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Disambiguation - If you're looking for a Godzilla album, see City of God (album). This biographical film entry is just a sketch. Help improve it in accordance with Wikipedia conventions. City of God OriginalCity God Original Languageportse Production CountryBrasile, France, USA Year2002 Duration128 min Technical DataColorport: 1.85:1 Biological Genotype, Gangster, thriller RegiaFernando Meirelles SubjectPaulo Lins ScreenplayBraulio Mantovani Producer Mauricio Andrade Ramos Executive ProducerWalter Salles ProductionLionsgate Distribution in ItalianMikado PhotographyCasar Charlone MontageDaniel Rezende Special EffectsRenato Batata MusicheAntonio Pinto ScenografiaTul Buscape Leandro Firmino: Pequeno Pellipe Haagensen: Bene Ceu Jorge: Mane Galinha Douglas Silva: Dadinho Jonathan Haagensen : Cabeleira Renato de Souza: Marreco Mateus Nahtergale: Sandro Senura Jemehand Su Alik Alice Braga: Angelica Emerson Gomez: Barbantinho Edson Oliveira: Barbantinho as adult Michel de Souza: Bene, as a young Roberta Rodriguez: Berenice Luis Otovico: Buscape da young Italian duo Emiliano Colturti: Buscape Alessandro quarta : Pequeno Fabrizio Vidale: Bene Christian Iansante: Mane Galinha Giorgio Borghetti: Cabeleira Nanni Baldini: Marreco City of God (Cidade de Deus) The film was screened out of competition at the 55th Cannes Film Festival and is based on a semi-authoric novel by Brazilian writer Paulo Lins. The plot unfolds in Cidade de Deus, the favela in Rio de Janeiro is a stage of parallel stories of Boujape and Dadinho as thirteen years old, but touched by very different ambitions: the first would like to become a photographer, the second most feared criminal in the city. If Buscape finds many obstacles in the realization of his dream, Dadenho will quickly become a master of favelas and drug trafficking under the pseudonym Pequeno. However, the death of his right hand Benet and the violence committed against the girlfriend of soft Galina, who joins the gang to avenge the death of his younger brother at the hands of Pequeno, will cause a war between gangs with tragic consequences. The spin-off from the film was a television series, City of Men (Cidade dos Homens). In 2008, it was released in cinemas by the City of People (Cidade dos Homens), which occupies the themes and environments of the City of God and the City of People series. Awards 2004 - Oscar: Nomination for Best Director for Fernando and Katya Lund Candidacy Miglior sceneggiatura non originale Brulio Mantovani Miglior photo nomination Cesar Charlone Miglior montaggio nominee Daniel Rezende 2003 - Golden Globes: Miglior film straniero nomination (Brasile) 2003 - BAFTA: Mi gli Montaggio's Daniel Rezende Miglior film in lingua not inglese British independent film award 2003 Miglior film straniero Camerimage 2003 Rana d'Ora (Cesar Charlone) Note (EN) Official Choice 2002, festival-cannes.fr. URL consultato il 7 luglio 2011 (archiviato dall'url originale il 14 dicembre 2013). Altri progetti Altri progetti Wikiquote Wikiquote contiene citazioni di o su City of God Collegamenti esterni (EN) Sito ufficiale, su miramax.com. I'm not the City of God, su Internet movie database, IMDb.com. I'm not the City of God, su AllMovie, All Media Network. I'm not the City of God, su Rotten Tomatoes, Flixster Inc. (EN, ES) City of God, Sous FilmAffinity. I'm not the City of God, Sous Metacritic, CBS Interactive Inc. I'm not the City of God, Sous TV.com cidadededeus.globo.com, CBS Interactive Inc. Control di autoritviaph (EN) 316752068 LCCN n200303036251 GND (DE) 7645417-4 Portale Cinema: accedi alle voci di Wikipedia che trattano di cinema Estratto da Cidade de Deus - Brazilian action movie created by book of the same name Paulo Linza (1977). The film, written by Brulio Mantovani and directed by Fernando Meirelle and Katya Lund, was released in Brazil in August 2002. City of God - Trailer Portuguese With a major international impact, the film became a landmark in Brazilian cinema, being nominated for an Oscar in the categories of best director, best adapted screenplay, best picture and best editing. Success lies not only in its visual, technical and aesthetic aspects, but also in the social message it conveys. The city of God shows Brazil that not everyone knows and few want to see, and, for this part, it is a must see film. As Kweenir Ventura, a well-known Brazilian journalist and writer, put it: Observing the City of God is a civic duty. SummaryIn the city of God, life is difficult and dangerous, between organized crime and police violence. The film, narrated by Busape, tells the tragic stories of several residents of the community, as well as after the efforts of the main character to realize his dream: to be a photographer. Warning: From here, this article contains spoilers! AbstractIntroductionSun follows the lives of several characters who live in the City of God in Rio de Janeiro, a narrator-protagonist, telling the story of the community according to his point of view, from childhood. As the main character escaped from violence, the boys his age as and Bene accompanied the region's robbers in their crimes. Dadinho became Pequeno, a dangerous bandit who took all the mouths of human trafficking and became the master of the region. Developmental violence and a place of power have come to an extreme with the death of Comrade Benet, who helped preserve peace between criminals. Lonely and desperate, Little tries to seduce a woman, a companion of Mane Galina, but is rejected. Pequeno rapes a woman in front of Mane Galinha, and then houses her house. Chicken was the first sniper of the army and begins his revenge, killing 12 people from the enemy gang. To protect himself, he joins The Carrots, another drug dealer in the region, and a war between the factions begins. For more than a year, men, young men and children have been armed and drawn into confrontation, dying through the streets of god's city. Baskap, the main character, struggles to survive in the midst of chaos, working with a newspaper delivery man and dreaming of a career as a photographer. When Mane Galinha is arrested and interviewed on television, Pequeno also wants to become famous and calls on Buskape to take a picture of his gun-giving gang. The main character takes photos to reveal in the newspaper, but they are eventually published on the cover. A young man finds his chance: if he gets more pictures of the bandit, he is hired to work in a newspaper. The withdrawal of the small group decreases over time and the dealer ends up recruiting younger and younger children to fight on his side. Without money, he steals from his arms dealer, Uncle Sam, who worked for a dirty cop. Mane Galinha dies after being shot at by a child who was wounded and lying on the ground. Police enter the community in search of money, Pekeno pays his debt, and Buskepe manages to photograph the moment. The drug dealer is eventually killed by the gang itself, which occupies the mouth of smoke. While the history of violence perpetuates itself, Buscape has two options: expose police corruption or sell a photo of a dead thug to a newspaper. As a result, he chooses the second option and wins a career in photography. The main characters Buscape (Alexander Rodriguez) Bunkap grew up in the midst of violence, with a desire to have a better and more peaceful life. As a resident of the City of God, he finds in the war between factions the opportunity to realize his dream of becoming a photographer. Pequeno (Leandro Firmino) Dadini was a child without a family who admired the bandits and learned from them, dreaming one day of becoming the master of the City of God. When he becomes an adult, Dadinho becomes Little Joe, a violent criminal who is capable of anything to win. Bene (Phellipe Haagensen) Benet is Pequeno's best friend, as well as his right-hand man, responsible for controlling his partner's rage and maintaining peace in the region. Despite the fact that this is the most city, is the victim of a stray bullet and dies at his farewell party. Sandro Carrot (Matheus Nachtergaele) Carrot is the only drug dealer who can resist Pequeno's dominance and keep his mouth fuming. Although he is less ruthless than his rival, he is also a bandit and uses the situation of Mane Galinh to facilitate a war between factions. Mane Galinha (Seu Jorge) Mane Galinha is a resident of the City of God who works as a collector of buses. A former army sniper, he lives an honest life until Little Joe becomes obsessed with his companion. Seeing how she was raped by a drug dealer, Galina goes on a journey of revenge. Although he repeats that he is not a bandit, the war makes Mane Galinha a murderer. Analysis of the film If you run the catch of the animal, if you remain an animal there is a receivable about the city of God begins in the media res, the Latin expression that means in the middle of things. Literary technique allows us to enter the middle of history by revealing events that occurred before through memories and memories. The first few seconds of the film show how sharpened knives and chicken trying to escape death during a barbecue. The atmosphere of the party is suddenly interrupted by the animal's escape. A bunch of kids start running after him, shooting in the air. They are headed by Pekeno, who orders them to keep the animal. The running chicken seems to be a metaphor for the desperation of the inhabitants of the city of God, who feel death coming and seek to escape at all costs. Finding a chicken and herd Pequeno.It at this point that we meet Buscap, the protagonist-protagonist, in front of the chicken and the Pequeno herd. The young man also lives in the city, but flees the world of crime and fears for his life. With the camera on his shoulder and all the guns pointed in his direction, he shows his hope to change his destiny. The picture can change my life, but, in the city of God, if you run the animal you catch and if you stay the animal eats. The history of the city of GodBuscape makes a retrospective about the history of this place, remembering how the city of God appeared. It all started in the 1960s when it was built, and many families who were left homeless after fires and floods were displaced there. According to the narrator, the residents arrived there with hope to find paradise, but in reality it was quite different. The hill had no basic conditions such as water, light and asphalt, but the number of residents was increasing. The mayor's office did not care about the situation, as the City of God was very far from the postcard of Rio de Janeiro - the National Archives. south after major flooding. Two decades later, in the 1980s, organized crime grew exponentially, and the community became one of the most dangerous places in the city. Growing up in the midst of violence, Buscape is then the heir and product of this collective history. Recounting the construction and arrival of residents in the City of God, he remembers his childhood and how he grew up amidst the violence. We see a few boys playing ball, one of them is the main character, which is accompanied by Dadinho and Bene, boys who will become drug dealers in the future. It was during the game that Bupka and Dadinho knew each other. They will be presented several times throughout the story; the former always encounters fear, but is ignored. Since the children of the two characters are in stark contrast, as if their fates have already been determined : one from the world, the other war. At that time, three young bandits were attacked in the area: Kelierrira, Pliers and Marreco, who together formed the Trinity of Tenderness. The group used for small robberies in the city of God, often accompanied by boys Bene and Dadinho. Trio Tenderness: Hair, Pliers and Marreco.It seems to be the beginning of a school of crime that attracts more and more children throughout the narrative. Bene was the younger brother of the Pliers and learned from him; his best friend, Dadinho, who is apparently an orphan, went along and was the most enthusiastic of all. Buscope, Marreco's younger brother, decided to distance himself from this type of activity. He grew up afraid of bullets and, trying to avoid violence, said he wanted to be neither a policeman nor a thief. When the trio decides to steal a gas truck, Daduiinho's aggression becomes visible for the first time. They take the money and allow people in the community to collect gas canisters, stealing from the rich to give to the poor like Robin Hood. The driver does not resist and lies on the ground during the assault. Dadinho uses a moment of fragility to attack him with his feet. Free violence and its expression of pleasure clearly indicate that a predator is born. Although he's just a kid, he smokes marijuana, commits petty crimes, plans bigger scams, and warns: I'm a free animal. Dadonyu shoots and laughs. It's Dadonyu who's proposing a motel robbery, but he has to keep an eye on him because he's still a kid: your time will come. You are responsible for shooting glass and letting them know if the police are coming. Bandits rob guests and run away when they hear a noise. When the police arrive, they find a place full of bodies; everyone who was in the motel was killed. Later in the film we discovered that who killed everyone was Dadinho, who gave a false warning to deceive the partners and entered the building shooting everyone. In the narrator-protagonist, that night the boy killed the will to kill, but his story has only just begun. Dadonya and Ben count the money. After the robbery, Dadonyu took the money and fled the City of God. He disappeared while working as a shoe shining in the street because he knew how to drive on his own. He returned after a while, ready to build his own gang with Bene as his right hand. To be a thug, even if it's not enough to have a gun in your hand, you need an idea in your head and that's what Dadinho was. The boy grew up between one shot at the other, and at 18 became Pequeno, one of the most dangerous criminals in Rio de Janeiro, seems to be repeated with Philae, a boy who works for him in the drug business. Faced with the children of Kaisha Baysh, a group of abandoned children who commit robberies in the City of God, Little forces Philae to shoot one of them. Philae is sure to cook. In the end, he declares: you have entered the fraternity. The scene, very cruel and astounding, highlights the fear and innocence of these children who have lived with danger and death since birth. When Mane Galinha, Pequeno's opponent, meets Philae, he urges him to drop the crime, saying that he is still a child. Their response shows a world where there is no childhood and boys are forced to become adults, and cruel, long before time. What child? I smoke, I smell, I'm killed, and I've already stolen. I'm a man! Organized Crime and Human Trafficking Career Narrative follows the changes that are taking place in the city of God and the advent of organized crime, especially drug trafficking. The film shows how human trafficking works, explaining that it was an extremely profitable and tempting business for these people. He had a supplier, an assembly line and even a career plan. Dadigno was a burglar until he realized that Morkov, a drug dealer in the area, had made a lot more money. He advises Exu Sete Caldeiras, his spiritual guide, who gives him a new identity by baptizing him z' Pequeno, and prophesied his success: It will be great. Extremely motivated and persistent, the next day decides to take all the mouths of the region. That's where your fate intersects with Buscap again. The main character went to buy marijuana for Angelica, the girl he loved, in the mouth of a former classmate. It is interesting to observe the history of Boca dos Apes and how it is passed down from generation to generation. Founded by a widow who needed the support of her daughters, she was inherited or taken by younger bandits. The City of God ("The Turf" (HD) 2002) It is also clear that the police are involved in this scheme, receiving bribes to close their eyes. Year. As it killed those who distended him, there were fewer and fewer shots in the slums and the people outside felt safe to go there to buy cocaine. So Bene befriended Thiago, a rich but dependent teenager who begins to visit the City of God and eventually works for Pequeno. Friendship comes when the dealer goes after the boy and offers him a large sum of money to buy clothes equal to him, appearing with a new look and commenting: I became a playboy!. Bene and Pequeno in charge. Benet, Pequeno's best friend and right-hand man since childhood, was his only point of balance, the only one that could calm him down and wash him out of aggression. For a long time he avoided the gang war, not allowing his friend to break into the mouth of Carrot. There is a great contrast among the partners. Few worked, just wanted money and power, while Bene was a friendly, generous, cheerful, most responsible bandit of the City of God. The narrative makes it obvious that he does not like violence and uses only human trafficking as a way of accumulating wealth to get out of there. Tragic love and women's sufferingWho in the midst of so much death, love is also born in the City of God. After the assault, which the Trio of Tenderness makes in a motel, the bandits take part in the escape, saying goodbye to Faith in God! Pliers goes back to

religious life, Marreco goes to work with his father and Cabeleira is looking for somewhere to hide, a lifeline. That's how you meet Berenice. Hair trying to seduce Berenice. Knowing his criminal life, the girl rejects him, repeating that he is not reliable, because the fraudster does not like. The two end up engaging and Berenice convinces his boyfriend to do as partners and leave the scoundrel. Everything seems quiet, Dawn Of Cartol plays as a backdrop, and the couple is determined to escape. However, when the police attack the favela in search of the Trio, they must steal the car to try to escape. Hair must push the vehicle in order to start, inside the car, Berenice sees her love shot. Hair Death - The City of God's tragic fate is repeated with Angelica, Ben's girlfriend, who manages to convince him to leave the City of God and buy a place to live as a hippie. At the farewell party, when it seems that everything is on the right track and Ben will be happy from there, he is the victim of a stray bullet and dies. The irony of fate emphasizes that none of these people could be saved, as if all were doomed to tragedy and their companions to suffering. The City of God ("Exit" (HD) 2002 film also shows the extremely sexist and repressive climate in which these women lived. police, with his wife. First, we see a girl talking about sex with an elderly woman and shows that her intimate life with her husband is unsatisfactory, that he is jealous and aggressive. When Paraiba surprises a woman in bed with Marreco, Buspa's brother, commits an unthinkable crime and buries her alive, and then arrests. The next victim is a companion, Mane Galinhi, who rejects Pequeno's attacks and is eventually raped by him. To be a slum owner or to have a life of a sucker? After the infamous motel robbery, the trio's Tenderness changed course. Pliers and Marreco had to spend the night hiding from the police in a tree. In the morning, Pliers seems to have had an epiphany and decides to return to church: This life is a free animal for the crazy. Marreco was forced to work with his father, and Buscape had to go along, realizing from an early age that having a thug brother is the biggest bore. The boy promises his older brother that he will never touch the weapon and keeps his word. When Kabelyira was killed by the police, the main character first saw the camera and discovered his calling. Buscape on praia with Ang'lica. J' teen boy avoids the conflicts of the city of God and has a group of friends cocotas who do not live on the periphery. Among them is Angelica, the girl she loves; When she takes her to dance, she meets Bene and is passionate at first sight. This is just one of the moments when the main character loses to the bandits and doubts whether he will be in perpetual disadvantage. While Pequeno, who always wanted to be the owner of the City of God, achieved all his goals, he worked in a supermarket to try to buy a car and become a photographer. When children in the Lower Box try to rob their workplace, the main character is fired. For a moment, he thinks about getting away from the life of a sucker and getting into crime, planning possible scams. You're calling there, little sister, honesty doesn't pay! In an empty bus, he wants to rob a collector, but he is recognized. This is Mane Galinha, a resident of the City of God and a former army sniper. At The Bene Ball, Pequeno is rejected by his partner and decides to humiliate him publicly. Mane Galina works as a collector. That's where the rivalry begins, which ends in the murder of both of them. Little rapes Chicken's wife in front of him, and then orders him to machine-sitting in his house, killing his brother and uncle. A former shooter is moving up a gang, shooting and killing 12 people. The next day, everyone heard the news and congratulated the collector, saying he had killed well. Teh God has found a hero. The Alvarfar faction, police corruption and the deathmane Galinha wanted revenge and was determined to kill the enemy; he thought he was going to make a revolution, but God had other plans. After the attack, he entered the carrot into his mouth and realized that he needed an army of bandits to defend himself. Mane Chicken Shooting. It was at this point that revenge turned into war. Manet agreed to attack the group to withstand the battle, and although he first resisted, he soon got used to the life of the crime. The city was divided into two parts: more and more people joined the factions, and the war became an excuse for everything. In the face of such free violence, the police consider all residents marginalized. In the slums life was already a purgatory and turned into hell. The behavior of the police officers is corrupt and immoral throughout the film. On the night of the motel robbery, the two briefly talk and show their true intentions: one wanted to save money from the robbery, the other just wanted to kill the criminals. When he runs out of money to buy weapons, Little decides to rob his dealer, Uncle Sam, who worked for a police officer. That is, the same body that fought violence in the community provides weapons for human trafficking. Little Joe and his soldiers. Almost at the end of the narrative, when he comes up against Kew and his army of armed children, the police retreat. The chicken captures the moment and ambushes, swiping a few enemies. When she sees a baby shot, she tries to help her, but she remembers standing in front of her father's killer and killing the man in the back. Hidden, Buscap' pictures of police entering the city of God and hitting accounts with Little, taking his last money and valuables that were left as bribes. In ruins, the criminal regrets the war that began and warns the gang that they will have to do looting to maintain the business. By that time all his soldiers had died, and only the children from the Lower Box remained, who refused to obey. On the contrary, they take a mouth and a machine gun Pequeno to avenge the boy Phil, killed by the narrator: for our friend. The main character takes pictures of Little's corpse, knowing that this image guarantees him a job in the newspaper. Although he has evidence of police corruption, he decides to hide them and deliver only those that show the dead bandit. Faced with a vicious system that fuels the violence he supposedly condemns, Bukape chooses the only possible path: the one that will lead him out of the City of God. MeaningCity Of God is undoubtedly an unforgettable film. For some community residents, the narrative perpetuates the image that everyone is aggressive and involved in crime However, when we analyze the film, we realize that it seeks to address several troubling social problems: poverty, lack of resources, options and opportunities faced by many Brazilians. Fernando Meirelle and Katya Lund were able to show the world this cycle of death and violence, from which it is almost impossible to get out. Not just representing the world of crime, the filmmakers explain to us the past of these criminals and their motives. They all start as children who often do not attend school or have families present, thrown to their own destiny. Hungry, without prospects, they live daily with violence and normalize it. Lower-Case boys point guns at the police. Their idols end up being thugs, those who have money, and who often their only help. Thus, crime and human trafficking are beginning to be seen as a career opportunity, a way to survive in society and earn money. Although they are only boys, they are treated like men, they must be killed and killed on behalf of their faction, as are the little soldiers who are fighting and do not even know why. In an extremely sensitive way, the City of God does not forget that these are children for whom crime was the only way out. This is confirmed in the final seconds of the film, when the bottom drawer boys say they want to list their enemies but can't write. Even Pequeno, the biggest bandit in the region, became Dadinho, a lonely and poor boy who followed the trio of Tenderness and dreamed of money and power. What the city of God seems to point to accomplices to it all: government indifference, police corruption, a painful media curiosity. Based on real eventsThis is a fictional narrative, the film tells the story of some real characters and episodes. Jose Eduardo Barreto Conceisao, better known as Pequeno, was a carioca bandit who became known between the 1970s and 1980s. Her feud with Mane Galinha and the war she spawned are also real. Manoel Machado Rocha committed several robberies in his youth, but joined the army at the age of 18, serving in the infantry. He returned to the crime to finance weapons and was eventually killed by a rival gang at home, in front of his parents and younger brothers. His family sued the man responsible for the film for their portrayal of Manoel, but lost the case in 2010. Interview mane chicken city god Bene also existed and even a childhood friend of Little. He worked in a bakery and did robberies with his partner, and then joined him in the drug trade. He was reportedly a man known for his generosity and empathy who, despite being a criminal, did not like the violence and was not armed. Little's friend dies carnival party, with a shot that was aimed at the partner. Who confirms some of this data is Ailton Batata, the only one in history who survived. Portrayed as Sandro Carrot, he discovered the existence of the film while in prison, and released a book in 2017 called City of God - The Story of Eilton Potato, a survivor. Finally, the main character was inspired by Jose Wilson dos Santos, a photographer who lived in the city of God and lived with the owners of the favela. Buscape was born out of a combination of the stories of his life and the imagination of Paulo Linza, the author of the book. About the productionFernando Meireles won a gift book from a friend, Heitor Dhalia, who invited him to do the film adaptation. Although he felt quite far from this reality, the director became interested in the project and asked Paulo Lins to buy the rights to the film. For the sake of representativeness, and because he wanted to work with people who had passed authenticity and knew that the world was near, he created a theater workshop for young people from the periphery. Among the hundreds of students who studied and passed exams, Meirelle and Lund chose the cast of the film. Newsletter and Poster Direction Fernando Meireles, Ketia Lund Duration 130 Minutes Country of Origin Brazil Release 2002 Genre Drama, Police Rating Not Recommended for Children Under 16 Roteiro Brulio Mantovani Meet Also

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