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# Participating in managerial practices: The Brazilian cultural experience

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**In this paper, Brazilian literary culture stands out as the mediator between art, society and economic production, either for the broadness of its social-linguistic support, or for its commitment with the wishes and needs of the Brazilian people. Here, its aesthetic construction reveals the dialogue among works, authors and the public, and therefore becomes the structuring conscience of the nation. In the midst of the vertiginous ways of modern knowledge, communication seems to develop as methodological value and dialogues inside the Social Sciences and Arts. As such, this paper provides an analysis of outstanding texts of Brazilian literature, which reveal new ways of academic and professional work. In this culture of cognition/recognition of the wealth of sceneries, in which one has organized and administrated the public and private spheres, it is even more useful and instigating to demonstrate how the literary culture of the country strived to understand the meanings of the welfare of its administrator, the workers and the entrepreneurs as characters and subjects of the local, regional and national geography and stories.**

**Key words:** Administration, Brazilian culture, interfaces, public/private spheres, communication.

## INTRODUCTION

For better understanding of Brazil in the last four decades, it is adamant to take an excursion into the time of her modernity, when the meanings of science were apprehended, republican policies were practiced, economic systems were adapted, and aesthetic and artistic movements were developed. This essay seeks, precisely, to understand such relations, which are imperative for the analysis of her present economic autonomy, as well as, to explain the social contradictions and the current "state of the arts" of the administrative practices, either businesswise or in the public or social spheres.

In the second half of the 19<sup>th</sup> century, the unfolding history in its auxiliary discipline became evident and led to the development of Social Sciences and Anthropology. As far as the first phenomenon goes, it permitted the tuning of new instruments of the historiographer's work; and the second phenomenon stimulated the elaboration of competent theories or the interpretation of history in itself and the processes of social organization. In fact, the

division of the scientific corpus in the 19<sup>th</sup> century created a process of collaboration and complementarities, since the critical monitoring of a world in ever faster transformations demanded not only specificity in research, but also allowed great visions in whole and made the interchange of working tools possible. We need to keep the time of the first industrial revolution in Brazil, which brought Max Weber closer to Henry Ford and Matisse in constructing the modernisms – their aesthetical projects and their experiments with management and science. However, this deconstructing attitude of modern society demanded a profound analysis of the various dimensions of knowledge in order to hand on to the new generations a clarifying collection of meanings that would fecundate all of the 20<sup>th</sup> century.

The arts of the time – within a period of 120 years – became pregnant with speed, relativity and the meaning of inequalities, and also, the values obtained worked in different spheres of knowledge. In the arts and sciences, true aesthetic adventures were tested, since such

knowledge engages in boldness at a time that requires rapid processes of analysis and decision making. A bourgeois writer like Oswald de Andrade, as well as a prophet like Mallarmé, point towards the political doctrines in maximum tension, of which their texts are a part; they include themselves in the vertigo of time. In the same way, the asymmetric construction of bodies and spaces in unusual colors and manifestations of an ever changing world of geography and humanity became present in Pablo Picasso. Such art forms elaborate knowledge that is equivalent to the public effort not only to be included in history but also to explain the presence of the servile bureaucrat and the workers of the new system of production, which can be read about in Machado de Assis – or in Max Weber – or they make us rethink the tragic and naturalized work in Emile Zola in a Paris of strong social-urban changes.

In Brazil, the dramatic apparition of men and women apparently set them free from slavery, but at the same time, prisoners of the elitist social meshes under a fragile democracy, strongly present in Lima Barreto (as well as in other ways present in Aluísio de Azevedo), were asking for a new reference for work relationships and a new way of looking upon the city, thereby understanding it as a living space and not as a survival camp. Who knows, maybe an industrial societal project, with at least, efficiency, duty and a fair salary, will be imposed over the vulgar and socially legitimized exploration. Who knows, maybe we will be aware of the fact that before we negotiate our public space, we should appreciate it and guarantee its continuity. Thus, it becomes clear that the contemporary time is founded upon the reorganization of the arts, as well as the scientific lines of a previous moment (the 19<sup>th</sup> century), in which Iglesias (1979) situated three pillars: (1) creation of the auxiliary disciplines of history; (2) development of the Social Sciences; and (3) broadening of the historical horizon through the studies of new sources. As an aggregated value to the frame of references, it is necessary to point out that “economy” was pioneer gained in organization and consistency in the second half of the 18<sup>th</sup> century. Such a process of constructing fields of knowledge demand a free and democratic society, harmonic relationship between capital and work, the structuring of the State and the productive forces, and, as an imperative link, the cultural dynamics. It was exactly there that the Brazilian history had its ups and downs.

On the one hand, the literary arts (however mitigated by illiteracy) moved from their naturalist and imitative central European manifestation apotheosis towards an awareness of an organic, national system, in which, as in Candido (1976), the “manifestation of the great problems of Western men under the new existential conditions” takes place. On the other hand, the republican movement spreads its roots, also partly positivist, and is ready to construct modernity and overcome the imperial-

colonizing status. On the inside of this process, one can see a society that adequately diagnoses its insertion in the capitalist way of industrial and commercial production, but which does not have the competency to implement policies that are able to benefit all, thus determining incomplete and dependent modernizations (Furtado, 1974). This phenomenon leads Ianni (1992) to the conclusion that there is a mismatch between society, economy and management, which reveals the motive of why minorities prosper, since “capital benefits are expanded from the adverse conditions under which workers are forced to produce in the countryside and in the city. The same economic indicators of modernization are seen on the social indicators of primitive society.”

The construction of knowledge in its relation between the Applied Social Sciences and Literary Culture can be promising, within a worldwide frame that lacks original experiences in order to overcome the mere reproduction of knowledge. Here, one searches for, with all due respect to the bigger theme, a way to help construct a line of investigation.

## MATERIALS AND METHODS

This paper presents artistic and scientific expressions organized within a historic framework. In an ongoing process, it shows the interchange of meanings and the consequent construction of ideas and concepts in the Brazilian history. The analysis of different texts reveals that Brazilian literature constitutes a sociological panel of rules and ways on which the Brazilian Republic was managed. The demonstration of this process constitutes the methodological strategy of this paper.

Since the slave experience went way too far and the economic submission to Europe exhausted resources and riches, Brazil was unable to adequately manage the dynamic factors of the European and American Industrial Revolutions, namely the intense urbanization, the rapid population growth, the development of the industrial systems and its chain of production, betterment of the means of transportation and distribution of wealth. Such a fact is based, firstly, on the history of sociology of organizations, especially if we compare two moments in the positivist context. Bernoux (1985) shows that Taylor (1856) sees himself as the heir of the 19<sup>th</sup> century, well marked by the work of Augusto Comte “voulait faire de la politique ' une science positive et physique”. Indeed, Taylor presents in French the assertion intrinsic to the world of industrial labor:

“...quand l’homme le plus qualifié pour accomplir ce genre de travail a été convenablement choisi, quand la science de la méthode d’exécution du travail a été mise au point et quand l’ouvrier convenablement choisi a été entraîné à travailler en appliquant cette méthode scientifique, alors le résultats obtenus doivent nécessairement être considérablement plus grands...”.

This working man or woman did not exist in the young Brazilian Republic, because it had been created by those who had the voice of authority. There, the debate was wrought around the tendency of hegemonic groups that ought to conduct the society. We are not even talking about a temporal delay, but about priorities, inversion of values in the power projects.

Evidently, there was a great effort in discussing the work and the

capital in a land freshly released from slavery. However, the spotlight remained on the pulpit and the tribune, but not on the organizational operation of the productive system. This was about a positivism that suited a science of discourse and rhetoric. Despite this situation, the profound consequences of the long and multifaceted Industrial Revolution were already knocking on our doors.

Indeed, the city became dense and complex, and it laid its claim upon native and immigrant workers. There was a great demand for investment and room for the implementation of factory plants; as such, railroads were constructed and communication was created around the new ideas on trade. Joaquim Nabuco, *apud* Prado Junior (1966) reveals new foundations of the economic-administrative activity as early as the time of the Law to Suppress Traffic, in the second half of the 19th century: "The financial assets that were employed in these illicit transaction flooded the market, which resulted in a considerable decline in discounts; money abounded and an extraordinary increase happened to the stock prizes of almost all companies". As complemented by Caio Prado, he informs about the intensification of social life and its bank emissions, which, in turn, centuplicated in less than ten years. The activities that follow are: the construction of the first railroad from the city of Mauá to Fragozo, the beginning of the Pedro II Railroad, the telegraph and the concession of navigation routes.

The line of thought of classic political-economical evolution researchers coincides with disciples and successors; as progress was seen in this sense, a bourgeois progressive tendency which clashes with strong interests from the past was created in parts (one aspect as liberal and the other aspect as positivist). In the depth of the karkian wrestling, which these ideas engage in, contemporary Brazil is molded, having as its mass for maneuver the majority of the population. It should be remembered that the model of dependent hegemonies produce culture, creates habits and ways of life, organizes the intellectual construction and induces certain curricula and educational pedagogies, which makes this scenario even more problematic today, as much as in the past.

The value of work, the leisurely contemplation of places, the ideal form of remuneration, the established production patterns, besides the ways of administrative cooperation and the value of specializations itself would be possible agendas on the densely urban axes of the Brazilian coast, but outside of the obsessively elitist key group and their struggle over intestinal hegemonies. On the Brazilian tribunes, and not in the wary factories, the followers of Augusto Comte would discuss the practicability of salaries (Cruz-Costa, 1967), Sunday break (according to the workers' religion), the two weeks of yearly vacations, retirement at 63 years of age, juvenile labor only from 14 years of age onwards, etc.

Positivist Science had, evidently, advanced heralds, as one can see from their proposals, but lacked reflection on the mediation between the colonial-slavist brutality and the supposedly liberal regime. They lacked passages and dialogue between the realities of the denied moment and the project to be seized. Also, they lacked an informed and humanistic sense to the management and implementation of an allegedly modern state; moreover, the worst case was that one lost the liberality of positivist discourse in the impulse of a clearly centralizing State. However, considering (as Comte would say) "the dead rule the living", Bosi (1992) opined that the country was governed by an ever present authoritarian model in almost the entire 20<sup>th</sup> century, which was naturally imbued of rhetorical simulation towards the value of work, the power of cultural materiality and the dignity of the poor. Indeed, the ecstasy of discourse that denied the industrial interests and its greed for profit, ended up as supporter, accomplice and collaborator, without the guarantee of the concrete and everyday rights of the majority, which also continuously made the expansion of markets and better training of citizens for the prosecution of their rights more difficult.

One illustrative example is the formulation of a humanistic education for the rich and a professional schooling for the poor, a model that pervaded all of the 20<sup>th</sup> century and remains a phantom in our educational operas.

One text by Furtado (1974), although not very well known but an exemplary text, restated the meaning of the economic and political project regarding the construction of Brazil. Organized in seven theses, number three places itself in the time of this study. It shows that the ethnic-social formation of the national territory with its subdivisions enhances big subdued social groups, for example, the indigenous and African people and their decadence. It is there that the technological and cultural matrixes from Europe can be found, aligned with the deliberate effort to fraction, break, and fragment the cultural relationships that promote technical training for the majority, which, in turn, implies that the right to seize and, in a way, to manage knowledge is denied. The institutions, the industrial systems, the cities and other organizations tend towards reproducing this behavioral pattern, which is an underminer of rights.

From its position, the mediation of State and the Church was rigid enough to produce a bureaucratic apparatus of the civil, religious, and military kind. These pillars of the State and Church organized themselves as a way to see the world and construct its values, which made the turn of the mirror for these patterns impossible. If this movement was possible, we would have implemented transversality, namely, we would have shed a penetrating, integral look, based on principles that are ethnical, gender fair, and defend accessibility to constructed goods, which in turn would lay the foundations for cultural action in the universalization of rights and opportunities. Thus, again according to Furtado (1974), complacent authoritarianism flourished haughtily with its counterparts, which caused a minor deviation from the social solutions that would be applied outside the law.

One cannot, therefore, consider that our political culture was merely behind time or even outdated. One should see it as a product of historical-political choices, which made it possible to engineer ways to manage public and private property and ways of social-economical development that continuously influence our way of seeing and reading the nation and the world.

## RESULTS AND DISCUSSION

### Aesthetic knowledge under a new code

The period of agony of the Portuguese empire (1889) to the aesthetic regionalist movement of 1930 reveals not only the organization of the Brazilian literary canon, but also its strongest social commitment. From diatribes concerning slave ships to urban complexity, from the subtlety of Court to the subjectivity of would-be citizens, from the formalist speeches of Liberalism to the liberating blast of 1922, from the new flows of conscience to the painful discovery of the human and political underdevelopment, all this meant that the Brazilian literary arts came of age at the same time as the construction of the modern ways to exercise capital and work done.

Candido (1957) demonstrated the social effort of the Brazilian literature: "After the independence, the effort grew, considering the literary activity as a part of the endeavor to construct a free country, carrying out a

program that had been established early on, and which focused on the differentiation and particularization of themes and ways of expressing them." Evidently, the phenomena happened on the inside of the economy of works produced and not merely as instrumentation of texts. The social effort was, as one will see, an intrinsic detail of the artistic work, aesthetic texture of language and not simple pretext. Thus, the social construction of literature reaches the structures of society, its values, ideologies, and techniques of expression and communication.

Among so many examples of this committed and conglomerating creation of symbols and values, the choice of texts that sets the limits for this study comprises Machado de Assis (1839-1908), Aluísio de Azevedo (1857-1913), Lima Barreto (1881-1922), José Lins do Rego (1901-1957) and Alcântara Machado. Writers of the different geographic axes of this country deserve new and renewing perusals.

The interest in naming other authors turns out to be impossible for the limited space of this essay, but the chosen selection ensures quality representation. At their sides are the voices of a literature that constructed a challenging measure for the exercise of the Social Sciences. Machado, a bureaucrat and founder of the Academia Brasileira de Letras, is a chronicler of the precariousness (but also of the desire) of people and institutions. His weapons were humor, theatricality and ambiguity, the scenario of a humanity that rests in the imagination of the social life conceived and even experienced during realism and pre-modernism, at the times of the construction of the Brazilian Republic. Yet, the almost aristocratic lineage of Aluísio de Azevedo does not stop him from taking over the narrative of the construction of organizations in the urban space, which the current public management still knows. *O Cortiço*, among many others, could be an imperative must-read in Theory of Management courses.

There, the naturalist side view of Emile Zola and Eça de Queiroz would certainly produce a study program, a culture of literary organization towards the topics of the Brazilian mixed bred society and the social teeter-totter. Still within the urban meshes of the Brazilian effervescent capital, tinted by Mineiros, Italians, blacks and mestizos, the range of cultures manufactured one of their most original writers, known as Lima Barreto.

From bohemia to madness, nationalism to tenderness towards his afro-descendance, Barreto (the scribe and clerk) engages in an admirable incursion into reading the European classics and composes chronicles, short stories and novels that translate the restlessness of his inner life about to converge towards the desire to change the social reality. His narratives of the streets and its suburban folks constitute, at any time, lessons and challenges that teach us about the Brazilian popular culture. Always realistic, and, whether brechtian or

quixotesco, they express his dreams of a better government, the improvement of everyday life institutions and dignity. With a leap to São Paulo, we encounter the story teller of Brás, Bexiga, and Barra Funda, typical São Paulo neighborhoods.

With Alcântara, Machado truly resides the comical and at times tragic construction of the world of work and workers, from the immigrant-migrant humanity that composes the equivalent scenario to the strong and moving world of Jorge Amado and Raquel de Queiroz, to the musical production of Noel Rosa, Adoniran Barbosa, and the Cordel (a troubadoursque musical expression more common in rural regions). All of them are related to the establishment of the precarious system of little businesses, whose owners shared a sense of class and destiny with the workers of handicraft and factory organizations, and finally, the greatness of neo-realism pertaining to the times under President Getúlio Vargas, as portrayed in José Lins do Rego. A historical moment, the same time concessive and centralizing, was seen at the time of the first industrial revolution that encountered a strong, workers' movement in the southeast and the south, but which crushes life that insists on remaining rural-urban.

The structuring conscience of northeastern writing reacts promptly and creates the extraordinary panel of the various Brazilians, which do not restrict themselves to geography or economy, but embraces the totality of social-cultural life. Lins do Rego situates the "bangüê" (a primitive kind of sugar mill) on its route to becoming a "usina" (a big sugar plant), which plunges this part of Brazil in a vast empty space, void of job opportunities, rights, and much less hope for a better tomorrow.

To signal this topicality, comments about Machado and Lima Barreto use this decade's periodicals, which usually focus on other topics than literature. Sevchenko (2004) elaborates on a small short story by Machado de Assis called *A Fire (Um Incêndio)*. The narrative talks about an officer of the British War Marine who witnesses a fire in Montevideo, and because of the shouting of a spectator decides to hurl himself into the fire to save a young lady apparently sitting behind the window of a seamstresses' school. He is successful after intense torment in the flames. In the exact moment of pulling the body out of the flames, he realizes he is pulling at a mannequin. He returns in intense agony and already in the lobby of the building has his leg broken by a man of the law taking him for an opportunist burglar.

The commentator of review Carta Capital goes from the ridiculous image to the analysis of the multinational enterprise Wal Mart. The allegory contains a heroic act, the cultivated experience in the humanist history stemming from the XVIII century (or D. Quijote de la Mancha) and reveals the dedication to the weak and oppressed. However, such inclination is understood as a felonious threat or digressing behavior. Despite this, the

narrated fact is that someone tried to save a person that was a non-person, since the human image was enough to spur the act of salvation.

Sevcenko proceeds to demonstrate how the great, contemporary corporations are producing mannequins and wrap them in smoke. But it is for no one to save them, because, in the attempt, more than the legs will be broken. He quotes the emblematic, multinational enterprise: growing profits, the surmounting of competitors, 2% of the PNB of the USA, model of managerial standard and object of desire.

Among its accomplishments, however, one encounters the conservation of the majority of its workforce, especially women, slightly below the line of poverty, with an approximately U\$ 15,000 annual income. He concludes: "... who wishes to save mannequins in a real fire will not have his legs smashed by the fire extinguisher, but his head. We have left the Cold War Manicheism behind for the 'mannequism' of turbo-capitalism. Save yourself if you can and no one dare to save the destitute or depersonalized. They are fuel for the big fire."

Even if the whole mask of the narrative did not fit the face of the multinational corporation, because the author does not reveal the aesthetic-linguistic construction of the characters, the ball of masks is a machadian theme. There, deceit regarding our impetus of destructions, sweetened by kind, socially accepted behavior, becomes manifest. In both the narrative *Theory of the Medallion* (*Teoria do Medalhão*) (1882) and the short story *The Secret Cause* (*A Causa Secreta*) (1896), the plot creates the lust of those who manipulate processes and end up believing they can do anything. Therefore, destruction is imminent. A father advises his son (both nameless) to behave in a more machiavellian way to obtain social benefits and high positions in society.

A very dedicated doctor, Garcia, grows fond of death and amalgamates mastery and destructive power according to the rhythm of his emotions. Each new sentence makes the feeling of alienation grow, while he seems to construct truth. In the end, the effective destruction busts out in tears and unconsciousness. Finally, the masks define the organization of discourse, the gestures, and the institutions. The "seem to be", is by far more politically correct than the reality, the "to be and being". Observed in the central part of the brief story about the medallion is a concept of publicity and marketing to be taken into consideration: "I did not tell you yet about the benefits of publicity. Publicity is a laurel and commanding lady you should call upon by the force of little gentle strokes, confects, cushions, giblets (...). If you fall off a car, unharmed besides the fright, it is useful to make it heard in all directions, not for the fact itself, which is insignificant, but for the effect of remembering a name that is dear to the general affections. Do you see what I mean?" At another point, he suggests the son

learns all the scientific terminology, not in order to understand scientific processes, but to broadly use the vocabulary in his speech and thus show understanding... Garcia, the doctor, proposed a partnership to a friend, who calls himself a capitalist, so they could own a hospital, where he could carry out the magnanimity of his covenant with death, the management of his inclination to help, including help to kill... Ultimately the work of Machado de Assis poses questions that are central to culture, its ways of social organizations and the meanings of identity. Firstly, what is there that is profound about us (or not) in the opinion of others? On an ongoing basis, a derived theme, that is, man is the object of man in society, who limits the organization and the economic right. Secondly, amidst the bourgeois society, work without merit or worth is the culmination of historic frustration, as one can deduce from the piece *Memórias Póstumas de Brás Cubas*, especially in the construction of D. Plácida. However, everything is wrought with poignancy, irony, sensitivity, narrative lines that produce the game between fiction and reality, and, consequently, allows us to better appreciate the lived moments.

The magazine *Pesquisa*, from Fapesp (2005), discusses the publishing of *Lima Barreto: toda crônica* (2004). The author of the text, Carlos Haag 2005, presents with a vindicating Lima Barreto, carrying the voices and gestures of suburbia. In fact, it is all about a story of the defeated, all those big popular groups who dared to claim citizenship for all. As he characterizes the chronicle as the directly structuring conscience of reality, Haag 2005; sees the political and human development, between the bluntness of his opinions and the condition of an outcast, with all the doors of the publishing houses closed for his texts. Under these conditions, his power to interpret the city grows, as he ends up publishing his work in the most modest means of communication. And thus operates the dialectic of the Republic. As fierce republican, he finds there the Brazil of all times, contradictory, pregnant with privileges and injustices. From there, he starts being critical of the political structure, as it was introduced in 1889. He reflects about everything and everyone. It is possible to find in his work a text like the following: "...against the insatiable voracity of the São Paulo politician, against the tax raises, against the real estate property, against the immobilized assets that don't contribute to the country's wealth." Or the ferine criticism of soccer: "The role of *football* is, I repeat, to cause dissensions in the bosom of our nation". The greatest despots and the cruelest savages excruciate, torture their victims, but finally kill them. Go ahead and kill the colored ones. And long live football that has given so much to eminent men in Brazil. Viva thus works Alcântara Machado from São Paulo. His gaze coincides with the perspective of those people who find themselves outside the ballrooms, the academies and even the milk shops close to Largo S. Francisco, in São Paulo. Somewhere in

between impressionism and realism, the people (peddlers, blind singers, shop keepers, lowly undertakers) who tell about the city revolve about the trains, wagons and streetcars towards their workplace and vice versa, back to their humble dwellings. The linguistic organization of his texts explains everything, as it is colloquial, native-italianized. But more importantly the occupational panel of the locals provides us with social-political conscience flashes, one that encounters pain, faces death, and suggests new ways of public management. As an example, there is the short story called *Apólogo brasileiro sem véu de alegoria*. On the suburb train, precariousness is evident. To make it more apparent, there is no light. The blind flute player poses questions to his guide about the presidential succession, who in turn shows ignorance as he could not read the papers. The reason is because there is no light in the train! The man, called Baiano and blind, protests: light is imperative! What do you mean, no light! Further along the public protest, the slaughterhouse workers from the outskirts start cutting up the foamy filling of the seats and throwing them onto the railroad. Without anyone being able to stop them, they finish with the train seats and leave the iron carcass behind. Later, as an investigation is held, an evangelic man claims that the leader of the protest was a blind man. The chief of police, therefore, immediately puts the witness in jail for defying legal authority. And that is how it all ends.

The language rhythm commands the apparently banal protest against the public government: who was unable to see and construct an argument, which, when picked up by the people of the cutting business, ended in damage to what is public. Certainly, the light wished for by the blind Baiano was not the same existential one as in Goethe, but simply the necessary means to at least guarantee public transportation, very often non-existent in the government of cities. The literary deficient individual, when intended to reflect on the bigger policies, encounters the absence of the minimal instrumental value. In the abyss of the discomfort that follows, the mismatches between the people and the public administration become evident.

To reflect upon the social mismatches is little when compared to the innovations in the electro-mechanical systems that involve a social realm in which illiteracy reaches at times 90%, the agricultural structure is medieval, and modern rules in work relations have not been heard of. There, what one sees, is the decline of a nature and culture cycle, permitting the construction of western culture archetypes and myths.

In his masterpiece *Fogo Morto*, by José Lins do Rego, the old bangüê, the sugar plant and the occasional agrarian populations that follow one after the other, make up a Brazilian agrarian agenda, before the political-economical mistake that swept multitudes towards the

swelling cities. By the way, it is worthwhile to quote Bosi (1970) in this context:

“... this borderline state of isolation (which means insanity for one of the tragic characters in *Fogo Morto*, Coronel Lula de Holanda) is not possible in absolute terms. The child in *Menino de Engenho* evolves out of an insecure adolescent called *Doidinho*, who was already in touch with the world of school, and out of Dr. Carlos de Mello, divided between the city and the sugar farm, and who, in *Bangüê*, *Moleque Ricardo e Usina*, will be forced to deal with the harsh reality of poverty, of the revolt and hope of men who do not descend from mill owner offsprings.”

Rego does not construct a brechtian narrative, in fact, he structures flows of conscience. The language is inside the characters-under-construction, who distill it in the scarceness of expressive means the agrarian world has created. In other words, this is the human universe that builds the urban outskirts, erects Brasília, and gives meaning and reason to the factories and the productive system according to the program: Brazil, 50 years in 5, in the times of President Juscelino Kubitcheck and his followers. There are children who need a school, graduated people with identity crisis, workers who lack direction, prophets and “quixotes” of the *Sertão* (desert like backwoods), like Vitorino Paparabo. Evidently, we are not talking about folklore. This is about the difficult construction of voices in a culture that is undergoing rapid changes, unassisted, but which, despite all these, comes up with ways of family organization, neighborly support and other support mechanisms that are crucial for the construction of values and human resources in a modernized Brazil. It is exactly due to a total disregard of this cultural agenda that there have been so much stumbling over economy and societal issues, either because of precarious human development rates, or because of the high investments favoring the causes for violence and the lack of robustness of the social body. Here, we are in the heart of the *res publica* administration. The roots of this process could already be made out in the Realism-Naturalism of the Republican Genesis.

This literature, that goes beyond and suggests other knowledge and images, defined the Brazilian New Republic, which emerges in between the two World Wars. This Republic, according to what one can deduce from the work of the Social Sciences, showed awareness and sensitivity as a result of the interchange of research, intellectual investment, political action, enterprises that had a social basis and the organization of culture. However, the many things that were not done during the republican experience – see Euclides da Cunha – should be placed on the account of the interest games of hegemonic projects, that do not know how to build a

country from a holistic view point, but exclusively from the self-centered view of the dutiful rhetoric gladiators in power. That is the reason for the many dependence scams and incomplete, selective modernization, for which governance and management sciences need to offer original and culturally palatable explanations.

### **Possible management and its (problematic) foundation of innovation**

Once the cultural frame for the dialogue with the economic and management sciences is set up, we understand that the fortunate criticism regarding this scientific and humanistic knowledge is limited and unequal a propos the time dedicated to it. Furthermore, this knowledge becomes paradigmatic for posterior moments. However, the phenomena on which the economic-administrative imported apparatus was constructed upon allowed us to infer the construction of knowledge and models of organizational culture. Therefore, it is important to go back to some of the so-called governance and management stories of Brazil.

The didactic value of the texts is exacerbated, and, therefore, there is a substantial loss of critical density, which means, a loss of cultural stamina. In the work of Avellar (1970), there is no room for what would be truly administrative, this is, the taking of a position in the face of conflicts and needs. On the contrary, there is a succession of deeds and facts: the success of coffee production and its competitive prices during the last imperial Portuguese rule on Brazil (1822-1889), the expansion of cattle raising, the construction of the European colonies, the revolutions and coups, the Republic, a constant victim of the struggle between groups of interests. Well, these facts are in fact of interest, but only when associated to processes. And that is what we don't get from there. We can, however, hunch at the accumulation of the international and still screaming debt, the lack of republican awareness in the old game of political regionalisms, the association between urban-industrial modernizations and the renewed ways of protectionism of the investors, the decisive presence of alien intelligence, despite the attempts of turning them into white slaves. Actually, the more didactic the text, the more accusing it is of the ways in which education is practiced in our country, for they completely lack, to say it briefly, the hermeneutical circle advocated by the Human and Social Sciences.

There are no motivations, causes, relations among theory and practice, nourishment of concepts, comparisons. Thus, the Canudos movement – mid last decade of the XIX century – is diminished to a debacle between jagunços (half-criminal roughnecks) and the so-called “people of the faith”. The business modernization processes are coupled up with the governments’

protectionism, the monoculture is described as a rescue plank, and politics is no more than a succession of conspiracies.

A second author, Vianna (s.d.), dedicates the 60 pages of his book to what he understands is management history and 270 pages to the history of economics, separated in an incongruent way. The cultivated, well behaved language makes all the concessions to the stereotypes taken as hegemonic, especially when he traces a panorama of the last part of Kingdom: “From 1849 on, the Segundo Reinado enjoyed a long period of peace, which lasted forty years, until the Proclamation of the Republic. Taking advantage of this peaceful time, great reforms was performed in all administrative sectors, thus permitting a general progress in the Empire.” About slavery, his discourse is fundamentally about the former slaves remaining on the farms receiving regular payment for their services. About entrepreneurship, the only figure quoted is Visconde de Mauá, Irineu Evangelista de Souza, seen as a great figure of the end of the Imperial period. It is important to mention that the peroration about the long period of peace during the Portuguese reign of Pedro II has as a source, not quoted however, the classic works of Fleiuss (1925), under the same title. The utter refers it back to Visconde de Rio Branco, author of the speech about the pacified empire. In Taunay (1972) the text is brief and repetitive. One information is of interest, though in 1890, the nation had 636 factory organizations that held 54,169 workers; by 1920, it reached 13,569 establishments, with 293,676 workers. This would already justify a research about organization and work, outside the rhetoric of power. However, as we could verify, this did not happen. Besides listing the mise-en-scene of the men that lead to the end of the Imperial Period and the beginning of the Republic, and constructing an impressive list of laws, decrees, and institutions, Fleiuss’ observation (op.cit.:405) about the day the republic was proclaimed is odd: “The people watched it foolishly, astonished, surprised, without knowing what it meant.” According to the author, the comment had come from Aristides Lobo, illustrious figure present at the acts of 15 November.

Despite all, one might say this historiography is requisite. It lends itself as temporary support to the construction of the reference chart for interpretative work. It is suitable, however, to see it as carrier of expression codes that are incapable of giving information about the time described. It would be, though, inconvenient to consider them factual, since educational, cultural, and facts about leisure (at least of the emerging bourgeoisie) or about health are lacking from the historical attestation. In the same way, there is no room for subjectivity, the narrative of the common people. When mentioned, the people seem as a flock without its shepherd, which, obviously, one does not see in Machado, Lima Barreto, Euclides or Graça Aranha, etc. In literature, populations

mean plurality, diversity in the difficult process of differentiation, which is foundation for the studies of human sciences. However, in the works of the historiographers, the sequence of legal postulations seems to have no social or economic effect on the constitution of the nationality, which lends the texts a bureaucratic tone. Moreover, despite the consolidation of the economic theories still in the XVIII century, they did not operate the concatenation of textual data. Administration and Economy, there, are no more than forceful agglutinations, in the middle of the semantic relation yet unknown. One can observe the oddness of the object – administration - in these writings, besides an incipient translation of not experienced contents, therefore general and badly translated. One may therefore deduce that, the administrative histories, although bestowed upon the students of this young field of knowledge, did not take part in the training of decision makers confronted with already complex processes, but in the dressage of scholars with a certain degree of erudition.

Well, would not a city like Rio de Janeiro be scientifically complex, a city that in 1906 comprised 3.928 people per km<sup>2</sup>? In this sense, the Brazilian literature from the time these works and their critics were created, contemporarily or later, would be a necessary counterpart for the pursuit of historic truth. Or at least necessary to allow the framing of young spirits possessing scientific minds, able to confront, compel, compare, review, and prove. To practice Social Sciences without consulting with at least an adequate percentage of these 3.928 men and women and giving them the right to express themselves deposes against the construction of this field of knowledge.

Without having the pretention of being the expression of reality, literature, popular folklore literature, and popular drama create representations of people and discourse that may contribute to the truth of the research, the teaching and government projects on a profounder level. Life and Opus communicate through approximation, separation, references and interlacement. However, our economic-administrative history bears some works of art that enrich reflection.

Buescu (1984) observes that the last period of the Portuguese rule (1822-1889) was marked by exaggerated functionalism, based upon “professional incompetency of government employees and upon the political job lending practices”. It allows us to make comparisons with earlier quoted facts. Dean (s.d.) clarifies that coffee was the monetary base for the industrialization of São Paulo state, and who knows all of Brazil, due to the circulation of economic values, the need of equipment and supports, transport and energy. Resuming a previous reflection, we find that free employment, the construction of complex social processes, urban density and its institutions, the investments,

formation and acknowledgement of cadres, besides the modernization of spaces and equipment, ensure the employment of administrative knowledge, the economic project and of organizational convention. In the same way, one cannot think about culture, development, and democracy, or about the construction of the tripod work of art-author-public-appraiser or consumer without these same vectors, which ensure the operation of the Applied Social Sciences. Literature initiates the explanatory and scientifically demonstrative work, which in turn enriches it. In Brazil, literature is the first effective space for people management. Recalling the image of Blanchard and Johnson (1982), the writers invest one, two, and millions of minutes, maybe their whole life in analyzing people and their verbal intercourse within the organizations. Here goes, therefore, a comparative and promising scientific instrument, despite rarely used in the pedagogy of Management and Administration courses.

## Conclusion

Having outlined the awareness of this topic in process, those who research, taught and planned in the realm of these applied social sciences, may and even should, in order to innovate, aggregate value to their working process. What one can gather from this comparative investigation into arts and economic-administrative knowledge is that firstly, the fields had no awareness of one another in Brazilian history and did not interchange their codes of expression.

Although one could have supplied the other with meanings of subjectivity, culture and human character (raw material for the management of economy and people) as well as variables to reflect upon the work force and ways of negotiating, it could be verified that the historic expression of Economy and Administration for a very long time have conformed to translations of doctrines and their canons, worsened by the supremacy of economist descriptions. The reflection of the creator of art, in turn, depended upon the genius and participative observation. When modernist leader, Mário de Andrade, grieved in 1942 over the only liberating but not proposing experience of the Modernist movement of the 1920s, it reflected a learning experience in knowledge management, with a mediation between experimentalism and social benefit for the marginalized majority. Secondly, it is important to know that literary oeuvres are also organizational cultures, in that they construct codes, produce representations, hierarchy values, project visions of the future, and organize strategies. Their critical study composes space for applied social science, as the aesthetic-linguistic codes are suitable for the individual's expression, collective communication, and analysis of the experience of both, which in turn creates vast social references. Therefore, the dialogue between art work and



the works put forth by the economic and administrative culture is as rich as the relation between education, health, and culture. To suppose, nowadays, that this is a used up topic, means to negate the culture of applied social sciences and to stimulate the continuation of pretense translation of canned concepts produced by hegemonic nations exclusively. Such a supposition is, therefore, a disclaimer of the research into modernity, despite its wish for being post-modern.

The world of concrete characters located within and even beleaguered by the economy and management of the public and private issues also engineers an aesthetic, which stems from the creative gesture of people and organizations. Thus, the relations that are established between art and research methodology, literature and philosophy, social politics and narratives, aesthetic creations and the construction of goods and values, human resources, as well as literary productions may bring significant innovations to the processes that involve the teaching, research and professional development in Applied Social Sciences. Among these innovations are: diminish the positivist aridity of methodologies, broaden the expressive capacity of students and teachers, foment humanitarian ballast for professional practices, stimulate dialogue among fields of knowledge and people that compose the organizational cultures; thus, ultimately opening up in the broadest sense of a contemporary tendency of cultural interchange and close down a little more the other tendency, which is the tendency of submission of science to another, and prescriptive fundamentalism and depreciation of individual or collective human efforts. In other words, the meanings of development are widely re-conceptualized. Above all, it is understood that none of these processes and resources have been explored and taken advantage of as it would have been appropriately and exhaustively as a theoretical construction and application towards the development of investigation in this area.

Let us consider that the world of literature is a world of entrepreneurs, who are sometimes successful and at other times prone to failure. From entrepreneurs like Machado e Aluísio to the regionalist folklore writers, with the exclusion of Lima Barreto and the hillbillies and creative coast dwellers of Mário de Andrade and Jorge Amado, and from the pilgrims to outstanding women, we can observe that they commendably organize, with skill, business and home in the young republic. This entire vast panel – also source of cases – constitutes a yet unfinished agenda for social-economic managements. Their codes of communication, their human paintings, work expressions, their ways of organizing the spaces of human domain over their surroundings, their ethic and religiousness cast light over people and contemporary organizations, as well as question our contribution as intellectuals and managers to the construction of better and more democratic social organizations, or yet to the

effective appreciation of these human and geographic scenarios that result in research and knowledge. Thus comes forth a whole body of educational and research output towards the decoding of the common code shared by the arts and applied sciences, literature and communication, human sceneries and tourism, social movement and the management of public, communitarian, and private issues. While one kind of knowledge strives towards unveiling, the other understands and at times explains reality, including the imaginary, which in turn is also real, for instance, the respect we bear for each kind of knowledge, which allows the deepening of interface and a broad artistic-scientific dialogue.

Finally, in a society in which knowledge produces subordinating cartels, a phenomenon which is going global, the encounter of narratives that reveal historical subjects in pursuit of autonomy may open up pathways in the maze of time affected by fundamentalism and simulations. The acts of considering and connecting the narratives of Literature, Economy and Administration of the Arts and the Sciences, may guarantee the overcoming of stereotypes around the many fields of knowledge as well as the broadening of acts of understanding, explaining, and unveiling, thus widening the limits of knowledge and its possibilities of practical applications. Within these overcoming boundaries, resides the wealth of codes in dialogue, which lends their support to scientific work, to the singular makings of the *métier*, as much as in the shared effort.

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