.<sup>5</sup> Of the various pseudonyms which related to different aspects of Galvão's work the most famous was Pagu, coined by the modernist poet, Raul Bopp, in his poem 'Coco de Pagu' which appeared in *Para Todos* in 1928.<sup>6</sup> I will adopt Pagu throughout the

- 
- 1 My thanks are due to Davi Arrigucci Júnior, Maria Eugénia Boaventura, Carlos Sachs, Leonel de Barros and Till Geiger for their kind and valuable assistance with preparations for this article during my trip to São Paulo in April 1996.
  - 2 In his preface to Patrícia Galvão (Pagu), *Parque Industrial*, Apresentação de Flávio Loureiro Chaves, São Paulo, 1994, Geraldo Galvão Ferraz notes the importance of her connection with the left wing of the Antropofagia movement in 1929 consisting of Raul Bopp, Osvaldo Costa and Geraldo Ferraz as well as Oswald de Andrade (15).
  - 3 Augusto de Campos, *Pagu. Patrícia Galvão. Vida-Obra*, São Paulo, 1982, 264. All translations from Portuguese to English are my own with the exception of citations from *Industrial Park*, see note 7 below.
  - 4 Subsequent accounts of Galvão's life have been produced by Susan Besse, K. David Jackson and Maria Eugénia Boaventura. See notes 7 and 10 below.
  - 5 Pagu was arrested for the first of several occasions in 1931 following a rally for Sacco and Vanzetti at Santos docks where a wounded black stevedore, Herculano de Souza, died in her arms. See Galvão Ferraz, *Parque Industrial*, Prefácio, 12–13.
  - 6 *Para Todos*, Ano X, no. 515, 27 Oct 1928, 24 cited in de Campos, *Pagu*, 38–9.

remainder of this article, in accordance with her best known identity in Brazil.

The present study will focus on the first of Pagu's two novels, *Parque Industrial*<sup>7</sup> published at Oswald de Andrade's expense in 1933. The novel was little read outside modernist circles at the time, though João Ribeiro reviewed it favourably for *Jornal do Brasil*.<sup>8</sup> It was out of print in Portuguese between 1933 and 1981 and an English translation by Elizabeth and K. David Jackson was published in 1993. Through the combined efforts of Augusto de Campos and the Jacksons *Parque Industrial* has acquired a certain visibility for feminist and modernist literary history but in-depth criticism from a feminist perspective remains wanting.<sup>9</sup> *Parque Industrial* deals thematically with marxist and anarcho-syndicalist organisation among a group of female textile workers in São Paulo's Braz district during the massive industrial expansion of the 1920s and early 30s.<sup>10</sup> It first appeared under the pseudonym, Mara Lobo, at the insistence of the Brazilian Communist Party, of which Pagu was a member. The Party rejected the novel, denouncing Pagu herself as an 'agitadora individual, sensacionalista e inexperiente' ('an individual agitator who is inexperienced and sensationalist') (Galvão Ferraz, 12). As Susan Besse suggests 'if the biting satire and vulgar street language of *Parque Industrial* made it offensive to bourgeois society, the sexual explicitness and radical feminist perspective that underlay its Marxist analysis made the novel unpalatable to the puritanical Brazilian Communist Party' (111).<sup>11</sup> *Parque Industrial* also ran up against the PCB's mistrust of bourgeois

---

7 For the most recent Brazilian edition of *Parque Industrial*, see note 2 above. Unless otherwise stated English translations refer to Patrícia Galvão (Pagu), *Industrial Park. A Proletarian Novel*, trans. Elizabeth and K. David Jackson, Afterword by K. David Jackson, Lincoln and London, 1993.

8 João Ribeiro, *Jornal do Brasil*, 26 January 1933, cited in de Campos, *Pagu*, 283.

9 For a brief comparison of *Parque Industrial* with contemporary social realism, see K. David Jackson, 'Patrícia Galvão and Brazilian Social Realism of the 1930s', *Proceedings of the Pacific Northwest Council on Foreign Languages* 28, pt: 1, 1977, 95-8. The novel's sharp divergence from the rural *sertanista* tradition of the 1930s is also noted by Loureiro Chaves who contrasts it with the regionalist fiction of that period (*Parque Industrial*, Apresentação, 7-8). For an interesting general overview of Pagu's position on feminism, see Jayne H. Bloch, 'Patrícia Galvão: The Struggle against Conformity', *Latin American Literary Review*, 14, Jan-June 1986, 188-201.

10 For accounts of Pagu's relationship with early modernism see Maria Eugênia Boaventura, *O Salão e a Selva: Uma Biografia Ilustrada de Oswald de Andrade*, Campinas, 1995, 151-64, Susan K. Besse, 'Pagu: Patrícia Galvão - Rebel' in *The Human Tradition in Latin America*, eds. William H. Beezley and Judith Ewell, Wilmington, Delaware, 1987, 103-17, and K. David Jackson, *Industrial Park*, Afterword, 117-8. A trip to Argentina in 1930 brought Pagu into contact with Luís Carlos Prestes, Brazil's communist leader in exile, and she joined the PCB in 1931. Boaventura describes Pagu's influential role in bringing ideological commitment to the modernists, particularly to Oswald de Andrade, whom she married in 1930.

intellectuals. According to Maria Eugênia Boaventura 'a orientação obreirista da direção geral, comandada por militantes operários inexperientes, repudiava o trabalho intelectual. Tentava desacreditar os intelectuais atribuindo-lhes tarefas impossíveis' (156) ('the predominantly working-class party leadership, ruled by inexperienced militant workers rejected intellectual activity. They tried to discredit intellectuals by giving them impossible jobs to do').<sup>12</sup> Pagu's position as a bourgeois writer, trying to pioneer a literature of commitment, compounded the unacceptability of her stance on women's rights.<sup>13</sup>

## II.

The failure of *Parque Industrial* to make a significant impact on any potential readership reflects Pagu's rejection of the rigid class politics typified by contemporary marxist orthodoxy and attested by the sectarianism within Brazilian party communism. Pagu's insistence on viewing women independently from the family constitutes a major deviation from the dominant framework in which the woman question was discussed. Lois McNay summarises as follows feminism's principal arguments with orthodox marxism. 'Firstly by privileging the labour/capital distinction, it renders women peripheral unless they are engaged in productive wage labour. Secondly, by emphasizing the primacy of economic determination, women's oppression is reduced to an ideological effect'.<sup>14</sup> Although critics of *Parque Industrial* have noted the thematic centrality of female experience and the use of feminine focalisation, there is no analysis to date of how this effects the labour/capital distinction and the primacy of economic determination as the marxist parameters within which the woman

---

11 Boaventura notes the linguistic similarities between *Parque Industrial* and Oswald de Andrade's *Senafim Ponte Grande* (1933) and *Memórias Sentimentais de João Miramar* (1924) (*O Salão*, 164) which implies his possible collaboration in the writing of *Parque Industrial*.

12 Because the PCB required Pagu to do some form of proletarian work, she was employed as a cinema usherette in Rio's Cinelândia in 1932. See de Campos, 325. See Galvão Ferraz, *Parque Industrial*, Prefácio, 14, for comparison with Simone Weil.

13 Pagu's attempts to adapt modernist, vanguard aesthetics to marxist political commitment provide interesting cross-references with European marxist criticism during that period. As Terry Eagleton claims with respect to Walter Benjamin and Bertolt Brecht, 'a deliberate option for "open" rather than "closed" forms, for conflict rather than resolution, becomes itself a political commitment', Terry Eagleton, *Marxism and Literary Criticism*, London, 1992, 36. Pagu became active in the French Communist Party on a trip to Paris in 1934-5. She also made contact with the French surrealists, Benjamin Péret, André Breton, Louis Aragon, Paul Éluard and René Crevel. See de Campos, *Pagu*, 328, and Galvão Ferraz, *Parque Industrial*, Prefácio, 15.

14 Lois McNay, *Foucault and Feminism: Power, Gender and the Self*, Cambridge, 1992, 24.

question could be debated. Gender and sexual relations in this novel undermine and transform purely economic structures of class formation. Sexual and social politics impact on each other. In this respect, Pagu parallels the definition of class as a 'complex exchange between economic forces and cultural identity' (34), as Carroll Smith-Rosenberg, following Anthony Giddens and others, uses it in 'Writing History: Language, Class and Gender'.<sup>15</sup> As Smith-Rosenberg also therefore argues 'classes are not monolithic' (33). In her study of mid-nineteenth-century North American middle-class women using anti-prostitution campaigns to challenge male bourgeois class definitions, she concludes that 'gender [...] became a fault line undercutting the solidity of class identity' (33). Whilst Smith-Rosenberg's women co-opted and transformed the gender discourses of militant Protestant Evangelism in a mass bid to increase women's influence over bourgeois social definition, Pagu makes a more solitary attempt to co-opt hegemonic marxist discourses on behalf of greater female agency in the construction of working class groups. However, behind this ostensibly seamless narrative identification with proletarian issues, there also lies an agenda of middle-class intellectual intervention, the need to confront bourgeois modernist social commitment, with a satirical image of its own class and gender blind spots and exclusions. This is achieved through Alfredo Rocha, the only significant male figure in the novel, commonly identified as a transparent parody of Oswald de Andrade himself.<sup>16</sup>

Economic definitions of the bourgeoisie and the new urban proletariat in *Parque Industrial* are subdivided, destabilized and realigned not only by gender but also, in the latter case, by colour and ethnicity. A clear example of this occurs with the mulatto woman, Corina, whose story comes to dominate the narrative.<sup>17</sup> She is aware almost from the beginning of her separate status in relation to the white women workers, Otávia and Rosinha and blames her colour for it. 'O diabo é a cor! Por que essa diferença das outras?' (44) ('The damn problem is her color! Why that difference from other women!') (41).<sup>18</sup> At

---

15 Carroll Smith-Rosenberg, 'Writing History: Language, Class and Gender' in Teresa de Lauretis, ed. *Feminist Studies/Critical Studies*, London, 1988, 31-54.

16 See Galvão Ferraz, *Parque Industrial*, Prefácio, 14.

17 Images of mulatto and black workers in *Parque Industrial* undoubtedly fall into essentialism and stereotype as they are filtered through the reifying lenses of modernism. Descriptions of Corina focus on her bronze colour and her mythically magnificent legs while Alexandre, the black trade unionist is given the superhuman strength naturalised by discourses of slavery. He is a 'gigante negro' (99) ('black giant') (106) with a 'corpo enorme' (99) ('an enormous body') (107) and a 'voz imensa' (90), ('immense voice') (96) rallying people to the revolutionary banner in the Largo da Concórdia.

the same time as it separates her from other proletarian women, her mulatto status associates her with an unnamed 'barbeirinho que dá quando ele (Pepe) não tem dinheiro pra mulher' (43) ('mulatto boy who puts out when (Pepe) doesn't have money for women') (40). However, gender also distinguishes her situation again from that of the mulatto boy. She is abandoned and reduced to prostitution. Her illegitimate child is born venereally diseased and she is jailed on a charge of murdering him. Like the new born babies labelled at birth and segregated according to their class, 'uma porção de cabecinhas peladas, redondas, numeradas' (56) ('a batch of bald, round, numbered little heads') (55), Corina is rapidly labelled, pathologised and cast out of society.

### III.

The formal construction of the novel also militates against fixity of class definitions. In its avant-gardist rejection of traditional realist characterisation,<sup>19</sup> the formation of different social strata emerges from, but also migrates across, a montage of successive images and a clash of discursive fragments. The epigraph to *Parque Industrial* draws attention to, 'the language of this book' as spoken 'in the jails and in the slum houses, in the hospitals and in the morgues'(5).<sup>20</sup> This

---

18 The saying 'branca para casar, mulata para fornicar, negra para trabalhar' ('white women for marriage, mulatto women for fornication and black women for work') dates from Brazil's colonial period. See David Brookshaw, 'Race, Sex and National Identity in the Cape Verdean Novels of Teixeira de Sousa' in Hilary Owen ed. *Gender, Ethnicity and Class in Modern Portuguese-Speaking Culture*, Lewiston, Queenston, Lampeter, 1996, 39-48, 39.

19 In *Dialogism: Bakhtin and his World*, London and New York, 1994, Michael Holquist usefully compares Bakhtin and Lukács as follows:

In Bakhtin's history, the criteria by which higher degrees of consciousness can be judged are not singularity and unity as in Hegel and Lukács, but rather multiplicity and variety. Another fundamental difference consists in the conception of progress that obtains in dialogism: instead of the unitary and constantly upward-moving surge of progressive consciousness that we find in Hegel and Lukács, dialogism perceives history as a constant contest between monologue and dialogue, with the possibility of reversions always present. (75)

For a stylistic reading of *Parque Industrial* which acknowledges a debt to Lukács, see Aldo Luis Bellagamba Colesanti, 'O Romance "Parque Industrial" de Patrícia Galvão: Um Estilo de Confluência', *letras e letras*, Uberlândia, 1 (2), 3-16 Dec 1985, 3-16.

20 Elizabeth and K. David Jackson's English translation is based on 'the only copy of the novel in the São Paulo Municipal Library' in 1977 (*Industrial Park*, Preface, viii). Their translation includes these epigraphs which are curiously not reproduced in the 1994 Edufscar edition which I cite for the original Portuguese, although Jackson explicitly attributes them to Pagu: 'In her retort to the novel's epigraph, however, Galvão juxtaposed to the industrial data her own invented "human statistics"' (*Industrial Park*, Afterword, 128). For this reason, no Portuguese original for these epigraphs is cited in my text.

juxtaposition of variously empowered languages emanating from and at the same time constructing different social sites, invites Bakhtinian analysis. Bakhtin's theory of the novel places particular emphasis on 'heteroglossia,' the 'social diversity of speech types' (263) in the historical development of language as the force for diversification and mutation against the unifying, homogenising tendencies which seek to draw language back into an authoritative, hegemonic or official 'centre'.<sup>21</sup> For Bakhtin a 'unitary language gives expression to forces working toward concrete verbal and ideological unification and centralization, which develop in vital connection with the processes of sociopolitical and cultural centralization' (271). Heteroglossia, in contrast, describes the breakdown or social stratification of speech types which is, for Bakhtin, inherent in the novel format. Consequently, the novel:

can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized. The internal stratification of any single national language into social dialects, characteristic group behaviour, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour (each day has its own slogan, its own vocabulary, its own emphases) - this internal stratification present in every language at any given moment of its historical existence is the indispensable prerequisite for the novel as a genre. (262-3)

Pagu uses the social heteroglossia pertaining to subgroups defined by colour, ethnicity and gender to denote not only the site of revolutionary struggle between bourgeois capitalism and the working classes but also the differences within and between segmented social subgroups, including in this instance, mulattas and European-born (Italian and Lithuanian) immigrants, as well as middle-class marxist intellectuals and liberal pro-suffrage feminists. Carroll Smith-Rosenberg makes analogous use of Bakhtinian theory to demonstrate the specifically linguistic challenge that women, through their moral publishing campaigns, posed to male urban bourgeois consolidation. According to Smith-Rosenberg:

by positing 'language' (and by extension, class) as the product of an unstable balance between the forces of cohesion and of diversity, Bakhtin may have suggested a next step for (...) analysis both of 'discourse' - as a social construction and of the interaction of class and gender. Bourgeois

---

21 Michael Holquist, ed. *The Dialogic Imagination. Four Essays by M. M. Bakhtin*, translated by Caryl Emerson and Michael Holquist, Austin, 1981. All further references to Bakhtin are to this text.

women have always participated in both the unitary and the disruptive aspects of 'language' and of 'discourse'. (37-38)

Interestingly in *Parque Industrial*, Pagu also allows male use of sexualized language to be seen as disrupting marxist unity, in a way which implicitly questions marxist puritanism as the same time as it appears to reinforce Otávia's allegiance to the group at the expense of Alfredo Rocha. The communist cell denounces Rocha as a bourgeois individualist, when he asks as a joke, 'Minete é imperialismo?' (94) ('Is cunnilingus imperialism?') (101). Bakhtin describes the warring forces for diversity and uniformity as centrifugal and centripetal, stating 'every utterance participates in the "unitary language" (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces)' (272).

#### IV.

The broad distinctions between the bourgeoisie and the proletariat are expressed most clearly in the novel by the divisions between written, spoken and reported language. By juxtaposing 'authentically' reported proletarian speech with citations from official written discourses, *Parque Industrial* engages with the problem of working class illiteracy and exclusion from the media. The novel opens with precisely this written/oral, official/unofficial conflict in the form of its two epigraphs. A citation of official industrial growth statistics for the State of São Paulo<sup>22</sup> is followed by a claim to speak for the 'human stratum' (5) about whom the book is written in their own language. As a corollary of this claim to speak for the poor in their 'own language', *Parque Industrial* makes a certain sacrifice of accessibility to authenticity effect by using the language of the immigrant communities (especially Italians) who came to São Paulo in the 1920s and 30s.<sup>23</sup> As a self-ironising bourgeois novel, it also necessarily undercuts its own status when intellectual art forms are juxtaposed with the clandestine press, pamphleteering and other popular forms.<sup>24</sup> The struggle to acquire literacy and to spread the word through mimeographed propaganda function as statements of their exclusion in relation to the literate world the novel represents.

---

22 *Parque Industrial* describes the period which saw the transformation of São Paulo 'from a commercial outpost of 64,934 people in 1890 to a thriving metropolis of 579,033 people in 1920' (Besse, 104). See also *Industrial Park*, Afterword, 115-17.

23 *Industrial Park*, Translators' Preface, vii-xi, discusses the major translating difficulties the Jacksons encountered and the sources of explanation they used.

Alexandre's son Carlos Marx, absents himself from selling newspapers for a whole day 'para pregar de madrugada manifestos sindicais vermelhos nos postes' (88) ('in order to nail red union manifestos onto posts in the early morning') (94). His brother Federico Engels, painstakingly acquires the literacy skills his father has been denied, 'levantando a cabeça do livro que soletra' (89) ('lifting his head from the book that he's spelling aloud to himself', my translation). In 'Habitação Coletiva' (71) ('Public Housing') (73), the political commitment of the proletariat grants them their own articulacy, as 'Cartazes rubros incitam a revolta. Línguas atrapalhadas, mas ardentes, se misturam nos discursos' (76) ('Crimson placards incite to revolt. Clumsy but ardent tongues blend in speeches') (79) and Otávia circulates among the women handing out pamphlets and returning to check that they have been read. As Otávia rejects Pepe's proposal, 'Rosinha Lituana lá dentro, mimeografa manifestos. Otávia começa a dobrar' (43) ('Rosinha Lituana, inside, mimeographs manifestos. Otavia begins to fold them') (39). *Parque Industrial* validates the techniques of pamphleteering. Its own short fragments and sound-bites relay self-contained messages, the political import of which can be grasped rapidly and at a glance. This is demonstrated when Corina reads snatches from an old newspaper in jail, under the watchful eye of the guard.

Oral discourse predominates over written in the proletarian world of union rallies, political speeches and private conversations in their own confined spaces. Consequently their reported speech, the 'ideolect developed by society's "lower depths"' (Jackson, 128) enters into discursive combat with the printed rhetoric of capitalist expansion. As Jackson indicates in his Translators' Preface, Pagu's constant recourse to the very specific language of the moment and the street posed considerable difficulties of cultural translation. Pagu uses the current local word 'camarão', literally prawn/shrimp (on account of its colour) for 'tram' or 'trolley'. She makes reference to specific historical entities such as the Zwi Migdal ring which the Jacksons were able to identify as a group of corrupt Polish Jews who imported women to Brazil for prostitution (Preface, X). A similarly cryptic comment about the Prince of Wales in "Paredes Isolantes" goes unexplained. Snippets from adverts, films, fashions and slogans all characterise the passing of the moment. Pagu reproduces the brutal, sexual slang of the

---

24 With reference to Soviet Russia, Walter Benjamin describes the press as a particularly crucial medium in the necessarily 'vast melting-down process' which 'questions even the separation between author and reader'. For this reason, 'any consideration of the author as producer must extend to and include the press'. See 'The Author as Producer' in *Understanding Brecht*, trans. Anna Bostock, intro. Stanley Mitchell, London 1973, 85-103, 90. Between 27 March and 13 April 1931, the year in which she wrote *Parque Industrial*, Pagu was also producing a column called 'A Mulher do Povo' for *O Homem do Povo* a clandestine newspaper co-edited by herself and Oswald de Andrade. (See Boaventura, *O Salão*, 157-8 and Bloch, 'The Struggle', 191-2).



wealthy young men at the Automobile Club, relating to animals, gun lore and fast cars in the quest for the latest 'trombada' (66) (Jackson accurately translates this as 'a lay' [66] but it also refers to a violent crash or collision). Their social discourse is effectively dialogized by the proletariat's very differently articulated descriptions of the same events. In contrast to exclusive high class gossip riddled with pretentious English and French neologisms, Pagu also attempts to reproduce working class speech patterns as in 'Habitação Coletiva', where she makes an orthographic alteration to suggest the girl's accent: "Magine que ela vai no armazém..." (72) ('Magine that she goes into the storeroom') (74) and similarly in 'Teares' ('Looms'): 'agora é a nossa vez!' (20) ('Now it's 'ar turn') (11). The narrative is punctuated by the street cries of carnival 'Mas-ca-ra-do! Cu rasga-do!' (41) ('Fa-ces masked! Rag-ged ass!') (38) and by snatches of popular song. Samba lyrics are treated as an important site of discursive resistance which the working class struggle temporarily succeeds in co-opting for its cause. 'A preocupação da luta social já invadiu o canto popular.

-Rodeia! - Rodeia! Que este samba vai terminar na cadeia' (84).

('The preoccupation with the social struggle has invaded popular songs:

All Hail! All Hail! This samba's going to land in jail'.) (89-90)

The sense of immediacy arising from Pagu's intensely foreshortened reproduction of contemporary social heteroglossia, reinforces her collapsing of time into the successive framing of space as a series of presents.

Proletariat resistance to central absorption is most powerfully expressed in relation to São Paulo's 'official' capitalist press. The newspapers are sold by boys ironically engaged in the ventriloquism of shouting headlines to stories that will never relate to themselves. 'Os jornais burgueses gritam pela boca maltratada dos garotos rasgados os últimos escândalos' (26) ('The bourgeois newspapers cry out the latest scandals through the neglected mouths of tattered boys') (16). The strategic operations of the press emerge very clearly in three passages where newspaper items are challenged by *Parque Industrial's* internal readers. The first of these occurs when, on her release from jail, Otávia flicks through the domestic and international headlines of an evening paper from Rio. She notes, 'O Carnaval fora oficializado. Muita gente caiu na rua de fome. Mas houve champanhe à beça no Municipal' (84) ('Carnival had been regulated. A lot of people collapsed in the streets from hunger. But there was plenty of champagne at the Municipal Theater') (90). She is initially encouraged by the international news, remarking, 'Agitação mundial é um fato! Até o articulista compreende' (85) ('World agitation is a fact! Even columnists know it') (90) but the final item describes prophetically 'num fim de página, perdido e medroso, um telegrama sobre a construção do socialismo na U.R.S.S.' (85) ('at the bottom of a page, lost and fearful, a telegram about the building of socialism in the U.S.S.R.') (90). Otávia makes her own ironic connections between the items in a reading pattern

which mirrors, *en abyme*, the montage of fragments which *Parque Industrial* obliges its readers to perform. Thus the external reader of the novel and the internal proletarian reader of the newspaper become co-collaborators in the artistic process through the same activity of connecting and structuring disparate items. Extracts from the papers are also juxtaposed with the third person narrator's account of events as a simple device for pointing at press distortion. The rape of Pepe at the carnival is reported as follows: 'A polícia recolheu ontem um homem machucado e despido da sua fantasia numa sarjeta do Jardim América. Parece que se trata de alguém que se entregou à prática de atos imorais' (44) ('Yesterday the police picked up a bruised man stripped of his costume in a gutter of Jardim América. It appears to be a case of someone who became involved in the practice of immoral acts') (41).<sup>25</sup> Taking this a stage further still, the narrator's account of events provides a corrective to press omissions. This occurs when the abduction of a working-class child by a childless bourgeois woman is not reported at all. Alfredo Rocha, whose friends have witnessed the case, looks for a reference in the paper and is forced to conclude 'Não dá. Para denunciar essas infâmias da burguesia nunca há espaço... Mas olha tudo isso sobre o filho de Lindberg. Dizem que a mãe é a mulher mais desgraçada do mundo. A nova virgem Maria!' (89) ('Not here. There's never space to denounce these bourgeois infamies ... But look at all this about Lindbergh's son. They say that his mother is the most pitiful woman in the world. The new Virgin Mary!') (95).

By analogy with these dialogised media stories, the narrative sequence of *Parque Industrial* itself appears punctured and distorted by ellipses and silences. Crucial, usually violent, narrative events, are implied in the gaps. Eleonora's seduction by Rocha accounts for the ellipsis between the section which ends, 'Ela não seria trouxa como as outras' (35) ('She wouldn't be a fool like the others') (30), and the next one which begins, 'Abatida, de olhos húmidos. Ele aperta aindo o corpo machucado' (36) ('Withdrawn, with moist eyes. He still clutches her bruised body') (30). Similarly, the rape of Pepe is suggested by the ellipsis between 'Pepe quer dar murros. Cai dentro do carro, seguro por mãos fortes. "Precisa de limpeza!"' (44) ('Pepe wants to punch them. He falls into the car, held by strong hands. "He needs cleaning up!"') (40) and 'Daí a uma hora, o automóvel estaca diante de um palacete da avenida Brasil' (44) ('An hour later, the automobile halts in front of a silent mansion on Brazil Avenue') (40). These

---

25 The treatment of homosexuality in *Parque Industrial* offers little affirmation of homosexual identities in their own right. At its most overtly propagandist, the novel totally reduces sexual behaviour to economic determination. This finds particularly acute expression in the unemployed onanist who is left standing outside the brothel in the chapter on prostitution. Conversely Pepe and Mathilde are forced into 'decadent' homosexual activities by members of a privileged bourgeoisie for whom breadth of sexual choice is merely a corollary of spending power.

jolts in the narrative flow underline asymmetricalities of power as well as marking shifts in focus. This is particularly evident in the chapter, 'Paredes Isolantes', ('Dividing Walls') where the elitist Automobile Club, 'pede penico pela pena decadente de seus criados da imprensa (sic)' (65) ('asks for relief through the decadent pens of its press flunkies') (65). A politician's son describes an escapade raping a girl at gun point on Arouche Street boasting that the police never go after politicians' sons and the papers don't report it because, 'os jornais são camaradas' (66) ('the newspapers are buddies') (66). The club members retell from their own perspective the incomplete narratives of Corina's desertion by her lover and Eleonora's lesbianism but the power of capitalist discourse is constantly dialogised by the social and linguistic dissidence of the proletariat's spoken fragments.

The centrality of proletarian marxist and anarcho-syndicalist discourse is itself similarly dialogised by the women textile workers as they discuss their specific experiences in the only space that capitalist industry affords them, the toilets. These toilets are literally and figuratively overwritten by male co-workers in the form of graffiti, as well as being closely surveyed by the factory foreman who only allows them to go two at a time. As the women's toilets used to be the men's the political protests with which the women can identify are interspersed with sexual graffiti and a dirty poem which they want to erase as the following exchange reveals:

- Credo! Você viu quanta porcaria que está escrito?
  - É porque aqui antes era latrina de homens!
  - Mas tem um versinho aqui!
  - Que coisa feia! Deviam apagar...
  - O que quer dizer esta palavra, 'fascismo'?
  - Trouxa! É aquela coisa do Mussolini.
  - Não senhora! O Pedro disse que aqui no Brasil também tem fascismo.
  - É a coisa do Mussolini sim. (20)
- 
- Can you believe it? Did you see how much trash they wrote!
  - That's because before, this was the men's latrine!
  - But here's a dirty poem!
  - How awful! They should erase it...
  - What's the meaning of this word 'fascism'?
  - Dummy! It's that Mussolini thing.
  - Not on your life! Pedro said that here in Brazil there's fascism too.
  - It's that Mussolini thing, all right. (10)

The 'absolute' sexual division connoted by the factory toilet signs, is shown to be a matter of arbitrary labelling. By wanting the male graffiti erased, the women undo the naturalisation of sexual difference as a justifying discourse for asymmetrical power relations within the class struggle. Significantly, the woman

speaker has received her information second hand from Pedro a male comrade. At the same time, however, their fate as factory operatives is inexorably bound up with that of their male co-workers, as indicated by the reference to the growth of Italian fascism in the 1930s, which threatens all of them. Both male and female workers answer back to the capitalist press. Their graffiti is described as an alternative 'jornal de impropérios contra os patrões, chefes, contramestes e companheiros vendidos. Há nomes feios, desenhos, ensinamentos sociais, dactiloscopias' (19-20) ('a tabloid of insults against the bosses, managers, foremen, and comrades who sold out. There are ugly names, cartoons, social teachings, fingerprints') (10).

The inclusion of a partially differentiated women's perspective in *Parque Industrial* effectively dialogises marxist orthodoxy through more explicit means in the final chapter 'Reserva Industrial' ('Industrial Reserve'). A citation from *Das Kapital*, 'formas diversas da existência da superpopulação relativa' (100) ('Different Forms of the Relative Surplus Population') (109) is both the epigraph to the chapter and the prelude to a description of Corina's final degradation. Marx is cited as follows: 'sem falar dos vagabundos, dos criminosos e das prostitutas, isto é, do verdadeiro proletariado miserando...' (100) ('Exclusive of vagabonds, criminals, prostitutes, in a word, the "dangerous" classes...') (109).<sup>26</sup> Corina's fate is subsequently narrated in detail as typifying the desperate inescapability of prostitution: 'Nunca mais trabalhara. Quando tem fome abre as pernas para os machos. Saíra da cadeia, Quisera fazer nova vida. Procurara um emprego de criada no *Diário Popular*. Está pronta a fazer qualquer serviço por qualquer preço. Fora sempre repelida. Entregara-se de novo à prostituição' (101) ('She never worked again. Whenever hunger strikes she opens her legs for the males. She got out of jail and wanted to make a new life. She looked for work as a maid in the *People's Daily*. She was ready to take on any job for any price. She was always rejected. Once again she gave herself up to prostitution') (110). Marx's 'proletariado miserando' or *lumpenproletariat* is sympathetically represented by Pepe and Corina who finally go to bed together in a spirit of contingency, partly arising from the emotional ties of a shared past. 'Os dois, agarrados, vítimas da mesma inconsciência, atirados à mesma margem das combinações capitalistas, levam pipocas salgadas para a mesma cama' (104) ('The two, clinging together, victims of the same unawareness, cast on the same shore of capitalist ventures, carry salted popcorn to the same bed') (114). The novel concludes on a note of ambivalence and discontinuity. In the final shot of Pepe and Corina's victimhood, it is no longer entirely clear whose lack of awareness is under attack as Marx's critique of capitalism is also positioned in such a way as to question the intractable alienation of the *lumpenproletariat*. Pepe and Corina's physical and

---

26 The 'proletariado miserando' here translated as the 'dangerous classes' refers more specifically to Marx's concept of the apolitical 'lumpenproletariat'.

ideological starvation is expressed in their escapist recourse to that powerful symbol of the Hollywood movie goer, popcorn.

## V.

Just as *Parque Industrial* draws on the clash of heteroglossia to resist hegemonic socialisation through language, it also exploits the clash of cinematographic images to combat on its own terms, the ideological assault of the new machinery available to capitalist propaganda. In this respect it exemplifies a typically modernist exploitation of visual media, deriving from the potential afforded by photomontage and the influence of New Objectivity, Expressionism and Surrealism in painting and cinema.<sup>27</sup> Thus Hollywood comes under predictable attack for feeding the poor the ‘ópio imperialista das fitas americanas’ (93) ‘the imperialist opium of American films’ (100) and Greta Garbo with her ‘sorriso amargo’ (‘bitter smile’) and ‘cabelos desmanchados’ (‘disarrayed hair’) is a ‘prostituta alimentando, para distrair as massas, o caftén imperialista da América’ (76) (‘a prostitute feeding the imperialist pimp of America to distract the masses’) (78). A depoliticised cinema-going public is unimpressed by a Russian film on the life of Maxim Gorky, ‘lastimando alto os dez tostões perdidos numa fita sem amor’ (93) (‘lamenting loudly the ten cents wasted on a film without love’) (100). The ‘crispações emocionais’ (93) (‘emotional spasms’) (100) which Otávia experiences, model the ‘proper’ marxist way to view the film. By way of counter-attacking Hollywood, Pagu appropriates the power of cinematographic narrative, particularly German Expressionism, juxtaposing images from different parts of the city in rapid succession, supported by fragments of dialogue which function like the captions of silent film, demanding the reader/viewer’s capacity

---

27 See Jackson, Afterword, for comparisons of *Parque Industrial*’s prose style with, Tarsila do Amaral’s primitivism (119) and the social portraiture of Cândido Portinari and di Cavalcanti (136-137). In a contemporary review of the novel, João Ribeiro describes, ‘a coruscante beleza dos seus quadros vivos de dissolução e de morte’, (‘the sparkling beauty of its vivid pictures of death and decay’), *Jornal do Brasil*, 26 Jan 1933, de Campos, *Pagu*, 283. Although it is beyond the scope of the present article to discuss reification and voyeurism in Pagu’s poetics, Ribeiro’s comments effectively raise the issue. See note 17 above.

for the simultaneous registration of different events.<sup>28</sup> Walter Benjamin specifically relates the mental registering of film image to the change in perceptive capacity necessitated by industrial labour: 'In a film, perception as a form of shock was established as a formal principle. That which determines the rhythm of production on a conveyer belt is the basis of the rhythm of reception in the film'.<sup>29</sup> *Parque Industrial* itself is structured as a rapid combination of 'frames', a series of shock effects, with the collapsing of time sequence into a series of dramatic present tenses requiring simultaneous collation of events across space.<sup>30</sup> This synchronic suppression of chronology heightens the focus on space, compressing Braz - São Paulo - Brazil - the world into a timeless, utopian potentiality for world revolution. The cinematographic mode of textual organisation also produces examples of visual editing to parallel the examples of verbal silencing and censorship in the written media discussed above. In both cases sexual taboo and the suppression of women's experience motivate these conspicuous edits. For example, when Corina's stepfather, Florino, discovers Corina is pregnant, he attacks her mother. 'Duas mãos nodosas agarram o pescoço da mulata velha. Corina esconde a cena com a porta. Está acostumada. Sai' (27) ('Two gnarled hands grab the old mulatto woman's neck. Corina hides the scene with the door. She's accustomed to it. She leaves') (18, my translation).

This alternation of visual image sequences with linguistic heteroglossia lends itself particularly well to a rapid, selective scanning of external appearance. Brief, colourful flashes of clothing illustrate movement across and between

---

28 As Eagleton explains, 'watching a film, moving in a city crowd, working at a machine are all "shock" experiences which strip objects and experience of their "aura"; and the artistic equivalent of this is the technique of "montage". Montage - the connecting of dissimilars to shock an audience into insight - becomes for Benjamin a major principle of artistic production in a technological age' (*Marxism and Literary Criticism*, 63). Just as *Parque Industrial* insists on clandestine press production as a way of turning a passive proletariat into collaborators in the artistic process, the construction of visual montage also reveals a preoccupation with the political use value of the formal innovations offered by modernism and the avant garde, once again echoing Benjamin and Brecht.

29 Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn, London 1973, 132.

30 Loureiro Chaves refers to influences from 'cinema expressionista alemão ou (no) cinema russo que justamente avançava nos dias em que Pagu produziu seu livro: o cinema de Eisenstein, de Pudóvkhin e Dziga Vertoz' (*Parque Industrial*, Apresentação, 11), ('German Expressionist cinema or Russian cinema which was coming to the fore at the time when Pagu produced her book: the cinema of Eisenstein, Pudóvkhin and Dziga Vertoz'). See also Jackson, *Industrial Park*, Afterword, 130. Pagu's constant use of headlines and newswashes recalls the use of newspaper items which Bertolt Brecht makes in the opening sequence of his Expressionist-influenced film, *Kuhle Wampe*, dealing with unemployment in working class Berlin in the early 1930s.

different sectors of society. The clothing industry provides a series of visual leitmotifs connecting discontinuous passages and different economic sectors across the novel. Weaving, silk production, sewing, tailoring, selling, distribution, fashion and film connect all the individuals, groups and classes constituting the world of the industrial park. A relationship with silk, in particular, crosses the whole spectrum from the poor textile workers at the Italo-Brazilian Silk Factory, through to the seamstresses in the sewing workshop, to Pepe and Luís at the shirt emporium, the silk pyjamas of bourgeois women like Eleonora, and brothel madames such as Dona Catita, the silk undershorts of Corina's faithless lover and the jockey silks that Pepe tragically wears as a carnival costume. Thus economic production, social status and sexual identity are all focalised through an area of industry traditionally dominated by women workers and specifically oppressive of fashion conscious women consumers, such as the students at Braz Normal School.<sup>31</sup> Hollywood emerges once again as the villainous purveyor of an expensive feminine ideal, in the figures of Greta Garbo and Clara Bow. The visual predominance afforded fashion and film reflects the way in which industrial expansion and capitalist-backed North American cinema combine to oppress women as workers and consumers, reinforcing women's dual subjection to both the gendered labour of the fashion industry and the idealised sexual difference disseminated by the film industry.

Rapid, visual images of clothing in *Parque Industrial* enable instantaneous registration of a person's wealth and status, at the same time as they place the emphasis on the superficial mutability of sexual, social and political identities. This is satirically demonstrated when Alfredo Rocha changes his politics with his shirt. 'Na oficina estridente, Alfredo dá o grande passo anônimo de sua vida. Veste a blusa escura que sempre romanticamente ambicionara e que agora sua ideologia e a sua situação econômica autorizam e indicam. O fogo vermelho lhe ensopa o corpo de suor laborioso e feliz' (92) ('In the shrill workshop, Alfredo takes the great unknown step of his life. He dons the dark shirt that he had always romantically yearned for and that now his ideology and his economic situation authorize and direct. Red fire drenches his body with laborious and happy sweat') (99).

This equation of clothing with the mutability of social and sexual identity is central to Brazil's most famous 'cross-dressing' fest, carnival. In 'Ópio de cor' (39) ('Racial Opiate') (35), however, Pagu's description of carnival illustrates the immutable economic inequalities beneath this temporary identity masquerade.

---

31 Pagu's youthful expressions of social rebellion, during her time at Braz Normal School, concentrated on explosive overstatements of the feminine ideal. Susan Besse describes 'the shortest skirts, daringly low necklines, transparent blouses, false eye-lashes, heavy black eye makeup, and bright red lipstick. She let her hair frizz out of control and carried a conspicuous, furry, puppy-dog purse' (*The Human Tradition*, 107).

Bakhtinian critics have pointed out the contradiction between carnival's potential for symbolic liberation and its actual tendency to exploit social inequalities. In referring to 'carnival's complicitous place in dominant culture', Mary Russo describes 'especial dangers for women and other excluded and marginalized groups within carnival'.<sup>32</sup> Modern Brazilian carnival derives from the late-nineteenth and early-twentieth-century interaction of European religious pageantry with the samba music of the black former slave population who struggled to attain legitimate status in carnival celebrations.<sup>33</sup> *Parque Industrial* presents 1920s and 30s carnival as an almost entirely white bourgeois discourse which 'abafa e engana a revolta dos explorados. Dos miseráveis' (41) ('smothers and deceives the revolt of the exploited. Of the poor') (37). Stark examples abound of this smothering and deception at work. A reversal of hierarchies for the rich is merely their reinstatement for Eleonora, who is forced to return to the humble origins which she had left behind, because Braz has become the fashionable place to attend carnival for Rocha and his set. Carnival's victims and its criminals are unidentifiable and crimes against a drunk and etherised proletariat go undetected. Pepe's assailants disappear after they have deposited him in the Jardim América. The 'Pierrôs vermelhos. Arlequins, dominós' (40) ('Red Pierrots. Harlequins, Domino masks') (37) are described as 'fantasias irreconhecíveis' (40) ('Unrecognizable costumes') (37). The prostitution of every day life is actually intensified as 'a burguesia procura no Brás carne fresca e nova' (40) ('in Braz the bourgeoisie search for new and fresh meat') (36). A stabbing victim is disguised by her beaded butterfly costume and 'as orquestras sádicas incitam "Dá nela! Dá nela"' (40) ('sadistic orchestras incite: "Give it to her! Give it to her!"') (37). *Parque Industrial* unmasks the economic and sexual hierarchy which this bourgeois dream of symbolic reversal actually reinforces. At the same time, however, the novel does, as we have seen, present social and sexual politics as dynamically interrelated, in ways which undermine rigid economic class formation. This tension in the novel between absolute, political principles and shifting class identifications gestures toward the need to posit contingent, non-essential connections between variously subordinated positions. In this sense, *Parque Industrial's* central dilemma over anti-essentialism and political agency finds a degree of retrospective illumination in the

---

32 Mary Russo, 'Female Grotesques: Carnival and Theory', in Teresa de Lauretis, *Feminist Studies/Critical Studies*, 213-229. See note 15 above.

33 Gerald Jonas describes as follows the status and the treatment of samba in the early days of modern carnival: 'at first, the authorities in Rio discouraged the participation of samba schools from the city's poorer black neighbourhoods; in the early years of this century club swinging police often broke up the rowdier processions. In 1935 the samba schools were recognized as official Carnival organizations', *Dancing: The Power of Dance Around the World*, London 1992, 186.



postmarxist theories of Chantal Mouffe.

Mouffe goes beyond non-essentialist views which she associates with Lyotard and some elements of Foucault, 'where the aspect of detotalization and decentring prevails and where the dispersion of subject positions is transformed into an effective separation'.<sup>34</sup> Mouffe focuses instead on creating links between differently predicated struggles, an 'articulation' which she defines as a 'type of link, which establishes between various positions a contingent, undetermined relation' (78). Building on acknowledged Foucauldian bases, Mouffe effectively conceptualises a structure which would recognise 'the multiplicity of relations of subordination' so that 'a single individual can be the bearer of this multiplicity and be dominant in one relation while subordinated in another' (77). This is reflected in the conclusion of *Parque Industrial* where a spirit of contingency makes Pepe and Corina the strange bedfellows of necessity in the novel's closing frame. They are 'vítimas da mesma inconsciência, atirados à mesma margem das combinações capitalistas' (104) ('victims of the same unawareness, cast on the same shore of capitalist ventures') (114). Although many of *Parque Industrial's* characters wave overtly propagandist banners, the literal barricades which constantly promise to erect themselves are always somehow partialised or problematic. By the end of the novel, Corina and Pepe, the apolitical victims, have firmly supplanted Otávia and Rosinha, the revolutionary heroines of the outset. Although it would be overstating the case to claim *Parque Industrial* as a visionary embodiment of Mouffe's radical democracy, Pagu's admittedly rudimentary attempt to carry orthodox marxism and her own form of 'emergent' feminist consciousness beyond closed systems of difference warrants further comparison with contemporary postmarxist theories of multiple oppression. Carlos Drummond paid a valuable tribute to Pagu as 'the tragic muse of the Revolution' on her death in 1962. However, re-reading her modernist aesthetics in terms of the tensions they expose between race, class and gender identifications it is evident that Pagu is no longer merely a muse, nor another footnote for future histories of modernism<sup>35</sup> but a figure of major literary and political interest in the panorama of Brazilian feminisms.

---

34 Chantal Mouffe, 'Feminism, Citizenship and Radical Democratic Politics', in *The Return of the Political*, London, 1993, 74-89, 77. See also Bloch, 'The Struggle', 192.

35 The later years of Pagu's life were divided between journalism and directing and promoting theatre in Brazil. Although she left the communist party she retained a strong commitment to socialism, joining the *Vanguarda Socialista* in 1945 (Galvão Ferraz, *Parque Industrial*, Prefácio, 16). Pagu's only other novel, *A Famosa Revista*, co-authored with her second husband Geraldo Ferraz, also appeared in 1945 and constituted a powerful attack on the oppressive demands of party orthodoxy in opposition to artistic creativity and personal love relationships.