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Presentation title: Hyperviolence and criminalization in Latin American films: a mass-media criminology approach to marginal slums

Every day, news and films provide representations ideas about law-breaking practices, violence and security. Therefore, mass-media criminology approach analyses television and cinema images which shape criminological imaginary and public opinion. One perspective is focused on cinematographic hyperviolence aesthetic, which in Latin America lies towards the criminalization of popular sectors and their shantytowns. Slums and their residents are commonly labelled spaces, not only by cinema, also by law-enforcements and public opinion. Furthermore, Latin America has the highest rates of global homicide, where victims (usually, young poor men) die by gun violence. Perhaps these are the reasons for the Lumpen Cinema Noir trend: Latin American films dedicate to criminality and violence. This presentation explores the portrait of two typical slums using two motion pictures: a Brazilian favela illustrate by *City of Gods* film, an Argentinean villa depict by *White Elephant* film. A qualitative content analysis offers a violence representation in these neighbourhoods. Criminalization and humanization are represented by characters of these films, personages who characterise the popular and poor classes in Brazil and Argentina. Images of gun homicide, drug trafficking, gangs, police brutality against residents of slums converge with social imaginary related to marginal neighbourhoods. These films recreate social conditions in the roots of Latin American violence such as inequality, racialization, and discrimination by gender or social class. Usually, these issues have been reported by researchers as significant biases in these countries. As conclusion, these films connecting fiction with reality, deploying both perspectives in hyper violence aesthetic. Firstly, they can naturalize and trivialize violence until the neutralization of its virulence and mystification of marginal spaces. Finally, they can produce distancing and commotion towards reality, considering violence as the true aesthetic of Latin American essence.