



RDL

REDE BRASILEIRA
DIREITO E LITERATURA

REVIEW

A JURIST CONTEMPLATING IMAGES

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GONZÁLEZ, José Calvo. *Criminologia visual: selos postais como artefatos imagéticos de aculturação ideológico-jurídica*. Trad. de Tamara Flores e Augusto Jobim do Amaral. Florianópolis: Tirant lo Blanch, 2019. (Série Ciências Criminais) 176p.

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In the foreword of the book, there is a prologue written by Dr. André Karam Trindade, as well as a preface prepared by Dr. Augusto Jobim do Amaral, entitled “Criminology as criticism of the visible”, in addition to the foreword by the author himself.

Chapter 1 “Visual culture and criminology: antecedents” is the longest of the chapters, since the densest theoretical background is placed there, whereas the other chapters are more succinct speculative developments. In this first chapter, the author discusses the use of image in the study of crime, properly speaking, also in the studies on the so-called causes of crime, and in the forms of control, whether formal or informal, in addition to their use in classic etiological approaches on the origins of offenders.

Images, therefore, can come with an implied message. Such is the case of death penalty, which teaches the preventive character of crime through the death of offenders. The penalties inflicted are spread through direct exposure of images, oral reports, torture imposed on criminals, which must be somehow seen by the population, so that the penalty has its supposed educational value achieved. This way, they leave emotional marks on those who watch the spectacle of death penalty.

Another historical episode mentioned in the book are the narratives of crime, stories of a folkloric and ethnographic character that connect the tradition of the “romance of ciegos” to the “copleros” (poets of poor quality) and the sentenced men. This is the case of the criminologist Constancio Bernaldo de Quirós, who formed the “first” “*archivo de Criminologia*” due to the custom of the *Sala de Alcades de Casa y Corte* – a Castilian administrative-judicial institution that was established in the Capital of the Kingdom and exercised justice ultimately. When any cause of legal relevance was judged and the criminal was famous, an extract of the case was sent to the older brother of the blind brotherhood so that it could be used in the narrative of some exemplary novel that would serve as a social model for readers.

The *coplas*, which could be sung or recited, were accompanied by musical instruments (guitar or accordion) and exposed a large panel about the dynamics of crime. Then the *coplas* started to be written as “*pliegos de cordel*”, converted into verses of the condemned, which was the way to expose the crimes committed, as well as an institutional response of judges

and prosecutors, according to the “rhetoric” of impartiality and the socialization of the “legal truth”. This transferred such images from verbal imagination to the written imagined word.

Ugly or horrifying novels narrated criminal behaviors such as rapes, homicides, robberies, through figurative elements that were transferred from the verbal imagination to the written and picturesque word. By using woodcuts of *cordel* literature, the illiterate were allowed to understand the contents through the drawings that reproduced the violent acts, for example: beheadings, hangings, dismembered bodies and the means they used to carry out the crimes, such as: knives, axes, machetes, pistols etc.

Woodcuts, in turn, did not receive the importance they deserved by criminologists and historians. In Chile, research was abandoned and it was only recently resumed, highlighting some peculiarities such as a visual culture in which the visual components (images) prevail over the verbal ones (the written text).

In Brazil, *cordel* literature is a manifestation of popular culture in the Northeast. On the cover of the booklets, the images reproduce the inventive creations of the Northeasterners and are associated with the written text. Legal and criminological issues are scarce. However, the Cordel Criminology Collection, sponsored by the *Instituto Carioca de Criminologia*, published by Revan Publishing House, with the themes “Of Public Security in the action of the Pacifying Police Units (*UPPs*)” in Rio de Janeiro, “Criminalization of the right to freedom of artistic expression in musical events (funk)”, and “applications of sentences of formal military control and violations of constitutional guarantees of *favela* inhabitants”.

Another aspect presented in the book was the incorporation of photographic archives by Criminal Anthropology and Criminal Sociology having as a parameter: “the elaboration of police archives based on the objective imagery of criminals that facilitated daguerreotypes and other photographic techniques and anthropometric advertising method and study through images of scientific dissemination” (González, 2019, p. 44).

Police photography in Spain had Julian Zugasti y Saenz as a pioneer. He developed a photo album in which the suspects and offenders were photographed. In it, there was the criminal history of the individual, which was distributed to each civil guard for easy identification. For him, the

photographs served to identify the suspect or felon, and the record of the crimes committed served as evidence in the courts.

The visual culture of Criminology, therefore, studied the images of criminals for identification and classification using the anthropometric method. José Gutiérrez Solano, painter and writer, highlighted in his literary work what he had seen in the prison of *Santoña*, in Spain, by narrating the photographs of the criminals. Another area of visual aids for criminology is graphology, which keeps in the graphological traces the images that reveal traits of the criminal's personality.

By the end of the first chapter, Rafael Salillas emphasizes the tattoo as a means of imagery of social exclusion. Then, the book features his relevant gathering in a photo gallery with various types of criminals and their tattoos.

In Chapter 2, “Visual culture of law and philately,” Calvo González discusses that legal issues are also represented in philatelic images. However, due to letters becoming obsolete, since there are faster and more effective means of communication, unfortunately jurists do not show interest in studying legal issues through philately. For the author, this demonstrates a lack of initiative and curiosity to study issues outside the legal formalism.

In Chapter 3, “Postage stamps: legal imagery and ideology”, the images of stamps representing legal issues create two different perspectives: the first representing the possibility of seeing the Law as a country wants is to be, and the second, how the same country wants to be seen abroad. As an example, the stamp on which President Abraham Lincoln's epigraph appears alongside the quote “that government of the people, by the people, for the people, shall not perish from the earth”. The stamp and its political message transcend US boundaries and reach other countries. The image of important historical characters and verbal statements constitute objects of political culture, that is, as a ballot box with a meaning that leads people to vote and fight for their rights. It is a way of acting ideologically inside and outside the State by representing these leaders of political rhetoric on the stamps with the purpose of pedagogical imagery.

There are also stamps that represent a criminological message through social control functions. These appear in two groups of postage stamps: the first group of stamps concerns the imagination of the visual report on the social threat of drug addiction, and the second on the report constructed through the visual perception of the State security forces and corporations represented in the images.

The fourth chapter, entitled “Philately and social control: criminological views on drug addiction”, demonstrates how social control differs from the regular classification of formal and informal social control, in this case, when it comes to postage stamps. The *modus operandi* of postage stamps is to produce social responses to questions related to public security, the dangerousness of individuals, public health and the common good.

The philatelic advertising campaigns examined by the author were aimed at the eradication of narcotic substances, the disapproval of drug use, the prevention or treatment of drug addiction as a resource to generate a cohesive speech and a state of fear and prejudice against those who consume and sell narcotics. Several specificities were found in these campaigns, such as: a) Subjects and groups: there are no unstructured people and families, men and women appear, the latter in a greater proportion than the former, adolescents of both sexes, in individual images or in groups, the most portrayed phase of human life is childhood, b) Actions: they are limited to the final consumer of narcotics and the use of utensils to consume the drug, among them heroin, LSD and legal drugs. The images do not depict drug trafficking or grooming or sales operations, c) Forms of usage: intravenous injection, infusion, smoking and ingestion stand out, d) Effects: The stamps usually depict images of sleepy bodies, apathetic by the use of narcotics, having delusions and appearing mad, e) Botany and Zoomorphism: In Botany, images of poppies and marijuana appear, coca leaves are not recorded. In Zoomorphic Symbolization there are: butterflies, white doves, and when relating to slavery and submission, there are images of reptiles and arachnids, f) Preventive treatments and initiatives – there is no record of any kind of experience of rehabilitation or recovery of any kind of drug addiction, nor of palliative or natural treatment techniques, g) Texts – Images are more striking than written text; h)

Contexts: Urban images that the country has overcome the drug addiction threat. Geographic drawings of nations whether isolated from neighboring countries or whether the territorial outline coincides with the continent, i) Visibility permanence – Campaigns have time limits, perhaps the time of a certain celebration and/or other factors such as the paper with which they were produced. These are some of the possible interpretations that are not exhausted and are open to further criminological research.

In Chapter 5, “Critical Criminology and Ideological Philately: on the State’s Security Forces and Divisions”, the author investigates social control through State Security Forces, the ideological formulation of State Law as *Law and Order*, equated with the police work, the images of police uniforms and the countless possibilities of interpretation of uniformed men representing the State and social control.

As for Chapter 6, “Charge to destination”, in this last chapter of the work, the author reflects on the fungibility of the postage stamp as an obsolete product that tends to disappear or be restricted to collectors, and opens a new possibility, which is the use of T-shirts and the images and messages that are passed on when we wear the ideas that we think, our feelings and that also work as a means for social control.

The book has thus complementary chapters in the form of appendices: “Appendix 1 – Postage stamps on illicit drug abuse and trafficking”, and “Appendix 2 – Postage stamps on State security forces and divisions”. Both regard the stamps that were mentioned and analyzed in the work, among them, the one used for the book cover itself.