

**REPRESENTATIONS OF URBAN SPACE IN THE CATASTROPHE OF CESIUM 137 IN
PÃO COZIDO DEBAIXO DE BRASA, BY MIGUEL JORGE**

**REPRESENTAÇÕES DO ESPAÇO URBANO NA CATÁSTROFE DO CÉSIO 137 EM
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ABSTRACT

This work presents an analysis of the literary work by the writer Miguel Jorge entitled *Pão cozido debaixo de brasa*, to identify how the author erected the city and the characters, and how these represent the facts about the tragedy of Cesium 137, happened in Goiânia in september of 1987, given that, in this year of 2017, the 30th anniversary of the fateful event is completed. Therefore, it is of the utmost importance to recall the drama experienced, in order to not let it fall into oblivion. The methodology used is the topoanalysis of Borges Filho, together with the theoretical contribution of Certeau, Gomes, Candido, among others. Thus, we bring to light issues that show how urban space is an essential element for the presentation of the actions and the totality of the facts that occur within the narrative. However, this place also characterizes the society that lives in it and leads memories of past events, so it will be possible to observe that the place evidences historical events represented by the work of fiction.

Keywords: Space; City; Memory; Topoanalysis.

RESUMO

Este trabalho apresenta uma análise da obra *Pão cozido debaixo de brasa*, de Miguel Jorge, visando identificar o modo como o autor erigiu a cidade e as personagens, e como estas representam os fatos referentes à tragédia do Césio 137, acontecida em Goiânia, em setembro, de 1987, haja vista que, neste ano de 2017, completam-se 30 anos do fatídico acontecimento. Portanto, é de suma importância rememorar o drama vivido, a fim de não deixa-lo cair no esquecimento. A metodologia empregada é a topoanálise de Borges Filho, junto ao aporte teórico de Certeau, Gomes, Candido, entre outros. Assim, trazemos à baila questões que mostram como o espaço urbano é elemento essencial para a apresentação das ações e da totalidade dos fatos que ocorrem dentro da narrativa. Todavia esse lugar também é caracterizador da sociedade que nele vive e conduz memórias de acontecimentos passados, logo, será possível observar que o lugar evidencia acontecimentos históricos representados pela obra de ficção.

Palavras-Chave: Espaço; Cidade; Memória; Topoanálise.

1 CITY REPRESENTATIONS

In *Pão cozido debaixo de brasa* (2004), the city is extremely important for the representation of events, because in it the recollection of historical events and the representativity of the context of those who unleashed the tragedy of Cesium 137, in a plot whose semantic and symbolic unity dispersed in thematic multiplicity, with an incisive social criticism.

Representing the underprivileged layer of society, the narrator attributed human characteristics to the city, which has eyes by which it sees, thus probe; is endowed with a

voice, then shouts and denounces the miseries and the reality of people living on the margins of society.

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It is likely that this will lead the reader to a thorough examination of the reality exposed in the work, since the plot clarifies, in its dialogue with reality, even, what preceded, that is, what led to such a catastrophe occurred in the city of Goiânia in 1987.

Simultaneously with the city glance, a bundle of images is distinguished, considering the multiplicity of social, political and economic problems. The space also speaks and has an inquiring voice that questions the political authorities, questioning the context and the problems that devastate the people. Thus, this work "contributes and is part of a historical process of national elaboration" (CANDIDO, 2006, p.20)³.

Thus, such jorgian narrative has as its characteristic the mobility and the search for the constant transformation of the intimate and the reality of the oppressed, marginalized and excluded characters. Moreover, as in reality, many stories happen in the same place. In this sense, Sébastien Joachim, Canadian literary critic, states that "we are all foreigners in search of a land or a sky. In the literal or metaphorical plane. Such is the idea that comes to us when we finish reading *Pão cozido debaixo de brasa* [...]" (JOACHIM, 2004, p. 5). This is possible because, in any of the nuclei that make up the work, the characters are walking beings who live searching for a place where there are no ills that permeate their lives. It should be remembered that we have said any of the stories, for this book encompasses two narrative compositions that intertwine as they unfold. One of the narratives is individual questions about self-formation in the story of the character Adam. The other story, which we will analyze in this article, recounts the aforementioned tragedy that occurred in the city of Goiânia.

In all the pages read, we see how the stories are erecting the coming and going, the transitoriness and the search, forming scenarios where the characters are incorporated in a space net. Being and non-being, coming and going, are real and at the same time

symbolic shifts. There everything unfolds and takes place in simultaneous movements. Just as in the streets, there is the cross between chapters that stands for the articulation that takes place in daily life, in the world. Thus, the literary text can be considered as,

[...] the sensitive account of the ways of seeing the city; not as mere physical description, but as a symbolic city, which intersects place and metaphor, producing a dynamic cartography, tension between geometric rationality and the entanglement of human existences. (GOMES, 2008, 24).

³ In the work *Formação da literatura brasileira: momentos decisivos* (2006), Antonio Candido shows that from the Brazilian literature it is possible to create a national identity.

Indeed, the city in the work we analyze is as if it were a living being, established through the language of the narrator, built in the text to give voice to its inhabitants, vulnerable beings subjected to oppression. Thus, this work considers not only the physical-geographic aspects common to the urban landscape, because in this space the imaginary, history and memory and the identities that interact in it intersect. It is the place where the multiplicity of origins, of races, of genres mix. It is where the most varied socioeconomic layers and contradictions are exposed.

It is worth mentioning that the urban context, where the man walks alone or not, reflects the human existence and also represents the social discrepancies typical of our world, in which communities form without public policies reaching a large part of the population. Therefore, the social contrasts are intense, and tragedies, of greater or lesser degree of reach and violence, come about.

2 THE PERSONIFIED CITY IN FELIPA NUCLEUS

The story analyzed here is composed by the protagonist Felipa, João Bertolino, Nec-Nec and the unnamed character, only referred to as "the girl". This one, that migrated from the real plane to the literary text, is the figuration of the first fatal victim of the tragedy with Cesium-137, the girl Leide das Neves Ferreira. In this nucleus, we can observe the creative work of the narrator when retelling the past, since it recreates the historical facts reminiscent of the mentioned tragedy. Thus, the writer Miguel Jorge carries the social criticism, including the characters "Mr. Governor" and the "First Lady", in the face of the neglect and tragedy that occurred, contributing to the remembrance and the transmission

of this fatality. It is a work in which the narrator presents remarkable itineraries, by where the protagonist Felipa and the companions undertake searches, constituting their identities. With this, the work emphasizes the need to rescue human dignity and makes evident a spirit of noncompliance with the social complexities that permeate society from space to space and from time to time.

Likewise, this representation of the city and the connection with the problems of the people, already existed in the late seventeenth century, when the interdisciplinary historian Carl Emil Schorske, at work "*La idea de la ciudad em el pensamiento europeo: de Voltaire a Spengler*", pointed out that "La ciudad simbolizaba, con sus ladrillos, su suciedad y su pobreza, el crimen social de la época [...]"⁴ (SCHORSKE, 2006, p. 29). From this perspective, structural factors composed of dirt and misery; and social ones, such as omission and neglect, merge in the same space, symbolizing a negative feeling about the reality of the urban context, but above all, the need for change. Over time, and despite the whole process of modernization, old social problems are in today's urban environment, rearticulating with modern problems. It is that all the transformation that occurred in the concrete scenario should have had a greater social scope, but the changes do not reach the whole society, as exemplified by the following excerpt:

The city was divided into three or four. On one side, one could see the golden reflections, in the other, the search for the course of life and, in a third, those who were already fallen, stretched out on the stinking waters of the sewers, where rats trained in their short, rapid movements. Something caused repulsion in Felipa and amazement in João Bertolino. (JORGE, 2004, p. 72).

The city is divided, and the narrator separates it by groups that represent the division and the socioeconomic inequality. In the first environment, the narrator points out that there are "golden reflections" when referring to the location of the rich class of society, which is situated in a concrete and privileged social space. In the second face of the city, those who are still looking for a "way in life" are presented, which represent the place of the workers and students, people who arduously seek their livelihood or are still building the future. This group is inscribed in the middle of the rich and the poor, representing the thin line in which lies the hope of the people who live fighting for better days. Finally, the narrator points to the place where the group of Felipa lives with their respective companions, that is, the poor side of society. In this scenario, a place is set up by the fetid and dirty water of the sewage, populated by animals such as rats, which transmit disease.

Note that the people who live there are already "fallen". In this context, this word symbolizes the misery, disbelief, and defeat of the human being in a world where most people are not interested in turning their eyes to the less fortunate or the point where they live. These are, in general, in dirty and "ugly" environments, which refer, by analogy, to what is hostile.

⁴"The city symbolized with its bricks, its society and the poverty, the social crime of the time" (SCHORSKE, 2006, page 29, our translation).

In the same way, a priori, the relation between John Bertolino and Felipa and the space is negative and is performed from two sensorial gradients, namely, first, the sight, because the narrator demonstrates that both see a hostile space; second, that sense of smell, since the "stinking" sign indicates that the place is covered by an intense bad smell coming from the sewage. These are the two senses that give João Bertolino and Felipa the understanding that the scenery is negative and maleficent and therefore topophobic.

It is worth remembering that, according to the Topoanalysis perspective, topophobia is formed when the sentimental connection between character and space may be "so bad that the character feels disgust for space" (BORGES FILHO, 2007, p. 158). This statement corroborates our analysis, because, according to the narrator, the characters feel, respectively, disgust and fright for this place. Moreover, like the sentimental relationship between the fictitious being and the place, the Jorgian work (2004) can contain this oppressive space, which negatively influences the psychological scope of the characters (BOURNEUF, OUELLET 1976: 167).

Another issue that must be clarified is that the personification of the city does not occur in a random way. Most of the time, it is endowed with human characteristics before, during or after moments of tension, which makes it own life, inscribed by the figure of rhetoric of prosopopoeia or personification. The manipulation of language enables such artistic expressions to be introduced configuration of Literature. In *A personagem da ficção* (2009), Antonio Candido (1918-2017), explains this aesthetic construction and senses, as follows:

The description of a landscape, of an animal, or of any object, may perhaps result in excellent "art prose." But this excellence results in fiction only when the landscape or the animal (as in the poem "The Panther" by Rilke)

are "animated" and humanized through personal imagination. (CANDIDO, 2009, 27).

Thus, in forming the internal coherence of this narrative, the narrator established a city that surpasses the inanimate spatial character and projects itself into the text endowed with life. As we know, the animation of space is characteristic of the literary composition of fables. In them, the character beings that present themselves anthropomorphized, thus, have human senses, such as speech, sight, hearing, and still, customs, etc. The narrative form of the fable is constituted of a moralizing character, with which we can apprehend some ethical teaching. The same happens in the work in focus, since the city humanizes to alert about the problems that are happening with the inhabitants.

Still, based on the idea of humanization of space, Renato Cordeiro Gomes (2008) emphasizes that the establishment of the city in the literary work is often

[...] inscribed as a text, a sign of the world of discourses, material and political. Texts that speak of the city, or where it speaks, with its capacity for fable that shuffles the rationalizing, geometrizing tendency of the powers which, with the desires, dreams, experiences and experiences of men, want to order and control it. (GOMES, 2008, p.23).

In the wake of Gomes (2008), spatial fable making is carried out in the work in focus. The city sees everything, it pulsates and has arteries, in function of the critic to the policy and the search for the transformation of such scenario and context, so that the inhabitants live in better conditions. It is a text inscribed in the text, while it has its own discourse. Therefore, the theme and the unity, the motive of the work in question, can be considered. Aguiar and Silva (1973: 272) asserts that, in its representativeness, the city "is not only the scene in which the intrigue takes place, but it constitutes, with its picturesque, its contrasts, its secrets, etc., the very romanesco subject of romance". In fact, the city, in the work *corpus*, criticizes and is attentive to the ideals that the political authorities throw on the population, therefore, it constitutes a voice that shouts social discrepancies and psychological complexities, violence, neglect and crimes against the human being, as exemplified by the following excerpt:

The city seemed to target them. It hit them in the chest. But they kept walking, believing themselves alive, shaking their belongings, gathered on the abandoned dunghills. Far from her eyes, she clothed herself with steel haze and called everyone from the dream to reality. (JORGE, 2004, p.38).

Felipa, João Bertolino and Nec-Nec continue to collect objects from the scattered piles of garbage. This is the scenario they run in search of "daily bread", but as they go, they are covered by a mist of steel. This suggests that the characters' sight is impaired, the tendency towards invisibility refers to negativity, so it makes their work harder. Such space does not allow them to flee from reality, scarce light limits the knowledge of what lies ahead, so can symbolize also the uncertainty of the future. Likewise, such a situation is quite common for people who need to work on the streets, facing adverse and inhumane conditions. The characters are alone and have no one to turn to, all that remains is to work in the midst of the storm.

That is where the inquiring city sees everything that goes on and acts criticizing the poorly applied politics. In fact, right after the personified manifestation, the direction in which his or her gaze and voice is thrown is defined. It is characteristic that it becomes humanized before or after the passage of tension and crisis. The following quotation is sequential to the previous excerpt, now, bringing government officials interacting with the population:

Every now and then the Governor appeared, with his little nostalgic hands full of devotion and joy, to guarantee the promise. As the entourage advanced, the people squeezed in confusion. Time and again, Mr. Governor was filled with truth lies to those who believed him to hear it. His words were so many that they leaped salivating from his mouth. "Old goat has that face," Felipa mumbled, putting his right eye on him. [...] It would be better, thought Felipa, if Mr. Governor multiplied the fish and the bread, without much fuss. (JORGE, 2004, p.39).

The narrator explains that Mr. Governor appears to the public with the purpose of only promising. Then an oxymoron is formed as the expression "truth lies." In this context, this indicates that the politician's speech is a liar that the intention is to deceive, deceive the population, in order to win the votes. Yet the term "promises", when embedded in political discourse, often has a negative connotation and forms an ironic discourse, since the people, as well as the characters, are both disappointed by the contradictions that do not receive them as something positive or true.

Also note in the excerpt the intertextuality with the biblical scriptures, evoking the passage in which Jesus Christ multiplies loaves and fish in order to feed hungry people. The narrator's omniscience reveals the intimacy of the characters, for it describes Felipa's thought, which consists of a metaphor, a manifesto about the "Governor's" need to actually solve the people's problems without having to promise what he will not comply and without public appearances. With this, the characters look for political strategies, in which agents present themselves only for their own benefit.

In fact, the characters warn and do it more as a claim, so that there is less scorn and more attention on the disadvantaged: "- Hey, Felipa. Aren't we anybody in this city? "" We are, yes. We are the ones looking for things in the middle of the night, like cats, mice, owls. Things that we do not invent "(JORGE, 2004, 73). João Bertolino and Felipa talk about the condition in which they are submitted, then they raise the question about what role they both have in society, but in the question itself they are self-diminishing. She, even claiming to have a place in society, contradicts herself then, by declaring herself to be one in the world, equates with animals that inhabit the night, rats, cats and owls, which, in general, refer to bad augurs and inhabit marginal spaces. In this dialogue, the two demonstrate that they are aware of the reality, the inhuman conditions in which they work, and understand that their social and concrete position is, in fact, bad. However, more than launching a protest, the two also evoke the changes that startle because they are necessary.

Thus, the urban space has nothing of sweetness, nostalgia, or fondness. In fact, the prism for which it was created represents the human atrocities, the oppressed people who travel and inhabit the streets, it is he who expresses all the abandonment and takes the voice of its inhabitants: "As for the others, who accumulated by the narrow geography of the alleys, they could say nothing. The city spoke for them. And the voice of the city was mighty. One could hear it all the time [...] "(JORGE, 2004, p.74). The people are abandoned and at the mercy of their own fate, and Goiânia is personified as a reflection of the deplorable situation in which the population is despised. Well, the optic of the marginalized subject passes through the personification of the space that, then, speaks, because the man is devoid of voice, since the right to have it was taken from him.

Thus interpreted, the aforementioned passage presents itself timeless, since it goes back to the memory of a people who, at the time of the accident, was revolted with the public administration. The collected images report the society discontented with the

abandonment of health, education, basic sanitation and the low salaries paid, as it can be verified in other contexts, as the current one. In this way, the narrative circumscribes criticism against false charity and alerts government officials who are not interested in the people and appear in public, pretending to be solving the problems of the population, however, are only acting in favor of self-promotion.

In the wake of this statement, according to Michael Pollak (1989: 7), "the organization of memories is also articulated with the will to denounce those who are given the greatest responsibility for the affronts suffered." In this sense, the work brings to light the daily problems that were not considered by historiography, but that existed at the same time of the radioactive catastrophe of the past and that do not stop happening in the present. Thus, the literature can exert:

Work of mourning that must help, us, the living, remember the dead to live better today. Thus, concern for the truth of the past is complete in the requirement that it present that, also, may be true. (Gagnebbin, 2009, p.47).

In this sense, there are some important points that guide the ideas developed here, because, in the overlapping of real spaces with past events, the work becomes engaged and universal, conveying important data in the struggle for social and political transformations. An example of this is that the paths refer to the speeches and images built on the reality of those who need to remove from there, means for their sustenance. In addition, walking symbolizes the search of the characters for effecting what they idealize, and, therefore, the constitution of their own identities.

3 THE SEARCH FOR THE BLUE LIGHT

Felipa, João Bertolino and Nec-Nec, or as the narrator emphasizes, the "night travelers" (JORGE, 2004, p. 127), surrounded by darkness, walk the streets of the city of Goiânia and live a critical social and economic situation. They work collecting the garbage that had been abandoned, while "pretending that the city is like an iron field, where they walk, and talk, and shout, at will, opening paths through the backyards, quagmires, abandoned valleys." (JORGE, 2004, 34). Note that everything is uncomfortable, the streets are places of noise and bustle, and the paths where they pass are not always the

ones of easier access. The city is compared to "an iron field", which represents no comfort, but rather the harshness of the context of those who have to work at night, in the open. So we understand that this is a work that features characters who walk driven by steel hands.

The place is topophobic, and we perceive this by, for example, the sensory gradient of hearing, that is, the noise forms a somewhat disturbing environment. In this perspective, the relation between the characteristics of space and the psychological climate of the characters is corresponding and forms "an extreme cohesion and coherence within the narrative" (BORGES FILHO, 2007, page 51). The characters continue talking and screaming desperately, which is justified, because, just as the place is abandoned, they too are helpless, without any perspective. In this case, the function of the environment is to be the psychological projection of the characters, as explained Borges Filho (2008), because space represents the feelings and is the concrete projection as well as the reflection of their inner.

However, Felipa has the fixed idea that they will find the "blue light" and that their find will lead them to another life. There they will be free from neglect, poverty and misery, as we can read in Jorge (2004: 35): "In Felipa she did not even think, now that she hoped to find the path of light: - We will find her, a blue light, that will take us to a world different from this. "Therefore, they continue with the hope of" crossing the millennium ". The characters are walkers, spend most of their time walking while working, and at the same time, they seek to escape the daily ills. In fact, this trio is obstinate in finding such a luminous artifice:

Felipa carries the decision to cross the tunnel, where she will surely find the blue light. She keeps this conviction, which leaves her alive, with a balanced force. João Bertolino would feed himself like the woman's dreams. But he also wanted to feed on bread, meat, rice, beans, and preserve the strength of the body. (JORGE, 2004, p.54).

It should be noted that the narrator presents a strategic space for the expected discovery, since it reads that they must make a crossing. It is also possible to read that the characters work at night in the dark and do not crave for riches but for at least buying the basic food supplies to feed the family. The tunnel, therefore, has an allegorical representation and refers to the escape from injustice and can thus be "the symbol of all the dark, restless, painful crossings that can lead to another life" (CHEVALIER AND

GHEERBRANT, p. 916). The characters want to cross it symbolically and concretely, because, they believe that after that comes the bonanza. However, such a chronotopic journey only takes place after facing obscure moments of pain and, finally, of passage to another life.

In this progression, the paths stand out, as they enable the characters to travel the city in search of sustenance and, at the same time, near or far from the best place.

Now he [Joao Bertolino] and Felipa were turning to each other, with spots of hope on their faces, not realizing that they were entering the arteries of the city and that they were walking through them. The city was boiling in the heat of the hours and the people. And so, as if they were shadows coming from another planet, they were crossed by interrogative eyes. (JORGE, 2004, 54, my emphasis).

In this excerpt, the narrator metaphors the streets, treating them as arteries. It is worth pointing out that just as the human heart needs veins to irrigate it and keep it alive, the city needs ways for people to tread life. As can be seen, the streets and avenues are given an intense importance to the urban environment, just as the blood vessels are for human life. In *A invenção do cotidiano*, Michel de Certeau (2003, p. 176) explains that "the games of footsteps shape spaces. They weave the places. From this point of view, pedestrian motricities form one of these real systems whose existence effectively makes the city. " It complements this concept, because according to the scholar, "[...] space is a place practiced. Thus the street geometrically defined by urbanism is transformed into space by pedestrians "(CERTEAU, 2003, p.120). It should be noted that the narrator states that "interrogative eyes" surround Felipa and his companions. Thus, from the review of the roles assigned to these actors, the construction of the questioning about the miserable reality present in people's lives is highlighted.

The place also locates the characters, referring to the extratextual universe, source of inspiration for the creation of the themes present in the work:

- Where are you, João Bertolino?
- On Araguaia Avenue. And you, Felipa?
- On Tocantins Avenue.

- I'm going down Araguaia.
 - I'm going up Tocantins.
 - I'm out of oars. Rowing with the feet on this great avenue. Oars with the headlights of the eyes, no direction.
- "I'm going up Tocantins, opening them with my hands like a wolf."
(JORGE, 2004, p.91).

The characters are coming and going, up and down two avenues, do not get stagnant in the same place, they go to the two vertical poles of the city, the high and the low. This disposition of the text leads to the understanding that such walking characters represent the frenetic compass of modern life. Still on what stands out in the abovementioned fragment, the avenues Tocantins and Araguaia really exist in the extratextual universe in which the work was set. Both are recognized because the reader's memory seeks to know where they are located, and thus it is possible to perceive that the fictional work deals with real spaces.

On the other hand, the place, in this literary work, can demonstrate the negative side of urban reality, when one selects the profusion of these abandoned figures, citing Jorge (2004: 93): "On the ground, the shadows of the three mingled. Three figures who know the ways, the dogs, the street children, the sewers, the rats ". There, the shadows of the characters are focused on joining the floor. Note that the environment is miserable and the street children, the sewers and the rats are part of it. There, the "figures" became so attached to the medium that they merged with him. Thus, "[...] there is a relation of homology between character and space" (BORGES FILHO, 2007, 40). The connection with darkness is recurrent, as we read in the next excerpt: "Felipa goes on, her body covered by an increasingly dark dress" (JORGE, 2004, 34). From this passage one can see the crossing of the avenues and paths, next to the image that propagates the nocturnal shadows, appearing in the mantle that recovers Felipa, the dress is the metaphor of the night and represents the hostile situation that the person faces.

The spaces and objects reinvented, transformed and installed in the work that we analyze cause, at one and the same time, estrangement and reflection, constituted by the dark, melancholy, nostalgia, for the challenge of the transformation of the being and the environment in which he lives. Thus, it is possible to affirm that one of the recurring functions of the space of the analyzed work is to "characterize the characters, situating them in the socioeconomic and psychological context in which they live" (BORGES FILHO,

2007, p.35). The walk along the nebulous street is analogous to the misery and anguish of the characters, who struggle incessantly and do not give up moving to another concrete socioeconomic and psychological context.

On the other hand, the crossing is essential, and at the same time, action and metaphor, real or symbolic. It is represented in the eagerness of the walker in search of a new self and / or a new world. Fundamental condition for the discovery of the characters and learning about life and the world, their saga takes place in the harsh streets of Goiania during a truly hostile pilgrimage.

These two works, besides representing the social and historical context, unveil the space course side by side to the unfolding of the narrative and the development of the characters, that despite all the suffering, of all the ills, they undergo a constant march, as it indicates this passage of Miguel Jorge's work (2004: 95): "They were to walk again, within an infinite night. They had to continue pulling the cart, dragging their lives, no longer remembering their dreams. Reality was enough. " The trio, about which the excerpt refers, is inserted in a world that offers no comfort, spend their nights working in negative spaces, but still, they follow, they know they need to act:

They imagined they were arriving somewhere: as if they were paddling a boat and the boat stopped at a backwater, being strange, being like the others. For this was how João Bertolino analyzed: the dark blue night instigated those thoughts. (JORGE, 2004, p.110).

And so, one more night, the characters "paddle" against reality, this time under the dark blue moonlight. As you can see, in a sudden they stop walking and stop on a "backwater". This chain of metaphorical events forms a spatial prolepses, since in this scenario/moment the term "blue" (the color of Cesium), together with the idea of the night, at the same time, strange and instigating, anticipates future events. In fact, it is next to this occasion that the trio comes across the building of the Santa Casa, as you read in the next quote:

Joao Bertolino raised his sledgehammer and with it struck hard on the device found abandoned in the debris of the Santa Casa, as if it were a new planet, a meteor, a falling star, a safe of secrets. They are the fruits of the night harvest. Of the divine harvest. They are the

fruits of the night scrapers that will give food in the mouths of the children. Joao Bertolino put the sledgehammer on the floor, rubbed his fingers, turned his head, his clever eyes reaching far away: Neither the night guard whistled. [...]. (JORGE, 2004, p.135).

Santa Casa da Misericórdia is a hospital that actually exists in the city of Goiânia. Founded in 1937, it was built to serve those most in need. In the 1980s, after the construction of a new building, the old structure, located in the Central Sector, was deactivated and demolished, leaving only a heap of rubble and the ruins of the former Goiano Institute of Radiology⁵. With the extinction of the hospital, this Radiology building was abandoned and an X-ray device containing the capsule housing Cesium-137 was left inside. Thus, the old place where people sought healing, became the scene that housed the device that would lead them to find death. In that demolished building there was an aspect of abandonment, of ruins, without doors or windows, so that it was soon invaded by the bushes, or by those who longed to enter.

It should be emphasized that with the migration of the hospital and the radiology wing to the literary work, the adaptation of the space to the fictitious text contributed to the recollection and propagation of the facts that involved the historical tragedy.

Still in the excerpt of *Pão cozido debaixo de brasa*, reference is made to the issue of survival when the materials found on the street are treated as "fruits of the night harvest". Thus, there is a metaphor in reference to the need of the people who work at night to collect the abandoned objects, so that, with the money from the sale, they can buy food for the family. In this context, one sees the city personified, who speaks, rebukes, constrains and warns against failures in public policies regarding social issues, while, on the way, it crosses a population abandoned on the side, suffering with misery. One could reflect that if the reality of this people were different, there would be a possibility that the tragedy would not have happened. For, to a certain extent, the narrator points to neglect, poverty and lack of food as motives that led scavengers to violate the apparatus containing the radioactive element.

In fact, the literary game between the text (a vehicle for reflection that elaborates and relates the causes of the event) and the reader (an instance acting in a set of possible interpretations) is revealed, once again, through the question of João Bertolino, as another possibility of being identified the real culprits: "Had it not been him [those responsible for the Santa Casa] who had sent the blue light to the demolition?" (JORGE, 2004, 167, my

emphasis). In addition to contributing to the meeting of questions, it is suggested, in this and other segments of the work, that the tragic facts are formed through deep and complex codes, since, as György Lukács (2010, 162) points out, "[...] "unplanned" catastrophes are prepared by a long process. They are not in stark contrast to the peaceful progress of the surface; they are the consequence of a complex and uneven evolution". Thus, from the extratextual spaces, for example, those analyzed here, the

⁵Santa Casa da Misericórdia de Goiânia exists to this day, now located in the Vila Americana sector of Brazil.

literary work evokes historical facts and conveys its existence, since "the narrative of great catastrophes or events that generated violent commotion, when carried out by merging fiction and reality, can be transmitted more effectively" (ZINANI⁶, 2010, p. 128). Recreating facts and rebuilding places brings back memories, while the context corroborates to make the text a cultural product.

In addition, space is personified to demonstrate that, as it happened in reality, the inhabitants feared the blue light, as it is read in the next passage: "And the city stood up, frightened, and could be read from one side of the wall to the other, a few graffiti phrases written at night: - Cesium 137 - October - 1988. The light that kills "(JORGE, 2004, p.205). The time of the event in the work does not match the date of reality, since the actual accident happened in the year 1987. This transformation of reality data is possible, because it is a work of fiction. However, this is one of the only segments in which the narrator refers to the actual blue light with the actual name, that is, as Cesium-137.

In the chaining of the facts one can perceive the astonishment caused by the unexpected event, as people realize that after eating what the family believed to be the blue light, "[...] the girl was dead. They had already provided her with a heavy coffin of lead. "(JORGE, 2004, p 204). Like the real tragedy, the character "the girl", who represents the victim of Césio-137, Leide das Neves is buried in a lead coffin. The narrator uses the term "heavy", as it is possible that he is referring to the actual coffin, which weighed about 700 kilos. In symbolic terms, the appearance of this term and not the amount of kilos that the coffin possessed represents the sadness, the grief of burying a small dead child, as a result of a great tragedy.

However, the characters do not end the walk, Felipa and the companions of the journey continue to move in search of a better place, as can be seen in the fragment below:

- Felipa?
- What, João Bertolino?
- Are we going to walk a lot yet? [...]
- Are we running from something, Felipa?"

⁶Cecil Jeanine Albert Zinani, in *História da literatura: questões contemporâneas* (2010), presents reflections on the history of literature, on the bias of the theme of contemporary dictatorship, privileging memory from the perspective of gender, from works produced by women.

- Of the tumbles, fatigue of life, of the jolts of those who fly low.
(JORGE, 2004, p. 228/229).

The reality of Felipa, João Bertolino and Nec-Nec is so unfortunate and negative that it is necessary to escape. They feel tired of the places full of ills and difficulties of where they live. An example of this is found when the woman refers to the problems that afflict her living, using terms such as "tumbles" and "low", words that include the "low" coordinate. What is down and low, in general, has negative connotation, represents something bad, inferior, as it happens in the context of the work.

However, after everything they have undergone, they continue the journey, existential and symbolic, and transpose to the best place so longed for. As an example, Felipa, João Bertolino and Nec-Nec walked slowly and managed to move to a better place.

And now they were descending on a field of flowers, an open map with such clarity. They would have been enjoying this ride more if the two dogs had not disappeared as they came in a sudden. And you could still hear the music of their wings that opened and closed in a breath. Good to look at that place. Little by little they were entering the rhythm of that landscape, the wind was touching them softly on the shoulders. Everything so calm, so perfect, as if nothing had to be changed. (JORGE, 2004, p.231).

It should be emphasized that some functions of space, according to the basis of the Topoanalysis, followed the process of change and became coherent with the new context. The environment, in this passage, is characterizing and analogous to the psychological

condition of the characters and still represents them. The terms good, clear, light, calm, perfect form a lexical set of positive qualities that characterize space, while expressing the characters' current feelings about the new place. Note that with the change, the whole context changes.

The place to which they were transported is marked positively, it is beneficial, pleasant, euphoric and is therefore topophilic. The narrator explains that the characters feel good in this universe, everything is perfect and calm, which indicates that the relation of space with them, now, is harmonious. Note that the final location contrasts with the initial narrative, since everything is fresh, cheerful, and plentiful, it is no longer topophobic since there is no despair, dirt, darkness as there was in the city. In this way one realizes that they have traveled to the other plane, that is, that they died as a result of the contamination with the Cesium 137 and now they have distanced themselves from the terrestrial experience. There is, therefore, the symbolic representation of hope through the characterization of heaven, where there are no more worries or bitterness.

FINAL CONSIDERATIONS

As we have tried to demonstrate throughout the present study, it was possible to perceive that in *Pão cozido debaixo de brasa* the literature is engaged with social issues and, in the meantime, seeks to mean that the city is not only the setting where events occur, since it also represents identities, life and dynamics existing in the same space. It is personified to criticize the discrepancies present in the concrete, social, political and economic scopes. It represents the struggle formed, on one hand, by those who hold power, yet omits and oppresses, and on the other hand, the weak and disadvantaged who suffer from oppression and omission. The city sees the problems and shouts for change, understands the people's desire for change and, in general, is embarrassing of social inequalities.

In such a way, it can be said that values and social relations are linked to spatiality, because the city, as a metaphor or action, exposes the reality of many people who live and peregrinate in similar contexts. In this way, it is noticed that the darkness, the shadows and the transgression accompany the feeling of the characters. On the other hand, it should be noted that themes such as crossing and flight, both concrete and symbolic, are present

both in the constant journey and in the desire to cross from one world to another in order to achieve happiness.

In fact, the city and the streets are public spaces where intimate problems are constrained and social and political conflicts are more evident, so these elements form a real effect with the historical facts transposed to the literary work. Thus, Literature fulfills its social role, alerting the reader, while addressing, so dramatically, events as those that happened in Goiás, and that cannot be forgotten, so that they do not happen again.

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