

RAP: REINVENTION OF THE SUBJECT AND THE CITY

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ABSTRACT. This article discusses the relationships between Rap's musical appropriation, city and (re) invention of the subject, asking if (and how) these relationships can engender new subject ways of acting in the world from an aesthetic perspective, enabling a reinvention of themselves and their relationship with the city. Thus, we immerse ourselves in the context of research with ethnographic bias, so we decided to go around the city, participate in Hip-Hop events and Rap shows, listen to music, appreciate graffitis, watch music videos, read different materials (books, magazines newspaper and internet publications). As a research procedure, we conducted interviews and observations with eleven young people active in the local Hip-Hop scene and proceeded to analyze a speech based on Vygotsky, Bakhtin and other authors, from a sociohistorical perspective. As a result, we realized that from the rap mediation, young people are rethinking the ways of living in Blumenau, where the city ceases to be the place of German consensus and begins to live dissent, in favor of affirming a plurality of ways of being a Blumenauense, contrasting the Teuto-Brazilian homogenizing discourse with Brazilian cultural diversity.

Keywords: Psychology, rapper, city.

RAP: REINVENÇÃO DO SUJEITO E DA CIDADE

RESUMO. Este artigo problematiza as relações entre apropriação musical do *Rap*, cidade e (re)invenção do sujeito, perguntando se (e como) estas relações podem engendrar novas formas do sujeito agir no mundo desde de uma perspectiva estética, possibilitando a (re)invenção de si e de suas relações com a cidade. Para tanto, realizamos a imersão no contexto de pesquisa com viés etnográfico, por isso optamos por circular pela cidade, participar de eventos de *hip-hop* e shows de *rap*, escutar músicas, apreciar *graffitis*, assistir videoclipes, ler diferentes materiais (livros, revistas, jornais e publicações da internet). Como procedimento de pesquisa, realizamos entrevistas e observações com 11 jovens atuantes na cena *hip-hop* local e procedemos uma análise do discurso fundamentados em Vigotski, Bakhtin e outros autores, segundo uma perspectiva sócio-histórica. Os resultados indicam que, mediante sua relação com o *rap*, os jovens recolocam em pauta as maneiras de viver em Blumenau, onde a cidade deixa de ser o lugar do consenso germânico e passa a viver o dissenso, em prol da afirmação de uma pluralidade de modos de ser blumenauense, contrapondo o discurso homogeneizador teuto-brasileiro à diversidade cultural brasileira.

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Palavras-chave: Psicologia, *rapper*, cidade.

RAP: REINVENCIÓN DEL SUJETO Y DE LA CIUDAD

RESUMEN. En este artículo se problematiza las relaciones entre apropiación musical del Rap, ciudad y (re) invención del sujeto, preguntando si (y cómo) estas relaciones pueden engendrar nuevas formas del sujeto para actuar en el mundo desde una perspectiva estética, posibilitando una (re) invención de sí y de sus relaciones con la ciudad. Para ello, realizamos una inmersión en el contexto de investigación con sesgo etnográfico, por eso optamos por circular por la ciudad, participar en eventos de Hip-Hop y shows de Rap, escuchar música, apreciar grafitis, ver videoclips, leer diferentes materiales (libros, revistas, periódicos y publicaciones de Internet). Como procedimiento de investigación, realizamos entrevistas y observaciones con once jóvenes actuantes en la escena de Hip-Hop local y procedimos a realizar un análisis del discurso fundamentado en Vygotsky, Bakhtin y otros autores, a partir de una perspectiva socio-histórica. Los resultados indican que, a partir de la mediación del Rap, los jóvenes recolocan en pautas las maneras de vivir en Blumenau, en que la ciudad deja de ser el lugar del consenso germánico y pasa a vivir el disenso, en pro de la afirmación de una pluralidad de modos de ser blumenauense, contraponiendo el discurso homogeneizador teuto-brasileño a la diversidad cultural brasileña.

Palabras clave: Psicología, *rapper*, ciudad.

Introduction

Founded in 1850 by German immigrants, Blumenau has approximately 300,000 inhabitants. The city, which has its boundary linked to a geographical location - the region of the Itajaí Valley, in the state of Santa Catarina, southern Brazil - is currently interpreted as a cultural location, giving national and international visibility to its Germanic origin. This phenomenon is possible from the constitution of a historical discourse and the investments in a politics of memory that, to explain this region, resorts to its founding elements. In Blumenau, the historical discourse focuses on German immigration processes, on the initial difficulties of the colonization process and on the consequent economic and political development, placing Germanity as the guiding thread of this process. It is not only a matter of referring to the past and to the Germanic settlers but of producing a discourse that invests in the memory and exaltation of the past as a way of demarcating identity that it seems not possible to speak about this region without being crossed for such issues (Machado, 2011). Thus, there is a process of constructing an image of the city of Blumenau directly related to the maintenance of cultural traditions and a way of life that refers to its colonizers, based on elements such as Germanity, discipline, work and the tradition (Machado, 2008, 2011; Samagaia, 2010; Voigt, 2008, 2012).

This process of invention of an ethnicized city (Machado, 2011) does not only refer to the creation of an image to be contemplated by those who visit Blumenau but to something that affects the day to day life of its inhabitants. Hence, aesthetics is central to this discussion, understood in its broadest sense as modes of perception and sensitivity, the

way in which people construct the world. It involves ways of organizing the sensitive, giving meaning, seeing, building the visibility and intelligibility of events (Ranci re, 2010). In this way, the Germanity of Blumenau involves an aesthetic question, since it concerns a way of organizing sensitivities that affect the city in all its dimensions - its urban materiality, the use of its spaces, its cultural practices, social relationships, the unique life of its residents and visitors, etc.

The invention of the ethnicized city is accompanied by the construction of a way of living in Blumenau that constitutes a Teuto-Brazilian way of being, or as the Blumenau rappers say, 'German'. According to Voigt (2008, 2012), Teuto-Brazilian is a generic name attributed to the descendants of the German immigrants who colonized from the nineteenth century the southern states of Brazil. It is not only an expression of a cultural identity, but a conceptual production made from the 1940s. Thought as synonymous with productivity, efficiency, and development, it creates a model of subjectivity conditioned by its immobility, since it produces a cult exaggerated from the past, equating it with the present and the future, making its history an eternal confirmation of its identity.

From there, it is necessary to question how Rap develops in a city with such characteristics, since this musical genre comes from the African cultural matrix and is historically associated with the periphery and the ills experienced by its population. According to Magro (2002), Hip-Hop is an aesthetic-political movement that encompasses Rap (music), Break (dance) and Graffiti (visual arts), and emerged in the USA in the late 1960s, of the actions of young blacks and Latin Americans in the ghettos of New York.

The objective of this article is to problematize the relationships between Rap's musical appropriation, the city and the (re) invention of the subject, asking if (and how) these relationships can engender new forms of the subject acting in the world from an aesthetic perspective, (re) invention of itself and its relationships with the city.

Initially, it is necessary to consider the dialogic condition that involves the three central elements of the debate proposed here: music (s), subject (s) and city (s) - written in this way to indicate that they are plural and heterogeneous concepts, even when written in singular. This position is based on Bakhtin (1997) when he affirms that all discourse takes place in the process of social relationships and is marked by the social horizon of a determined epoch. Vigotski (1999) also offers important contributions to our debate in conceiving art as a human phenomenon, fruit of the relationship of the subject with its context, which enables to take it as mediation to understand social life.

From these reflections, we understand music as a human production in a certain social and historical context, that is, as human work (Ara jo, 1994), a posture that considers man and his context for the intelligibility of his production. Music and society are inseparable since music not only reflects social reality but constitutes it since it is a significant system of strategic relevance for the construction of the real (Menezes Bastos & Lagrou, 1995). The proposal is to radicalize Vigotsky's conception that "[...] art is the social in us" (1999, p. 315), emphasizing that through the relationship with an artistic work a social feeling becomes personal, without leaving to continue being social. In this sense, we understand music as "[...] a form of communication, of language, because through the meaning that it carries and the relationship with the social context in which it is inserted, it enables the subjects to construct multiple, singular and collective meanings" (Maheirie, 2003, p. 148). It is a reflexive-affective language, a production of affective thinking that has a symbolic function and is marked by the determinations and possibilities of each historical moment (Maheirie, 2003).

Allied to this understanding of music not only as an expression but, fundamentally, as human production, we recognize the need to think about the subject who is in contact with music as a socio-historically situated being who lives through specific objective and subjective conditions, from which it realizes its possibilities of relationships. This implies recognizing that the human relationship is semiotically mediated, which denotes the social condition of the subject (Vygotsky, 1995, Bakhtin, 1997).

In the same way that we understand music and the subject that is in contact with it as mutually constitutive phenomena that are human productions, the city is taken here from this perspective. City is understood not only in its material dimension but in its heterogeneity and potentiality as a place of human constitution. The city can be thought of as an actor and not only as a stage, demarcating the territory as a central issue for the subject, where there is an interdependence between materiality, which includes nature, and its use, which includes human action, that is, work and politics (Santos & Silveira, 2001). It is not only a passive scenario for the action of the subjects, nor a reflection of society (Santos, 2002) but a territory where man is made as such, a place where the subject lives and is lived, even when he acts on the city, is also affected by it. This makes the city a polyphonic chorus “[...] that sings with a multiplicity of autonomous voices that intersect, relate, overlap each other, isolate themselves or contrast themselves” (Canevacci, 1993, p. 17). From this, we understand that the city, like music, places us before a human condition: alterity since they are of the order of the encounter.

We present here the methodological procedures used in this research, conducted through interviews and observations with young people working in the Blumenau Hip-Hop scene with the objective of investigating the possibility of Rap being a mediation for a (re) invention of the subject and his relationship with the city. In the sequence, we show the results that indicate that these young people contrast the Teuto-Brazilian homogenizing discourse with the Brazilian cultural diversity, affirming the existence of a heterogeneous city and of plural ways of being from Blumenau.

Method

Our insertion in the area occurred from an ethnographic bias. Ethnography is not confused or reduced to a technique since it is rather a way of approach and apprehension than a set of procedures (Magnani, 2002). This perspective allowed us to perceive the need for a permanent standing of the researcher in the area, in a constant dialogue with the subjects studied and in a movement of approach and distance. In this way, we seek the universe of meanings of the researched and share their horizon, not to equate to it, but to create a new understanding.

By conceiving that discourses are in the process of permanent production and that their composition is the fruit of different social voices, we try to vary the maximum possible sources of information. Thus, we decided to go around the city, participate in Hip-Hop events and Rap shows, listen to music, enjoy graffiti, watch to video clips, read different materials (books, magazines, newspapers and internet publications) and interview young actors in the Hip-Hop scene. These actions were carried out during the period from March 2011 to March 2012, allowing contact with various Hip Hop events, such as Rap shows by local and national groups, Graffiti exhibitions, Break and Graffiti workshops, parties and meetings with local Hip-Hop practitioners, etc. The research was approved by the Committee of Ethics in

Research with Human Beings of the Federal University of Santa Catarina - CEPESH/UFSC, under protocol n. 1856.

We chose to individually interview 11 (eleven) young people who work with different elements of Hip-Hop, among rappers, graffiti artists, b.boys, Dj's and listeners. Despite the research proposal to merge subjects that act with different elements of Hip-Hop, the analyses were directed to the way the subjects appropriate the rap. This option has its justification because of a characteristic of the local scene because although Hip-Hop encompasses Break and Graffiti, Rap is an element common to all hip-hop practitioners in Blumenau.

The choice of participants was based on three guiding criteria: 1) being a resident of the periphery and living in the city of Blumenau/SC; 2) be an Rap amateur; 3) have contact with the local Hip-Hop scene for at least 05 (five) years.

The dialogue in this research was not only a tool, but a condition of its production, since "[...] the subject as such cannot be perceived and studied as something because, as subject and remaining subject, it cannot become mute; consequently, the knowledge one has of it can only be dialogical" (Bakhtin, 2010, p. 400). Moreover, dialogue is the basis of any relationship between subjects, since every relationship between two (or more) people produces speeches that are presented in a provisional and unfinished form, open to a response from the other. In this sense, the analyses developed here are not concluded, but suggested, since "[...] there is neither the first nor the last word, and there are no limits to the dialogical context" (Bakhtin, 2010, p. 410).

These reflections have placed us before the need to approach the youth and Hip-Hop in Blumenau since the dialogical knowledge is agreed (Bakhtin, 2010). Therefore, our insertion in the field did not occur as a researcher seeking to gather information, but as a *flâneur* that circulates around the city and "[...] believes that walking thinks better, finds solutions to their problems" (Fonseca, 1992, p. 11). Besides to interviewing the young people, we try to live with them, circulating around the city and experiencing what the meetings provided. Our interest was to understand the relationships established between the youth, the city, and the Rap, asking about what young man, what city and what Rap was the one we were finding in the streets of Blumenau.

The interviews and observations developed from the meetings with young people were proposed in a discursive, dialogical and polyphonic perspective, considering that the researcher's text brings his voice as the orchestrator of the voices of the other participants, recognizing that the field confronts us with language events marked by interlocution (Freitas, 2003). Also, the resource of documentary analysis was also used from the same perspective, since the discourses on the articulation of Rap, city and the young can be found in several sources, such as music lyrics, video clips, graffiti, photos of shows, etc. All of the materials cited in this article can be found on the internet, from search tools.

The process of information analysis was developed through discourse analysis. This proposal, from the socio-historical perspective in Psychology and the contributions of the Circle of Bakhtin, considers language as a mediator of social relationships, constituent of the subject and of society, recognizing it as a constitutive dimension of the human and not just as a technical resource for the establishment of socially shared meanings (Bakhtin, 2010; Vygotski, 1992). Discourse analysis consists of proposing an understanding of a given text from its correlation with other texts – "[...] the text in the broad sense as any coherent set of signs" (Bakhtin, 2010, p. 307). To seek in this perspective is not to collect information, but, above all, to dialogue, since its central action is the establishment of new meanings. Thus, we propose an analysis of Rap as a dialogical event, seeking to understand the

different voices that are heard in it (and from it) and which are the voices absent and/or silenced.

Results and discussion

Throughout the research, we have been able to see that young people's speeches - music lyrics, video clips, graffiti, dances, performances, places where they perform their shows/events, the environments they attend, their ways of dressing, etc. - are indicative of how they live in the city. These young people form a heterogeneous Blumenau that opposes that eurocentric and elitist image of the city and its inhabitants. However, this cannot be understood only by the relationship of duality between the rich and Germanic Blumenau versus the poor and miscegenated Blumenau. This polarized image does not account for the complexity and plurality of the discourses of these young people and gives the false impression that there is no dialogue and/or transition between them as if they were isolated and watertight. In several moments of the research, we are faced with plural discourses about the city, of criticism, affirmation, negotiation, etc. What is even more interesting, these nuances were often found in the speeches of the same subject. How then do we think of these different discursive possibilities?

A coherent way with what we have seen, heard and lived during the research is to take affectivity as a key element to understand this question, because, despite all the plurality in the discourses of these young people, how they are affected and/or seek to affect the other is a common aspect. This other one that affects or is affected by the rappers speech is defined from the way the dialogue is performed. Their speeches are not fixed, but lively, built from the way young people effectively live in the city and are lived by it. This means considering that they make songs, graffiti, dance and/or listen to Rap because they are affected and/or because they want to affect them. It is important to emphasize the contradictory character of these affections, since, as Minella said, "[...] all my pain, all my hatred, all my love also, everything goes there (Rap), do you understand? All my understanding, everything". In this sense, the relationship of these young people with Rap is not reduced to simple expression of feelings, such as a download (artist) or identification (public). Vigotski (1999) helps us to problematize this question by considering that this 'play of feelings', as the author would say, has to be a catharsis as the apex of the movement of affective contradiction. This allows the subject to position himself on another level in relation to his own life, resignifying his possibilities of action in the world, from an affective implication.

Throughout the research, we have been able to perceive how everyday occurrences, apparently superficial, and essential so we can understand who these young people are and how they relate to the city from the mediation of Rap. From each information produced in the meetings we had with the subjects, it was possible to understand that Rap, Break and Graffiti are ways they found for the production of their modes of subjectification and objectification, in a singular and collective perspective - they always they referred to the constitution of their lives from the contexts, people and groups with whom they established relationships. One example is Family C, which is comprised of rappers from the Word of Honor, Women's Word and Armed Mind groups. Their discourses, however singular they may be, always refer to the locality where they live, the neighborhood of Velha, and to the group of rappers that make up the Family C, relating both to the peripheral context.

Throughout the research, we could also perceive that there is intensity in the superficiality of daily phenomena (Maffesoli, 2007). Therefore, what may seem like a simple act of singing or listening to music, being among friends, watching a rap show, dancing, producing or appreciating graffiti can be an important event for both a subject and a collective. Being together allows these young people to live the moment and to exalt life in what it has of sensitive and affectionate (Maffesoli, 2007), establishing relationships with other people, with a music, a place, a graffiti, etc. These relationships do not end in themselves, they unfold in ways of being (dressing, talking, thinking, feeling, etc.) and in different possibilities of living in the city (frequenting or avoiding certain places, subverting the relationships established there, among others). Thus, similar to Maheirie (2002), this research allows considering that from the mediation of music people can perform complex processes of subjectivation and objectification. Music can be mediation for a subject and/or a collective to experience different affective and reflexive experiences since their discourse is both singular and universal. Its importance is not merely in the capacity to express feelings and thoughts but in the possibility of (re) constructing them. As the elf b.boy said: "Hip-Hop is culture. It is experience, it is lived, it is together, it is the street. [...] It is not just a style of music, a style of dance, a style of plastic art. It is a move to be experienced".

Another important issue to understand these young people with Rap and the city is to recognize that the words they use are not only forms of expression but indicators of their ways of living. However, it is not enough to identify the expressed words, it is necessary to understand their affective-volitional tendency, that is, the motives, needs, affections, and emotions that constitute them (Vygotski, 1992). In this way, it is important to understand, for example, that young people use the word culture to refer to Hip-Hop and claim that it is their own life. This discourse allows us understanding how intense the relationships these young people establish with Hip-Hop, placing it as a central part of their lives in a singular and collective perspective since they say it is a form of private experience that each of them experiences from the otherness.

It is precisely this possibility of art to pass between the collective and the singular that led Vigotsky (1999, p. 315) to consider it as "[...] a social technique of feeling, an instrument of society through which it incorporates the most intimate and personal aspects of our being to the cycle of social life". Thus, for the author, art collects from life its material, but it is not restricted to it, as it can overcome it and be mediation for new possibilities of the subject to think, feel and act. Bakhtin (2010) can contribute to this debate by considering that the complexity of this event is in the possibility that it opens the subject of experiencing his life from a dialogue with otherness, which, in turn, gives him the possibility of taking an exotopic position, in the sense of obtaining a surplus of vision and putting itself as another for itself. In this prism, this exotopic position allows the subject to reinvent the way the city lives and thus reconfigure new perspectives for it.

The relationships that are established between the participants of this research and their daily life is something that needs to be thought through with attention. These young people not only report on everyday events but rework them. What can be called the extraverbal situation of discourse (Voloshinov & Bakhtin, 1926) refers not only to the context in which discourse takes place but, above all, to a constituent part of it. Therefore, "[...] when we cut off the utterance of its real soil that nourishes it, we lose the key in its form and in its content" (Voloshinov & Bakhtin, 1926, p. 09). Therefore, the quotidian is present in different ways in the discourses of these young people, as can be problematized from the account that Quiko Nuts made about a graffiti he produced, where the image of an octopus with various objects in its tentacles appears.

[...] the octopus is the manipulator of the system, it's the manipulator full of arm trying to grab you and catch you anyway, which is what the system is, you know? [...] If he sees, the octopus is giving everything to them, is giving the message to 'not use drugs', is giving a skateboard, is giving a helmet. Obviously, that track is meant to kill someone. There, like, filling your ear with their music, you know? With their bulge, do you understand? (Quiko Nuts, emphasis added).

From his report, we realize that Quiko Nuts, when performing this graffiti, he uses a skateboard - a place for sports and leisure - to talk about something that affects society and his private life, making it a space for critical thinking. This is not only a way of reflecting but above all, refracting reality, being at the same time faithful to it, altering it and apprehending it from a specific point of view (Bakhtin, 1997). Graffiti allows Quiko Nuts to dispose of reality in other ways, such as the helmet - instead of referring to the individual safety of the athlete practicing sport, the helmet is put on this graffiti as a criticism of the conditions of the track which, according to Quiko Nuts, was poorly designed. This graffiti can provide indicative of how these young people appropriate everyday elements to reflect and refract the reality they live. All the elements in this painting are taken from the daily life of Quiko Nuts, either from the perspective of his private life or from what is happening in society in general. The skateboard and the headset, for example, are part of your daily life, as Quiko says 'moved to music' and was once a skateboarder - he is now a sports enthusiast and develops work with videos of athletes. Other elements, such as the octopus metaphor as a 'system manipulator', refer to issues that are not just about their personal lives. In this sense, we understand that this graffiti, as well as others that we could contemplate throughout the research, indicates how an image, as Rancière (2010) considered, can become part of a visibility device, revealing a game of relations between the visible, the sayable and the thinkable.

Video clips are also important to understand how daily life is reflected and refracted in the discourses of these young people. Three dimensions are especially allied: the private life of the rappers, the city of Blumenau and the social and historical context of Brazil. Produced independently, and usually by the rappers, the videos mostly show their homes, their friends, the neighborhood where they live, images of the city and the country. The possibility of reflection and refraction is intensively operationalized in some video clips, articulating the rappers' particular experience with the social context of other people, making some elements of their daily life have other meanings. The clip of the song *Seu herói é o vilão* is composed in a partnership between the groups *Palavra de Honra e Palavra Feminina*, produced with images that criticize the image of Blumenau as a European city, denouncing the vision of the periphery as a dangerous and less valuable place. Among the most common images are scenes of police actions and images that show the precarious living conditions in the outskirts of Blumenau, as opposed to downtown. The rappers appear singing in peripheral contexts, affirming their belonging to it - they sing surrounded by young people, which gives the idea of belonging to a community and the lyrics are placed as if they were directing their speech to a resident of the periphery to reflect on as the situation of oppression experienced by them is a fact that reaches them and that, often, they do not realize. The chorus of the song is very incisive in this sense: "Hey you, wake up from the illusion, whoever gives the cover hides the hand, your hero is the villain".

The plurality is the central characteristic of the discourses of the participants of this research since they are productions based on daily experiences. The way they live, the spaces through which they circulate, the issues that are recognized by them as important for their lives and for the city, the possibilities for dialogue they establish, and so on, different

elements constitute the discourses of these young people and, in the same measure, configure different profiles for the city of Blumenau.

This discursive plurality is shown in different ways, in the diversity of themes, forms, senses, spaces, and possibilities of dialogue that are established by these young people. When analyzing the songs, for example, we realize that the discursive plurality can be the result of the thematic proposal of a CD or the way each track of the same disc is produced. The *Palavra de Honra* group presents a thematic continuity in its discography, placing the periphery as a central issue. However, this does not mean that his speech is homogeneous. The music *Sou feliz porque te amo* carries in his hand a man making declarations of love for his wife. The discography of the pair *Dálmatas* allows us to see how the discourses may be different according to the theme of each CD. In his first album, entitled *Mistura cultura* (2008), the objective was to mix Rap with other musical genres, doing it both in its musical form and in its lyrics, as can be seen in the song that gives its name to the CD. In *H2O in Boca* (2010), the musical proposal is related to the 'club', as stated by rapper Boaventura - what can be perceived in the structure of the songs (bases more dancing) and in the lyrics (themes related to dance/night).

Despite the heterogeneity discursive, we understand that the forms of these young people related to the city of Blumenau can be placed from two perspectives: a good city to live in and a difficult place to live. Both perspectives have often appeared superimposed on the discourses of the same subject, which demonstrates that they cannot be taken in totally opposing ways. These expressions came from conversations we had with people who were not part of the research when we tried to talk about the results of the research. Several times we used these phrases and only after some time we realized how they synthesized important questions of this research.

Although not always clearly stated, Blumenau's is a good city to live and can be perceived at different moments of the research. One of their biggest indications was the young people's own criticisms of the city since they reveal how important Blumenau is in their lives. This was evident in a speech by Janaina, a rapper from the group *Palavra Feminina*, when she said that her relationship with the city is one of love and hate – “Love because it was where we were born, where we created our roots, where we seek the better for our neighborhood and for our city. And I hate this thing that the city does not represent us”.

One of the indicators that we find in relation to the good side of living in Blumenau was the opportunity to work and the socioeconomic level that, according to the participants of the research, is relatively good compared to other Brazilian cities. It is important to remember that even with all the difficulties and social problems in Blumenau, the city is, according to Samagaia (2010), an economic reference in the region of the Itajaí Valley. Another important issue to understand the positive aspects of living in Blumenau was the possibility that these young people found to establish affective relationships with different elements of the city from the mediation of Rap, as indicated by the refrain of the song *Boa Vista*, which bears the name of the neighborhood where the *Dálmatas* band live: “Love can be seen from there. It's in Boa Vista, it's there”. This song “[...] brings the good side of Blumenau” (D'Lara) and allows perceiving the affective relationship that the rappers maintains with the city, especially the neighborhood where they live. This question was not confined to the *Dálmatas* band and was present in the discourses of other young people, where the references to the affective bonds were always placed from the singular relationships lived by them. The neighborhood, friends, and relatives were indicated as elements of a place with heat, where one can have “[...] a strong dose of the feeling of being

people among peers” (Sawaia, 1995, p. 23). Blumenau is where they experience important affective bonds and, fundamentally, where they learn, develop and produce their art. Therefore, they take part of the city as spaces where they can share experiences, valuing the community, meeting, and learning, affirming their belonging to a city linked to affective locations such as the neighborhood, the ravine and the periphery. Moreover, Rap, called by them as a 'street culture', instigates them to take the city not only as a reference for their artistic productions but, above all, as one of its constituent elements.

On the other hand, when they referred generically to the city, the young people indicated it, for the most part, as a place that did not welcome them. The localities and people lived from the strengthening of the affective bonds were affirmed as belonging to a 'we', while the city of Blumenau was linked to its urban center and the people who belong in this context, seen as 'they' in a relation to 'we'. These relationships allow, in addition to different ways of living in the city, different forms of construction of these young people and their groups. In this way, talking about their ways of living in the city implies a 'we' that is made in relation to a 'they', constituting itself from the affirmation of what one is and the negation of its opposite (Mouffe, 1996). This relationship of contraposition was common in all the participants of the research. However, it is shown in different ways. There were times when it was totally opposed, where a young person and/or group posed as not belonging to 'Blumenau society' - a term widely used by them to refer to the city of Blumenau in a generic way. At other times, it was possible to affirm the non-sharing of certain discourses present in Blumenau, especially with regard to the Teuto-Brazilian discourse, but this did not prevent the affirmation of belonging to the city of Blumenau.

It is possible to think that these young people put back into account the sharing already given of the sensitive, the ways in which they think, how they see, how they speak, how they feel, in the end, how they live in Blumenau. The city ceases to be the place of the German consensus and begins to live dissent, from “[...] a disturbance in the sensible, a singular modification of what is visible, verbal, countable” (Rancière, 1996a, p. 372). The actions of these young people in this sense can be understood as actions that show two worlds in one, giving visibility to litigious worlds, paradoxical worlds in which two cuts of the sensible world are revealed (Rancière, 1996a). They point to the need to review which city this is and who the Blumenau people are.

The dissent that is established there is not a relation of opposition alone, it is a conflict over the configuration of the sensible that calls into question something that did not take place and, therefore, operates a subversion in the natural order of things (Rancière, 1996a, 1996b). It is no wonder that the words 'resistant', 'warriors' and 'survivors' are common among these young people. Their 'struggles' - to use another common expression among them - are for the periphery to be recognized as part of Blumenau, so that its residents are considered Blumenau citizens, so that Hip-Hop is seen as a legitimate cultural practice of this city and that "brazilian culture is respected" (Janaina). This does not happen without reconfigurations of the sensitive, without reviewing the image of Blumenau and its inhabitants, failing to see them from a Eurocentric perspective to recognize them as part of the Brazilian culture. The reconfiguration of what is visible, verifiable and thinkable in Blumenau reveals that the sharing of the sensible makes see who can and who cannot take part in the common (Rancière, 2005), in what constitutes the city of Blumenau.

The participants of this research reveal from their involvement with Hip Hop that Germanity is not the only facet of Blumenau, putting a debate that until then was not finished. What is Blumenau, who are and how do the Blumenau citizens live? Although not all the participants in this research do this directly and clearly, the fact that they produce a “[...]”

street culture” (Elfo), “[...] that comes from the periphery, the foundation” (Borris NF) and that “[...] has black roots” (Thiago Negão), is already configured as a way to destabilize the supposed Germanic and eloquent Blumenau people homogeneity. These young people indicate that in Blumenau there are ethnic and cultural references related to Afro culture, that exists periphery and that they have a way of living that does not fit the profile of the Teuto-Brazilian. However, care must be taken not to homogenize the discourses of these young people in relation to the Germanic identity of the city, since their forms of putting themselves before this occur in a singular way. Some of them clearly seek to deconstruct this image, stating that they belong to the periphery and that their way of living does not resemble anything to the discourse of the “[...] national showcase” (Minella). Others do not express this perspective so clearly in their lyrics and/or speeches, but they make speeches that have nothing to do with the Teuto-Brazilian - as can be seen in the slang used, the clothes, the places where they circulate, etc.

Final considerations

Aesthetics and politics are central questions to think about the relationship established between the young people and the city of Blumenau, from the mediation of Rap. Politics is inseparable from its relationship with aesthetics since both relate to ways of organizing the sensitive, of giving to understand, of giving sight, of constructing the visibility and intelligibility of events. In this way, what is at stake in Blumenau is the image of the city and its inhabitants, as well as the ways of living it. Just as the Teuto-Brazilian discourse uses mechanisms to forge a city and a European way of life, the young participants of this research reveal that when they relate to Rap, they produce new sensitivities. The German image operates a standard configuration mechanism for Blumenau, synonymous with discipline, work, and development. The participants of this research give visibility to another aesthetic, forge a plural image for the city and its inhabitants, producing new configurations of the sensible, ways of seeing, saying, thinking, feeling, and finally of living, that has as based on Hip-Hop culture.

They not only refuse Blumenau as 'Brazilian Europe', but they realize new configurations of the sensitive, seeking new senses for the city, for the ways of living it and for what it is to be a Blumenau. They reveal other ways of living in the city, stating that 'Blumenau is Brazil, not Germany', opposing the Teuto-Brazilian homogenizing discourse to Brazilian cultural diversity. They value the 'street culture', the meetings between friends, the periphery as a constituent part of Blumenau and question the Germanic stereotype, orderly and worker of Blumenau. They affirm their belongings to a Blumenau that is linked to affective localities, such as the neighborhood, the 'ravine', the periphery, which configures what many call 'underground culture', since it occurs in parallel with the Germanic culture that is institutionalized in the city. Finally, while the Teuto-Brazilian discourse is conditioned to immobility, where past, present, and future are equaled for the preservation of German culture, the discourses of these young people try to forge a way of life capable of respecting Brazilian cultural diversity.

These young people use the same resources used for the configuration of the Teuto-Brazilian discourse since they make a historical discourse and affirm a way of living based on cultural elements. However, they produce a discourse on the history of Blumenau that questions the Eurocentric image of the city, highlighting the contribution of the periphery to its construction and placing on the agenda the process of slaving that has been taking place

in the city since the 1940s. Thus, these young people affirm themselves as 'descendants of the ghetto' and not of the German immigrants. Cultural references are directly linked to Hip-Hop. The difference is that while the Teuto-Brazilian discourse tries to be fixed by maintaining the customs of the German immigrants, these young people live the 'street culture' in a lively way since Hip-Hop is a global phenomenon that is built on from a constant dialogue with the local culture where it is inserted. Young people question the fixed ways of preserving German culture in Blumenau and create ways of dressing, talking, thinking, feeling, circulating around the city, relating to people, etc., which are articulated in favor of this 'street culture' and the Brazilian cultural diversity.

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