A Reading of *A Casa dos Budas Ditosos*:

João Ubaldo Ribeiro’s Lustful Satire

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Abstract

This paper is an analysis of *A Casa dos Budas Ditosos* (1999), a work that satirizes the discourse of correctness, both moral and political within Brazilian society. In the foreword to the novel, the author purports that the text to follow is a transcript of several cassette tapes that he has edited. The tapes, which he explains were delivered to him by a 68-year-old woman from the state of Bahia known only by the initials C.L.B., narrate the character’s sexual history. This fictionalized narrator offers the testimony of her extremely promiscuous life, tracing her sexual activity from the loss of her virginity to a quite active sexual life in her more senior years. Ribeiro’s text offers an intertextual dialogue with modern Brazilian literature and cultural history. Echoing the cries of similar contemporary projects, the narrator explains her desire to stimulate a complete questioning of established forms of thought. Specifically, through an abundant list of sexual experiences, she attempts to subvert the negative perceptions and connotations of certain taboo sex acts. These experiences include sexual behavior that is commonly considered antisocial, such as incest, bestiality, necrophilia, and rape, and also encompasses certain marginalized lifestyle choices, such as homosexuality, sadism, and open relationships. The transgressive nature of these experiences is celebrated by the narrator through the use of festive commentaries that incorporate a marked sardonic humor. This satire of correctness is manifested through the incorporation of various formal aspects of traditional satire. Such formal devices as irony and parody provide a structure that challenges the reader to question the existence of customs and values that the narrator presents as detrimental to the Brazilian national conscience. While creating a fictional celebration of the mortal sin of lust, Ribeiro’s parodic text censures organized religion, mythology, historiography, feminism, post-colonialism, and psychoanalysis, as well as any concept of politically correct thought. The author utilizes an extremely ludic tone in order to propose new sexual and intellectual paradigms. *A Casa dos Budas Ditosos* provokes an examination of an abundant list of human contradictions by invoking the irreverence of the Tropicalismo movement of the sixties and seventies, which ironically parodied the stereotype of the erotic Brazilian.

Paper will be presented in original Spanish.