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FAROESTE CABOCLO: PSYCHOANALYSIS INTERPRETATION OF THE SONG¹

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ABSTRACT. This article aims to integrate the psychoanalytic concepts of discontent, violence, aggressiveness and enemy with the acclaimed song “Faroeste Caboclo”, an important legacy of Brazilian Pop-Rock from the 1980s. The song narrates the saga of João de Santo Cristo, an orphan whose life story was characterized by uneasiness, racial discrimination, and difficulty to deal with authority figures, which turned him into a renowned drug dealer. With an ending marked by passionate tragedy, culminating with the death of all the main characters, the plot is traversed by violence, aggressiveness and hate. This demonstrates how the story unfolds to the field of alterity through the emergence of friendship and enmity, allowing a thorough discussion and comprehension of João de Santo Cristo’s story. Assuming that music is both an individual form of expression and a form of apprehension and description of social reality, this study sought to comprehend the psychic dimensions demonstrated in the lyrics, which narrate a story that is very similar to real life stories of many adolescents involved in violent criminality in Brazil. The main objective was to discuss the possible meanings of these lyrics, hence promoting a constructive dialog between psychoanalysis and culture.

Keywords: Psychoanalysis; violence; music.

FAROESTE CABOCLO: LEITURA PSICANALÍTICA DE UMA CANÇÃO

RESUMO. O presente artigo busca articular os conceitos psicanalíticos de mal-estar, violência, agressividade e inimigo com a consagrada música “Faroeste Caboclo”, importante legado do pop rock nacional da década de 1980. A canção narra a saga de João de Santo Cristo, órfão, cuja trajetória de vida foi caracterizada pela inquietação, discriminação racial e dificuldade em lidar com figuras de autoridade, o que fez com que se tornasse um renomado traficante de drogas. Com um desfecho marcado pela tragédia passionnal, culminando na morte dos protagonistas, violência, agressividade e ódio atravessam o enredo, demonstrando seus desdobramentos no campo da alteridade, na emergência da amizade e da inimizade, permitindo-nos compreender e discutir a história de João de Santo Cristo. Partindo do pressuposto de que a música é tanto uma expressão individual quanto porta-voz de uma realidade social, buscamos compreender dimensões psíquicas, retratadas neste texto musical, que narra uma história que se assemelha à de tantos outros envolvidos com a criminalidade no Brasil. O objetivo é que discutamos os possíveis sentidos da letra da canção, promovendo um diálogo construtivo entre cultura e psicanálise.

Palavras-chave: Psicanálise; violência; música.

FAROESTE CABOCLO: LECTURA PSICOANÁLISIS DE UNA CANCIÓN

RESUMEN. El presente artículo busca relacionar los conceptos psicoanalíticos de malestar, violencia, agresividad y enemigo con la consagrada música “Faroeste Caboclo”, importante legado del Pop Rock Nacional de la década de 1980. La canción narra la saga de João de Santo Cristo, sujeto huérfano, cuya trayectoria de vida fue caracterizada por la inquietud, discriminación racial y dificultad en lidiar con las figuras de autoridad, haciéndose un renombrado traficante

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de drogas. Con un desenlace marcado por la tragedia pasional, culminando con la muerte de los protagonistas, la violencia, la agresividad y el odio atraviesan el enredo, demostrando sus desdoblamientos en el campo de la alteridad, en la emergencia de la amistad y de la enemistad, permitiéndonos comprender y discutir la historia de João de Santo Cristo. Partiendo del presupuesto de que la música es, al mismo tiempo una expresión individual y un portavoz de una realidad social, buscamos comprender dimensiones psíquicas retratadas en este texto musical, cuya historia se asemeja a la de tantos otros envueltos en la criminalidad en Brasil. El objetivo es que se discutan los posibles sentidos de la letra de la canción, promoviendo un diálogo entre cultura y psicoanálisis.

Palabras-clave: Psicoanálisis; violencia; música.

“Faroeste Caboclo” (Russo, 1979/1987), a song with a huge repercussion in Brazil in the 1980s, narrates, for more than nine minutes, João de Santo Cristo’s fatal story, marked by hate and terror, antisocial behaviors, drug trafficking and a love triangle whose tragic outcome culminates with the death of the three main characters. It is a song that allows the visualization of how social reality overcomes the individual one, for the main character is a subject marked by ambivalence: although once in a precarious context, from the affective and the material points of view, he could become “successful” when he turned into a renowned drug dealer in Brazil’s capital city, Brasília. The story highlight consists of his rivalry against Jeremias, a trafficker who became his avowed enemy, because of competitiveness and love betrayal.

Understanding the song as the expression of a subject, but, concomitantly, as the voice of a social reality, it seems to be possible to approach the lyrics seeking to comprehend psychic dimensions that are dealt with in the composition. To justify the importance of the song in its articulation with culture and psychoanalysis, we evoke Belo (2011), who shows that music is a kind of translator, of symbolization, which allows to convey the most varied messages, including political ones, as well as messages of love, trivialities or tragedies; it can enable the entrance into areas once occupied by what cannot be translated into words, it can work as a try to frame the unspeakable, what escapes, providing some life to the helplessness inherent to the human being.

The song will be dealt with in a textual approach, assuming that the musical lyrics may translate the discourse of a subject who presents himself through the text. Our aim, then, is bringing to surface possible meanings from the lyrics. “Faroeste Caboclo” (1979/1987) is the study object and the psychoanalytic theory was chosen to be the interpretative guide. Psychoanalysis enables space because it also considers the “rest” of what could not be translated into words or ideas, but which somehow clamors to be heard, which can be done by poetry or music.

Mandil (2003), discussing the meeting of a psychoanalyst with a literary work, claims that, since Freud, when such encounters began, there have been many development lines in this field, including certain standoffs, warning us that the articulation of Psychoanalysis and Literature must not intend to illustrate psychoanalytic concepts, but contribute to a constructive dialogue for culture. By bringing the example of Lacan and Joyce’s work, Mandil (2003) highlights the theoretical advance produced by Lacan when he developed a psychoanalytic work from Joyce, which culminated with the renovation of the concept of symptom and also enlarged the repercussion of Joyce’s work in culture. Besides that, according to the author, this work produced a kind of “interface zone” between Psychoanalysis and Literary Studies.

Velani (1985), in the text “Leitura de uma balada popular moderna”, in which “Eleanor Rigby”, a song composed by John Lennon and Paul McCartney is analyzed, defines ballad as “a popular simple song, where legendary, loving, supernatural successes are narrated, and this song can take epic accents and more cultured forms” (Velani, 1985, p. 196 – free translation). The author argues that the modern ballads, different from the most traditional ones, also allow a kind of social awareness, emphasizing the idea that certain musical works, such as the ones composed by Chico Buarque, Bob Dylan, Lennon and McCartney, “are types of art for the sake of a program, where they appeal to the sense of justice and invite the listener to the action. They have an aspect of participation in the historical context of their time” (Velani, 1985, p. 188 – free translation).

Being a song with great importance in Brazilian rock music context of the 1980s, "Faroeste caboclo" still raises interest 30 years later. It can be confirmed by two recent publications on it: the first work, by Carlos Marcelo (2012), consists of a political and social essay, while the other, by Jorge Leite de Siqueira (2013), intended to enlarge the description and tell a deeper story of the main characters. The song also had its version for the cinema – also entitled *Faroeste caboclo* – filmed in 2013, directed by René Sampaio.

In Brazilian cultural terms, according to the composer of the song himself, Renato Russo, "Faroeste Caboclo" is a mixture of *Domingo no parque*, by Gilberto Gil, and things from Raul Seixas with Brazilian oral traditions. Brazilians love telling stories . . ." (Russo, n.d. cited by Assad, 2000, p. 103, free translation). Marcelo (2012) also explains the similarity between the Legião Urbana's song and "Domingo no parque" (1967), emphasizing the love triangle and the tragic ending narrated in both songs. Villa-Lobos, Demier and Mattos (2015), commenting about the song, also compare it to *Hurricane*, by Bob Dylan, which is also a story told by music that is famous in music universe. The authors also emphasize that the success of *Faroeste caboclo*, which challenged the conventional, occupying the length of three songs, yet "was the first place in the radios in the whole country" (Villa-Lobos, Demier, & Mattos, 2015, p. 135, free translation).

In musical terms, in their turn, the heterogeneity of music styles of *Faroeste caboclo* should be highlighted. Dapieve (1995) calls attention to the song's variation of rhythms, going from Brazilian country music to reggae and punk rock. According to Marcelo (2012), it can be considered "the most Brazilian song of Legião Urbana, not only for the structure of the sung challenge, but also for the malicious wink to another Third World's rhythm, reggae, when it narrates the success of Santo Cristo's first sales of marijuana" (Marcelo, 2012, p. 404, free translation). However, beyond the musical richness, it is necessary to highlight the lyrics power, which, according to Marcelo (2012), emphasizes the pain and the mobilization by hate and revenge in Santo Cristo's saga and brings the weight of reality: João dies and reappears as an emblematic legend of part of a generation, inserted in a social-historical context of a post-military dictatorship country. "And, in this contradictory and asymmetrical country, able to plant seeds of hope and of resent, João de Santo Cristo draws an itinerary of mirroring and cutting, of life and death" (Marcelo, 2012, p. 405, free translation).

According to Dapieve (1995), the 159 verses of the song narrate the "passion and death" of a subject who was, concomitantly, a trafficker and a "saint". The author compares these variations to Brazil, arguing that João de Santo Cristo may be interpreted as a "kind of personified Brazil" (Dapieve, 1995, p. 135, free translation).

The violence, the aggressiveness and the hate so well illustrated suggest, and, in a certain way, even invite to countless possibilities of psychoanalytic dialogues. In this text, the reading will privilege the themes of discontent, aggressiveness and the idea of enemy.

The aggressiveness and the discontent of the subject in Freudian text

The theme of violence appears in Freudian works in different contexts: in reflections on the war, in discussions about the discontent in the culture, in the questions about the mythical origin of civilization, among others. It is necessary to mention that Freud sometimes uses terms like "aggressiveness" and "hostility" to approach the theme of violence. It seems important to highlight that these terms have similarities, but they also have differences. Even though the differences do not interest Freud, it is worth to explain that "aggressiveness" refers to the natural world, while "violence" is related to an anthropological category.

In "Totem e tabu" (Totem and Taboo) (Freud, 2006a), Freud presents the idea that we would meet a violent act in the origin of the civilization. It can generate a rich debate, as violence, in this perspective, plays an important role in the constitution of civilization, by means of primeval horde. Freudian reflection on the origin of civilization and its connection with the violence issue is important, but we believe that the treatment that violence has in the text "Mal-estar na civilização" (Discontent in Civilization) (Freud, 2006e) contributes more effectively for the comprehension of the Freudian anthropological conception, which can be considered tragic regarding the theme of violence, once, for

the author, men have an innate inclination for evil, with a high amount of aggressiveness. Freud's words are categorical:

The truth element behind all of this, an element that people are willing to repudiate, is the fact that men are not gentle creatures who deserve to be loved and who, at most, may defend themselves when they are attacked; on the contrary, they are creatures in whose instinctive skills a powerful amount of aggressiveness must be taken into account. As a result of it, their neighbor is, for them, not only a potential helper or a sexual object, but also someone who tempts them to satisfy on him their aggressiveness, to exploit his working capacity without compensation, to use him sexually without his consent, to take his possessions, to humiliate him, to cause him pain, to torture him and to kill him – *Homo homini lupus*. Who, in face of all their experience of life and of history, will be brave enough to question this assertion? (Freud, 2006e, p. 116, free translation).

For Freud, the relationship between I and the other is always under threat of being destructed. Because of that, the civilization has to use a high amount of energy to contain the innate inclination to evil. Therefore, the violence is socially contained, but when this containing fails, the man reveals his savage face. Most times, the violent act is the consequence of provocation; however, when the social control is low, the violence is spontaneously manifested.

In general, this cruel aggressiveness waits for some provocation, or it starts to serve another purpose, whose aim could also have been reached by softer ways. Under circumstances favorable to it, when contrary mental forces that usually inhibit it are not in action, it also manifests spontaneously and reveals the man as a savage beast, to whom the consideration with its own species is something strange (Freud, 2006e, p. 116, free translation).

The civilization has to apply a gigantic effort to establish the limits of aggressiveness, and, for such, the man has to contain his inclination to violence, for only within the group he can find protection against the overwhelming forces of nature. When there is not such containing, the violence may appear as an excessive enjoyment, not mediated, and culminate in annihilation and ruptures of social bonds (Silva Junior & Besset, 2010). For Freud, the way is the introjection of "aggressiveness" in order to, then, create a moral psychic instance that observes, punishes and controls, the super-I.

Freud, in his first reflection on the war, dating from 1915, reveals that the State allows the practice of evil in a situation of war and when there is a relaxation of all the moral bonds, with repercussion on the morality of the individuals, "for our consciousness is not the inflexible judge that ethics professors claim, but is, in its origin, 'social anxiety' [moral anguish] nothing more than that" (Freud 2006c, p. 316, free translation). In this same text, Freud quickly mentions the influence of the internal factor on the moral conduct – i.e., on the necessity of love - but he develops his thinking stressing the importance of the external factor on the morality keeping. The "culture susceptibility" (Freud 2006c, p. 319, free translation), i.e., the pressure of the immediate cultural environment, and also the susceptibility to the cultural history of their ancestors, transforms selfishness and cruelty, under the influence of eroticism, from necessity of love, into moral conduct, which can be temporally undone in state of war (Freud, 2006b, p. 323).

Therefore, for Freudian thought, the original energy that surrounds the subjects is the aggressiveness. One might ask: how is the social living possible? Is it possible to construct ways to border this aggressive energy? Freud (2006e) reveals that part of this energy can be introjected and turn into a guilt feeling. This way, the social bond would be guaranteed by means of guilt, i.e., introjected aggressiveness. We believe that one of the elements that mobilize the introjection of aggressiveness would be the encounter with the truth of helplessness, which points to the other as an end in itself, and not as a way. From the point of view of the human bonding constitution, we can think that the situation of structural helplessness denounces the undeniable importance of the other so that I can survive. I can feel guilty for wishing to destroy the other who supports the situation of helplessness with me. Without the encounter and the recognition of alterity, the I succumbs to the helplessness, and the feeling of guilt appears as one of the modalities of relation with alterity. Nevertheless, one can ask

about the other ways of relating with the other. This way, we will seek, by means of psychoanalysis, other ways of relation between the I and the other, presented in the relationship between João de Santo Cristo and Jeremias, protagonists of the song *Faroeste Caboclo*.

From now on, we will use excerpts from the song in its analysis. The excerpts between quotations refer to the original song in Portuguese. For a better understanding, we also provide the free translation in English of those excerpts, in parenthesis, also between quotations, but italicized.

João de Santo Cristo's saga: aggressiveness, enmity, love and death

The story of João de Santo Cristo, a subject marked by restlessness, is composed of intense signifiers related to aggressiveness: "ódio", "terror", "discriminação", "tiro", "reformatório", "violência", "estupro", "polícia", "traficante", "inferno", "atirar", "arma", "brigar", "sangue", "contrabando" ("hate", "terror", "discrimination", "shoot", "reformatory", "violence", "rape", "police", "trafficker", "hell", "shooting", "gun", "fighting", "blood", "smuggling"), among other words. The themes – his father's murder, difficulties with authority figures, drug trafficking, betrayal – and the consequences suffered – "como um cão", "era só ódio por dentro" and "você perdeu a sua vida, meu irmão" ("like a dog", "he was just hate inside" and "you're a dead man, my brother") – give the key to the plot and invite us to think about how psychoanalysis could contribute to the reading of this musical text.

Violence and aggressiveness are present all over the plot and, despite consisting of complex concepts, they can organize our dialogue, mainly because, in this case, they are connected to the ideas of friendship and enmity.

An interesting fact found in this plot, which is in agreement with the psychoanalytic theory, is the symbolic position of hate before love. João de Santo Cristo, subject whose childhood was marked by hate, which only increased "diante de tanto terror" ("with so much terror"), social and racial discrimination, was apparently a boy who would question the reality in which he lived. The signifier "ódio" ("hate") appears many times in the story: "sentir no sangue o ódio que Jesus lhe deu" ("feel in his blood the hate that Jesus had given him") and "era só ódio por dentro" ("he was just hate inside") are excerpts that illustrate João's hostile attitudes towards society when he was a child. It is opportune to remember that, for Lacan, the hate occurs in the process of differentiation I / not-I and is considered one of the being's passions, like love and ignorance (Gori, 2006).

Concerning João's childhood, we also know that the character had difficulties with authority figures and lack of respect with others, i.e. "era o terror da cercania onde morava" ("he was the terror of the neighborhood where he lived"), which is exemplified by the fact that "ia pra igreja só pra roubar o dinheiro que as velhinhas colocavam na caixinha do altar" ("he would only go to church to steal the money that the old ladies would put in the altar box"). We cannot disregard that, maybe, the trigger for this posture towards life may have been his father's murder, who was shot by a soldier, what apparently mobilized João to have a feeling of revenge and fed his old interest in being a criminal. However, it seems important to emphasize that we cannot establish a causal relation of explicative type between his father's death and his desire to become a criminal. We understand, together with Freud (2006e), that aggressiveness is constitutive of human beings, but we cannot reduce aggressiveness to a negative content. As Ferrari (2006) points out, from drive to repetition, we have the proposal that such aggressiveness may be a way to survive, for it is "... the oldest way that he finds to preserve himself within the culture" (Ferrari, 2006, p. 56, free translation). This way, it can be argued that João, apparently, did not have psychic conditions to make his aggressiveness a mobilizing factor, soothing his anguish, but it was directed, since the beginning, to the external world, with whom his discontent identified, with difficulties to find subliminal destinations that could enable his development.

However, his questions about life apparently did not provide him an organization by means of words, once that he "não entendia como a vida funcionava" ("did not understand how life worked"), "ficou cansado de tentar achar resposta" ("got tired of trying to find an answer") and, rancorous, he left his hometown. With a very precocious sexual story and a significant exterior leading to aggressiveness, when he was twelve years old, he had already tried a significant sexual experience, for he was considered to be a "professor" in this area. Therefore, we believe that, in a moment of latency, in which

the drives could be dormant to be re-organized, in João's case they precociously got into effervescence in adolescence, experiencing a sexual condition that, for many, remains a long time as fantasy.

Lacking words and a symbolic framework to help João to find new subjectification possible ways, when entering adolescence, the character meets the expectations apparently addressed to him, once he was the "terror" of the place where he used to live. This way, he left "para sentir no seu sangue o ódio que Jesus lhe deu" ("to feel in his blood the hate that Jesus had given him"), as if he were meeting a child expectation of being a "bandido" ("criminal"), fact that he constantly thought about, apparently potentialized by the revenge to his father's murder. Therefore, at the age 15, he was institutionalized, "mandado pro reformatório, onde aumentou seu ódio diante de tanto terror" ("sent to reformatory, where his hate increased with so much terror"), emphasizing the subject's lack of fear, willing to leave "para trás todo o marasmo da fazenda" ("all the farm stagnation behind"), carrying in him the hate that had always followed him. If, for Miller (2010), the subject is an emigrant of himself, in a kind of unknown land, in the sense of constructing himself through relations, João de Santo Cristo constructs himself in this period of revolt and various aggressions from himself and from varied sources.

João only knew another reality by means of television, before he left Santo Cristo. In the words of the subject who gave him tickets to Brasília, proposing that João should go to the Federal District: "neste país lugar melhor não há" ("there is no better place in this country"). Thus, he arrived at Brasília, the country's capital, which delighted him with its lights and some illusion of a happy future. He worked as a carpenter and tried to keep himself as a typical wage earner, but the payment was not satisfactory: "E Santo Cristo até a morte trabalhava, mas o dinheiro não dava para ele se alimentar e ouvia às sete horas no noticiário que sempre dizia que o ministro iria ajudar" ("And Santo Cristo would work to death, but the money wasn't enough for him to eat and he'd listened to the news at 7, which always said that the minister would help"). This way, João faced a possibility to feel delighted with another scene, different from work, for it exhausted him and did not seem to provide him a future. Disillusioned, the character, as the narrator says, "não queria mais conversa" ("didn't want to listen to talks any longer"), affirmation that is full of irony, once that during his entire narrated story there is not a consistent discourse or expectations met in the sense of any establishment of dialogue. There is not, during a single moment of the childhood or adolescence narrated, any mention of the help of anyone, by means of words; it leads us to a precariousness of symbolic meanings, even if we can argue that "the symbolic converts us into discourse beings" (Ramirez, 2012, p. 32, free translation).

After the work experience as a carpenter, the protagonist decides, then, to start to plant marijuana, for he "decidiu que como Pablo ele iria se virar" ("decided that, like Pablo [a trafficker who was a reference to him] he would find a way"). And this is how he got rich and destabilized the local traffic: "E o João de Santo Cristo ficou rico e acabou com todos traficantes dali" ("And João de Santo Cristo got rich and beat all the traffickers there").

Curiously, the word "amigos" ("friends") appears in the story for the first time after João becomes rich: "Fez amigos, frequentava a Asa Norte e ia para a festa de Rock para se libertar" ("He made friends, would visit Asa Norte and go to rock parties to set himself free"). It suggests that making friends was only possible to him after he ascended socially.

In Brasília, the mention of the other's influence is shown in the verse: "sob a má influência dos boyzinhos da cidade começou a roubar" ("under the bad influence of the city's playboys, he started to rob"), fact that took him to prison, where he suffered violence and rape, defined, by the lyrics, as "inferno" ("hell"), which reports us to Freud's (2006e) claim that man is a wolf to man. Those experiences defined, for João, the position as a fearless criminal: "Agora o Santo Cristo era bandido destemido e temido no Distrito Federal. Não tinha nenhum medo de polícia, capitão ou traficante, playboy ou general" ("Now Santo Cristo was a fearless and feared criminal in the Federal District. He did not fear the police, or captains, or traffickers, playboys or generals at all"). When he became a lawbreaker, with overflowing aggressiveness and with the framing violence, the character faces love for the first time:

"Foi quando conheceu uma menina e de todos seus pecados ele se arrependeu, Maria Lucia era uma menina linda e o coração dele pra ela o Santo Cristo prometeu. Ele dizia que queria se casar e carpinteiro ele voltou a ser. 'Maria Lúcia, para sempre vou te amar e um filho com você eu quero ter'.

("And then he met a girl and repented of all his sins, Maria Lucia was a gorgeous girl and Santo Cristo promised her his heart. He said he wanted to marry her and decided to be a carpenter again. 'Maria Lucia, I'll love you forever and I'll have a child with you').

With the love encounter, there is an impression that the reparation will be possible by love. However, after resuming his life as a carpenter, João receives "uma proposta indecorosa" (*"an indecent proposal"*) to go back to traffic. After numberless restrictions, the repetition of the phrase "Você perdeu a sua vida, meu irmão" (*"You're a dead man, my brother"*) is marked in a deadly way, as well illustrated by the following verse: "essas palavras vão entrar no coração, e eu vou sofrer as consequências como um cão" (*"those words will penetrate the heart, I'll pay their consequences like a dog"*). He there is an "I" in a different positioning, recognizing the effects of his actions, which cannot go on without consequences. After that, João loses his job, gets involved with drug trafficking again, starts to use guns, makes plans and deepens into criminality.

Soon after, the antagonist Jeremias appears. He was a renowned dealer who decided to kill João for he was a rival. Jeremias's profile is described as "maconheiro, sem vergonha" (*"unscrupulous pothead"*), an unfaithful liar. The enemy's figure is another important factor to be discussed here, once a long part of the plot is used to describe Jeremias and his relationship with João, fact that also explains the passionate reason of the tragic ending. João made Jeremias hate him, for being successful in the traffic; Santo Cristo represents a threaten to Jeremias's position as a famous and successful drug dealer, which is confirmed by Ramirez (2012) when he claims that hating the other may mean envying him, coveting his possessions.

According to Teixeira and Moreira (2013), as a witness or as a mirror, the undesirable parts of oneself are projected on the other, once the relation with the other is commonly permeated by conflicts. Complementing this idea, Ramirez (2012) calls attention to the way that the enemy is destined to receive such projections and other offenses and how he is constantly observed, in an attempt to be close and know what happens to him. Thus, "in order to highlight impeccably their faults in a strict way, their unity, harmony, completeness and virtues are attacked" (Ramirez, 2012, p. 31, free translation). This is shown in Jeremias's description made by the narrator and João: "Jeremias eu sou homem coisa que você não é e não atiro pelas costas não"; "Jeremias, maconheiro, sem vergonha" (*"Jeremias, I am a man, something you are not and I don't shoot upon your back"*); (*"Jeremias, an unscrupulous pothead"*).

At that time, João already had a gun, but apparently avoided to use it, awaiting that the fight would be started by Jeremias, seeming to refuse violence: "decidiu usar a arma só depois que Jeremias começasse a brigar" (*"he decided to use the gun only after Jeremias started to fight"*). However, according to Teixeira and Moreira (2013), if the subject recognizes himself from the other, even being undesirable, the other is "indispensable" (p. 194, free translation), fact that allows us to question João's attitude towards the situation, once João himself invited Jeremias to fight, saying that the enemy could even "escolher as suas armas", for "eu acabo mesmo com você, seu porco traidor" (*"choose your [his] guns", for "I'll do finish you, traitorous pig"*). In relation to this kind of conflict, Ramirez (2013) says that "The armed conflict is not, then, an explosion of 'non-sense' violence, but obeys a rational calculation, generally based upon arguments of collective favoring that hides individual passions" (Ramirez, 2013, p. 13, free translation). At that moment, Jeremias was also an already avowed enemy, which is in agreement with Ramirez's claim (2012) that the enemy is, thus, a type of "unfaithful" subject, "the one who offers danger, insecurity, [i.e.], meeting him will be a disgrace, a fatality" (Ramirez, 2012, p. 29, free translation).

We can affirm that, since Freud, we have understood that hate and hostility are inherent of the human being. In fact, the first is a kind of "original version" of the second. For Gori (2006), hate is a concept that is difficult to be explained, because it appears together with eroticism and love, in a way that we cannot see it in its "pure state". As the author points out, "hate is realistic, its object is real, it refuses the language device where the subject sometimes is found, sometimes is lost, in the gorges of

the words" (Gori, 2006, p. 126, free translation). For Macedo (2011), hate is based upon uncertainties, hampering transformations, making the subject who hates always insist on a same version of himself. To this author, hate and love also have a lot in common, but they are marked by a very interesting difference: "love links, hate sticks" (Macedo, 2011, p.261, free translation). Still in the reasoning of ambivalence, we have Ramirez (2012) claiming that there is not absolute, pure, total love, for it will always be accompanied by hate, even concerning friendship. In conditions in which friendship prevails, other actions may appear not to evidence the hate, and competitiveness is a possibility in that case.

This way, enmity can stem from a great friendship, whose affections like jealousy, hate and envy are overlapped and the bond is then evidenced in a reactive way. Ramirez (2012) agrees that enmity may appear within a relationship that used to be marked by love, for, even as an enemy, the subject continues by the other, in a recognized dispute:

There, the enemy can preserve its dignity of a pair and be faced by the rules of chivalry, the life of the one who is in prison, hurt or defeated, can be preserved, for example. But, as hate dominates and extinguishes love, it can even lead to degradation, and the investment in the pair, in recognition, in humanity can be left behind and one can become a radical enemy" (Ramirez, 2012, p. 27, free translation).

From the Freudian assumption that friendship is built up as a consequence of one of the ways of drive renounce, enmity does not presuppose such renounce, once the discharge of aggressiveness is allowed and even encouraged to the enemy. There is, in a certain way, an imperative of violence, and, many times, it is considered natural to humiliate and demote the enemy (Ramirez, 2012). When it comes to a subject in the enemy's position, it must be considered that the fact of being situated "out" may also dilute or disguise the ambivalence, which is present in friendship and in enmity as well.

We can consider that the subject in the enemy's position may be only a representative of oneself, hating the other as a way to disguise his envy, besides being constantly observed and having his faults always being shown. For Souza (2012), a repulse is established against the other as a way of "external projection", activated when the psychism feels it is threatened by child helplessness. Therefore, as Ramirez (2012) argues, "highlight impeccably their faults in a strict way, attacking their unity, harmony, completeness and virtues" (p. 31, free translation), assuring that, even illusorily, he is preserved, once that the strange was projected in the other. Thus, the construction of the enemy as the Other is a paranoid logic, and, when it is absolute, the separation prevails under the alienation, segregating, reducing, and, in a certain way, almost dehumanizing the enemy.

In the case of the song's poetic narrative, the appearance of Maria Lúcia will be fundamental to feed the enemy logic and introduce a solution to João. Within a scenery of so much hate and destruction, she seems to suggest the possibility to repair hate with love, what does not happen, though. The frustrated love ends up potentializing the hate felt by João after Jeremias got married to Maria Lúcia and she got pregnant of him. From then on, "*Santo Cristo era só ódio por dentro*" ("*Santo Cristo was just hate inside*"), and this feeling makes João invite Jeremias to fight: "E você pode escolher as suas armas que eu acabo mesmo com você, seu porco traidor / e mato também Maria Lúcia, aquela menina falsa pra quem jurei o meu amor" ("*And you can choose your guns, for I'll do finish you, traitorous pig / and I'll also kill Maria Lúcia, that false girl to whom I swore my love*"). For Gori (2006), the passing to the passional act is related to the anguish of fusion with hate and "was the last try to produce alterity" and "offer to be a kind of gesture writing. As if something of the order of a written trace should be available by means of a killing ritual, in order to supply the traces that lacked in the subject's history" (Gori, 2006, p. 134, free translation).

The duel begins, then, an event. It is silent, although with many spectators; nobody stands a position with speeches or any interruption try. Nobody intervenes. Those spectators, voyeurs avid for aggression scenes, only applaud. In the lack of words, the enemy is presented as the worst, generally having to be eliminated, fought, which can even culminate in the denial of his humanity and in the consequent degradation of the conflict. Thus, "from the discourse about the enemy, derivate physical and psychological torture, humiliation, cruelty and the irrational and excessive use of violence, which

influenced on the degradation of the conflict and in its prolongation" (Ramirez, 2013, p. 20, free translation).

Jeremias, as described before, was a subject marked by cowardice and anger, so it is not surprising that he shot João upon his back. The expression "pelas costas" ("upon his back") also leads us to Maria Lúcia's betrayal, for she established a relationship with Jeremias upon the protagonist's back.

João, facing the death, after being shot and "sentindo o sangue na garganta" ("feeling the blood in his throat"), remembers all his childhood and story up to that moment, which made him "entrar de vez naquela dança" ("finally get in that dance") and face the enemy. In the words of João himself "se a Via Crucis virou circo, estou aqui" ("if via crucis has become a circus, here am I"). The exposure of João watched by everybody leads again to the relation in the alterity field, which, in João's case, had always been limited, with a gap separating João from the others during the whole story. Those people, despite being there, would only applaud ("só pra aplaudir"), just like it had been along all his story. The "other", for João, had always interfered in a destructive way: the soldier kills his father; Maria Lúcia betrays him; the boys who he meets induce him to rob; in prison, the influence of the other is also violent, including rape.

The enemy can also be a strange subject, within a crowd gathered by specific purposes, but without any intimacy or closeness to João, in which the subjects are unknown, "esse povo (que) sem demora foi lá só pra assistir" ("those people [who] without delay was there just to watch"). This way, as Ramirez (2012, p. 29, free translation), argues, "the enemy will be the not-common, the distinct from oneself, the unequal, the different, which also suggests a narcissistic base", as everyone who is different gains the status of "enemy". In those cases, "the identity of the community is co-relative to the segregation of the hetero, of the other distinct from oneself... to which the not-familiar, the detestable are opposed" (Ramirez, 2012, p. 29, free translation). In this sense, as affirmed by Macedo and Dockhorn (2016), it is exactly in the considerations around differences and of other harmful effects, in the border between the I and the other, that the fragility of this I will be shown, as well exposed in that narrative.

As for the relation with the other, Teixeira and Moreira (2013) draw attention to how much the conflict is common, mainly when the other is reduced to the condition of "witness" or of "mirror", projecting on this other his unpleasant aspects. The other threatens by his presence for reveling the difference, the exact difference that I try to fight against (Macedo & Dockhorn, 2016). The other, for João, is a bad other, whatever the position he takes in the plot. Drummond (2012) brings the considerations of Miller (2010) to discuss how the contemporary subject has been interpreted as bad or hostile when he is described by the other, remembering that this other directs the enemy to the evil, desires the evil and enjoys this evil (Drummond, 2012). To illustrate that, we have in "Faroeste Caboclo", the example of Jeremias, who significantly embodied this bad other for João de Santo Cristo, who, it should be remembered, was a subject marked by having only hate inside.

The death of all the plot's characters makes it possible to associate its ending to the drive destinies characteristic of humans, due to the tendency to return to their inanimate state. Freud (2006d) discusses the drive of death, as Ferrari (2006) explains:

The aim of all life is death. Because of this, the human interactions are not simple anymore. They require a big effort. With effect, the drive of death was the way that Freud found to say that the subject constructs himself on a background that presupposes destruction (Ferrari, 2006, p. 55, free translation).

In a certain way, "Faroeste Caboclo" is similar to the song "Eleonor Rigby", composed by Lennon and McCartney, a ballad studied by Velani (1985), whose character is analogous to João in many forms, having the author's text arguments pertinent to this study: "The marginalization is the trademark of the human being within his own space, which does not postulate or cannot postulate a position of material stability in the society, and a spiritual position, with himself" (Velani, 1985, p. 196, free translation).

Curiously, only at the end of the narrative the purpose of João going to Brasília is revealed. At first, the reason for this destination was not clear, for he had gone to Salvador and, from there, he went to Brasília because he won the ticket. The intention that motivated João de Santo Cristo in Brasília, however, was "falar" ("to talk"). At the end of the song, it is revealed that "João não conseguiu o que

queria quando veio para Brasília com o diabo ter / ele queria era falar com o presidente para ajudar toda essa gente que só faz sofrer" (*"João didn't get what he wanted when he went to Brasília to meet the devil / he wanted to talk to the president to help all those people who only suffer in life"*).

We may think that João tried to find an authority figure (which lacked during all his life) represented by the president, so that this authority could intervene over the other people, *"all those people that only suffer in life"*. It means that the character possibly sought help for himself, a stop point where he could rest so much uneasiness, a word that could comfort him in his anguish. Regarding the lack of word and its relation with violence, we agree with the considerations of Silva Junior and Besset (2010): "It is fundamental to re-introduce the word where there is violence. The word allows the postponement, the symbolization, offers a frame, a limit, and the means for the subject to think" (Silva Júnior & Besset, 2010, p. 333, free translation).

The ending, with the hate directed to Jeremias and Maria Lúcia, and the disillusion with the minister that constantly repeated his promise, but does not help indeed, invites us to think of the hate again. We end up, then, with the words of Nimeir (1951), cited by Gori (2006): "One would not hate if he did not have to hate himself at the same time" (p. 125, free translation).

Final Considerations

"Faroeste caboclo" consists of an extremely important musical text concerning the study of the Freudian subject, acting upon drive, marked by the ambivalence between love and hate.

The text also presents the contemporary frailty of human social bonds, fragmented and incipient, with an immense symbolic fragility, lacking words, interventions that could beacon this joyful hate, which tortures the I so much. Because of this, the song offers a clear visualization of how love and hate, the I and the other, the friend and the enemy are always overlapped, even though, in some scenes, in a disguised way.

Therefore, João, a typical "Brazilian hillbilly", can also be understood as a boy whose aggressive drives did not find healthy subliminal exits, his hate could not be repaired by love, he lived a life of destructive excesses, which, remembering Freud, brought in them, like all excesses, the seeds of the self-destruction.

The possibility of discussing a life story, even a fictional one, cut and described synthetically, is always an important exercise in the psychoanalytic field (Costa, 2014). João de Santo Cristo allowed us to have numberless reflections, mainly when we based on Freud and the unfolding of discontent in the culture. For being within a civilization, the subject will inevitably have to deal with the other, whose entrance in his history has, since its origin, been ambivalent, representing an obstacle for his satisfaction. In the culture, this other also hampers his existence and potentializes his difficulty of being happy.

João de Santo Cristo died trying to solve his problem with the alterity, but he was precluded by his story of living another present, which was not represented by a bad other. It is a life story similar to the history of many other adolescents involved with criminality in Brazil.

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