The seduction of colors in a gray universe: telluric teachings that art brings us

A sedução das cores em um universo cinzento: ensinamentos telúricos que a arte nos traz

DOI:10.34117/bjdv7n4-428

Recebimento dos originais: 17/03/2021
Aceitação para publicação: 16/04/2021

Isabel Almeida Marinho do Rêgo
Doutora
Instituição de atuação atual: UFPE
Endereço: Av. Afonso Pena, 70 ap. 103 Bessa, João Pessoa/PB
E-mail. isabel.reg@ufpe.br/isabelmarinhorego@gmail.com

ABSTRACT
This work analyzes the dystopian universe of the Brazilian feature movie Divine Love (Divino Amor, Gabriel Mascaro, 2019) focusing on the elements that form the diegetic universe. The movie shows Brazil in 2027, the seeds of cultural and religious moral agenda have flourished, religious and technological faith involves the landscape, institutions and the bodies of the characters. Amid a gloomy atmosphere and a gray landscape, evangelical seduction breaks out in attractive colors, dry ice smoke and lively music. Many of the projects in bloom in Brazil today go towards extreme views in this diegetic universe, such as encouraging advances in technology; dehydration of art and education; courtship between State and Religion. The Ecosophy expanded the theoretical framework of the audiovisual analysis method aimed at the diegetic universe by drawing attention to the non-human components that produce individual and collective subjectivity. This theory articulates the three ecological records: environment, social relations and human subjectivity as a way of perceiving the components of the production of subjectivities, in order to better understand and propose transformations in the face of the contemporary standardization of behaviors.

Keywords: Ecosophy, Dystopia, Diegetic universe, Narrative space, Spatial analysis.

RESUMO
Este trabalho analisa o universo distópico do longa-metragem brasileiro Amor Divino (Divino Amor, Gabriel Mascaro, 2019) focalizando os elementos que formam o universo diegético. O filme mostra o Brasil em 2027, as sementes da agenda moral cultural e religiosa floresceram, a fé religiosa e tecnológica envolve a paisagem, as instituições e os corpos dos personagens. Em meio a uma atmosfera sombria e a uma paisagem cinza, a sedução evangélica irrompe em cores atraentes, a fumaça seca do gelo e a música animada. Muitos dos projetos em flor no Brasil hoje vão em direção a visões extremas neste universo diegético, como o incentivo aos avanços tecnológicos; desidratação da arte e da educação; cortejo entre Estado e Religião. A Ecosofia ampliou o quadro teórico do método de análise audiovisual voltado para o universo diegético, chamando a atenção
para os componentes não humanos que produzem a subjetividade individual e coletiva. Esta teoria articula os três registros ecológicos: meio ambiente, relações sociais e subjetividade humana como forma de perceber os componentes da produção das subjetividades, a fim de melhor compreender e propor transformações diante da padronização contemporânea dos comportamentos.

**Palavras-chave:** Ecosofia, Distopia, Universo diegético, Espaço narrativo, Análise espacial.

1 INTRODUCTION

**Contemporary and 2027’s Brazil**

Dystopias follow in the footsteps of human civilization as it develops. They act as a warning against taking the worst paths. Nevertheless, there has been a tendency for outbreaks of pessimism to take concrete shape and several dystopian predictions have come true. The movie *Divine Love* (2019) depicts the Brazil of 2027 as being set in a dystopia, in which there is a high level of urban and cultural standardization in a bureaucratic and surveillant State.

The analysis made in this article focuses on the elements that shape diegetic space, such as colors, soundtrack, architecture, the environment, sets, lighting, devices and atmosphere. Hence, this is called spatial analysis. The fictional universe works as a medium of immanence, which is reflected in humans and the non-human elements of the Brazil of a dystopia. When considering the non-human dimension of subjectivity, the observation plan of the audiovisual work expands and lives up to the wealth of knowledge cemented into the fictional space in question.

Spatial analysis sets out to consider the inherent dynamics of each significant element, and thus avoids molding its characteristics into systems or structures. Instead of framing the film in a previously organized schema, this manner of observing lends itself to perceiving what sprouts from the dystopia. This was the route chosen to embrace the power of subjectivity and how art contributes to analyzing the constituent elements of Brazil as it is today.

As conceived by Ecosophy, the idea of subjectivity is about the set of conditions that enable individual and collective becomings to emerge with regard to an otherness, that is also subjective.
2 ECOSOPHY

The term Ecosophy refers to the Philosophy of the environment, knowledge of nature or the home. The perspective of Ecosophy broadens the procedure for conducting the spatial analysis of the film chosen for this paper while the point under observation is immersed in the universe of Brazil today. Yet care is taken not to build up the object of analysis simply by fitting fixed schema into a framework.

Guattari (1992, 1989) states that three complementary rubrics - social ecology, mental ecology and environmental ecology - are needed to shape his theorizing and proposal of praxis with regard to Ecosophy. For this politically engaged philosopher, what is not possible is to separate the action about the psyche from that about the social and the environment. Thus, the world can be better understood, without the discourse that smoothes down the degradations in these three domains.

We find ourselves here in a circle which turns in two directions: on the one hand, society, politics, and the economy cannot be transformed without mentalities mutating; but, on the other hand, mentalities can only truly evolve if global society marches in support of a movement for transformation. The large-scale social experimentation that we advocate will be one of the means to extricate ourselves from this "contradiction". “Only a successful experience of a new individual and collective habitat would cause immense consequences for stimulating a general willingness for change.” (Guattari 1989, 175).

The process of civilization has gradually pushed the the rational animal away from its reference roots. By fashioning their own nature through reason, people start to alienate themselves from their own sensations, feelings and even from the purpose they have given to their lives. This void attracts an artificial form of reconnection with their natural essence, instincts and genuine emotions. The absence of having sunk roots and made connections is repeatedly filled with religious adhesions and means that exalt egos, such as consumerism, adhesion to urban tribes (Maffesoli 2006) or positions that herald outstanding professional achievement.

The standardization of behaviors tends to stultify life in its private dimension, thereby inhibiting the individualization of desires and creative personal expression. In a process of alienation from oneself.

Guattari (1989) calls some of the adhesions made in the quest for this reconnection ‘false nomadisms’ in an allusion to the deterritorialization of humanity today, since the original territories, such as body, village, spiritual connection, nation and family are no
longer placed at one precise point, but circulate in non-corporal universes in successive identifications throughout human life.

Technological advances and increasing urbanization have cast *homo sapiens* and Nature apart, in a process that culminates in the alienation between the citizen and his/her own human individuality. But there are instincts that resist and dare to pulsate even in apparently sterile terrain. Guattari indicates the need for the “collective re-completion of human activities and their built spaces.[…] The what is to come of humanity seems inseparable from the what will become urban.” (1989, 170).

The work of human hands rubs out to extinction entire populations of species of flora and fauna, in a process propagated as progress. “Not only do species disappear, but also words, phrases, gestures of human solidarity. Everything is done in order to crush struggles for emancipation under a blanket of silence […].” (Guatari 1992, 27).

In the relationship of humans with Nature, harmonic coexistence became less frequent, as did the acknowledgment of the human as a dependent part of a larger whole, vis-à-vis the emergence of a posture of domination and manipulation for ends that were scarcely constructive for the evolution of the ecosystem as a whole.

There is in Nature an acceptance of what exists. Such acceptance is an affirmative attitude when it occurs, that gives it its tragic dimension. “Rather than waiting (as manifested in faith, hope, utopia and beliefs) for perfection in the invisible world of religion or politics, the return of the natural adapts itself to this world, makes use of everything that constitutes it, and adjusts itself both well and badly to what exists.” (Maffesoli 2017, 2).

This is one, among many other behaviors that emanates from contact with Nature. This connection is becoming rare as urbanization grows. Along with Nature itself, traditions, teachings and the original peoples, are lost.

Ecological sensitivity absorbs the becomings instead of denying what could be deviant or illogical. The “secret law of the land” pulses independently of civilizing resolutions, but the radical search for asepsis can give vent to the insurgency of devastating pulses. HIV and COVID-19 pandemic, are examples of the setbacks that can occur. “This is how the strange, persistent and diffuse ecological sensitivity can be understood. Everything seems, under economic and financial totalitarianism, to contradict it, and yet it continues, stubbornly, to express itself in violent manifestations or in the banality of daily life.” (Maffesoli 2017, 11).

Social Ecosophy is related to the development of specific practices that tend to
modify and reinvent ways of being whether in the core of the couple, of the family, of the urban context, and of work, which is how Guattari (1992) describes this. Sociability between humans is rendered artificial as a symptom of the quest to make otherness extinct, and to the extent that the rational animal draws away from its connection with Nature towards the technocracy of urban centers.

On coming up against the threat that standardization may well paralyze subjectivity, there springs up a need for revitalization by reconstituting the private relationship with the cosmos, with life and by refashioning individual and collective singularity. “Each person's life is unique. Birth, death, desire, love, the relationship with time, with the elements, with living forms and inanimate forms are, for a shorn look, new, unexpected and miraculous.” (Guatari 1992, 170).

The urge of the human mammal to be gregarious is often drawn towards urban tribes (Maffesoli 2006), groups to which he/she can belong and feel affinity with. This is the search for existential territories after coming up against normalized subjectivity. But in these groups, individual natures do not burgeon; what is held in common is valued. Tribes very often represent false nomadisms instead of providing a reconnection with individual or even collective potent forces.

Young people, although trampled down in the dominant economic relations that grant them an increasingly precarious spot in them, and though mentally manipulated by the production of collective subjectivity in the media, they nevertheless continue to develop their own distances of singularization in relation to normalized subjectivity. “In this respect, the transnational character of rock culture is absolutely significant: it plays the role of a kind of initiatic cult that confers a considerable pseudo-cultural identity on considerable blocs of young people, thus enabling them to constitute a minimum of existential Territories.” (Guatari 1992, 14).

Gratitude and veneration for the miracle of each human life has been directed from Nature to charismatic leaders. Some religious leaders put themselves forward as avatars of Nature; as a species of Nature transmuted into a divine being with human characteristics. “The unconscious remains attached to archaic fixations only as long as no engagement makes it project itself into the future. This existential tension will operate by dint of human and non-human temporalities.” (Guatari 1989, 20).

Mental Ecosophy tells of the subject, his/her body, the time that passes and the "mysteries" of life and death. A pathway to “looking for antidotes when up against the uniformization of the media and telematics, the conformism of fashions, the manipulation
of opinion by advertising.” (Guatari 1992, 16). The solution is closer to the modes of operating of artists than to the "psi" professionals guided by retrograde ideas of scientificity.

Many Rational animals are trapped in mirrors, but they need to see, feel and think through and beyond their egos. Art provides experience through sensations in synergy with rationality. This experience appeals to the sensitivity of people, whose lives in many cases have entered a process of mechanization. Cinema, and in particular, films with dystopian universes can awaken new sensitivities related to the social and psychological dimensions of the life of human beings.

3 DYSTOPIAS

In various sci-fi narratives, humans are representatives of the species, rather more than to being seen as individuals singled out from everything else. Diegetic universes can offer an invitation to individual abdication, to live from another perspective, but not with the bias of a specific character, the point of view of an entire community, in a world that is not familiar.

Dystopias bring out the social relationships of a civilization which is falling into decay or destruction. The term makes a counterpoint to Utopia, an island in the shape of a half moon described by Thomas More (1997 [1516]), where each individual learns the trade that pleases him most; there is no private property, families occupy a house for 10 years and take very good care of it, and cultivate beautiful backyards. More characterizes it by painting the image of a sunny and flowery place, the opposite of what is outlined in dystopias, in which the dark spaces confine citizens in a life of unhappiness.

Guattari considers that the modes of apprehension by concept and by affect are complementary. There is a significant dimension to be observed: that of the unsaid that permeates works and discourses. "It is only in these conditions that what can be generated and regenerated are the non-corporeal, model Universes that punctuate the unfolding of individual and collective historicity with singular happenings.” (1992, 19).

The universes of Science Fiction by means of its resources, which are well able to involve the characters in an environment unlike any that is commonly experienced, dialog with paradigms of reality and provide new subjectivities. Dystopias can function as social experiences, the elements that map out the narrative universe and its own system demonstrate what the world would be like in which real tendencies reach the extreme.

In the dystopia that is built in the film Divine Love, the evangelical blueprint
succeeded in reaching a broader dimension than it did in the Brazil of 2019. The characters deal with situations created by the particularities of that system that has its own laws. The humanities and the social sciences do not seem to have an apparatus that is sufficient for analyzing and proposing pathways, given the mixture of the attachment to archaic traditions with the aspirations to technological modernity. This is a compound which characterizes the contemporary subjective cocktail, as Guattari (1992) points out.

The experience provided by a dystopia is about the perception of a common world. The constitution of Science-Fiction diegetic universes is a form of subjective experimentation and reflection. This felt experience can be shared indistinctly, it reaches those who experience it without the need for prior requisites, because its fruition is not anchored on concepts, but rather it is a direct experience in a language of the emotions. Maffesoli (2017, 11) puts this well: “Mechanical thinking reasons; the organic one resonates.”

The gadgets, or technological devices added to the sci-fi narratives, see to it that questions, ideas and themes can be examined from a different perspective of the current world. These devices being in our lives can be simulated since even though they do not yet exist, they are symbols of real tendencies that have become concrete. The naturalization of these ideas is completed by integrating them into lived experience as something intrinsic. The devices function as emblems of paradoxical ideologies. The presence of these devices in fictional societies is shown as a way to reevaluate the social impacts of the current tendencies.

4 BRAZIL TODAY

In this study, the apprehension of the world created in the dystopia of Divine Love involves the human, social and environmental dimensions, as a way of thinking about contemporary Brazil, and other places that experience something similar at this moment. In order to reflect on new ways of perceiving and seeking alternatives to the negative tendencies of current civilization.

The real-world Brazil gestated the space that was born in Divine Love. The narrative universe of the film demonstrates that Protestant, evangelical churches have rapidly expanded and have sought to leak their authoritarian range of ideas into politics and culture; side by side with taking advantage of advances in technology.

Gabriel Mascaro, the film's director, noticed his surroundings had been changing, and that a doctrinaire agenda has taken hold of Brazilian politics in ways which are a
threat to the state remaining secular. He stated during a talk that was followed by a debate that the events of the past few years had prompted the making of the film. (SESSÃO, 2019).

The promotional material of the film gives real news headlines in parallel to the fictional scenes, thereby revealing the triggers for what the plot shows. These headlines include: “A girl stoned to death: fanaticism and religious intolerance in RJ” (18 Jun. 2015); “The Minister of Justice Sérgio Moro wants the collection of DNA to be expanded to more criminals”; and videos which include sound-bites from the Minister for Women, Family and Human Rights, Damares Alves: “We want a Brazil without abortion.” "Woman was born to be a mother." "Gender ideology is death." "Pregnancy is a problem that lasts only 9 months."

The new information and communication technologies involve discussion about the surveillance of citizens. Edward Snowden's revelations about the United States Government's massive global surveillance via the NSA (National Security Agency) led to great political and social reverberations. Combating organized crime and terrorism has justified the expansion of the USA's web of intelligence gathering, a phenomenon that serves as inspiration for the Brazilian Government, which has been shown to have been inspired by the “Yankee highway to subjectification” (Maffesoli 2017).

Laws, practices and customs regarding human reproduction reveal that these themes have been taking up very divergent positions, that usually divide public opinion. The financial loss said to arise because of the cost to employers of maternity leave has been given by those of a so-called neoliberal current as a justification for women receiving lower wages or no longer being hired. This ideology is identified with the agenda of the current Brazilian president, Jair Bolsonaro (Lima, 2019). This is a concrete example of the extent to which humanity is being brutalized. The idea that it is justifiable to pay women lower wages because they may get pregnant sparks reverberations of support even among women.

Technocracy implies the naturalization of cruelties, by building an infertile field for natural power to develop, or even survive. By associating the arrival of a new human life with an organization’s loss of productivity and lower profit, the human species is no longer perceived as possessing humanity, and starts to prioritize numbers, which are well below the value of living beings.

It is pertinent to reflect on the function of the hours worked being given more value than the workers themselves, and also, how the work logic has grossly overvalued
certain functions to the detriment of others, and doing so with complete disregard for work’s real contributions to environmental, social and human ecologies.

The deepening of brutalization and serialization has been ratified by laws. There is strong political disagreement between the progressive wing and the authoritarian right, but the solution is not only by political means or creating laws. The environment is decisive in its capacity to produce individual and collective subjectivities.

The threat of immobilizing subjectivities has been building up in the end-goal for Brazil with the discourse that “minorities should bow to the majority”, a phrase used by the Brazilian President during his election campaign, which signifies the search for standardization and “false nomadism” (Guatari, 1989). The true meanderings of desire tend to be marginalized to the point of disappearing.

In the diegetic universe created by film, some conjectures about Brazil acquire a tint of reality by using the constructed space, where glimpses can be caught of the evolution of archaism idealized today. Dystopia prompts a longer dip of immanence to be taken by setting these issues in a plausible world and by transporting the audience to experience a Brazil in which newer Protestant churches have been seen to be expanding their presence more and more. The neo-Pentecostal ideology in the film’s universe has a strong influence to the point of dominating institutions, bodies and desires.

5 SPATIAL ANALYSIS

In Divine Love, the hegemonic designs of the neo-Pentecostal evangelical church are seen to be very sophisticated and at the same time take on board both elements of culture and politics. Gadgets, bureaucracy, rave parties, neon lights, mist from dry ice, electronic music, liberal practices involving sexuality and eroticism are put at the service of radicalizing a right-wing agenda. Religion in this dystopia has an evident plan in the aesthetic and political field. The elements of dystopia are revealed from the start of the film, with gloomy music, in the narrator's words and voice. Silhouettes of bodies dance among flashing lights, but the sound clashes with the image. The voice of a child presents the universe depicted as Brazil in 2027, and the rave as the Festival of Supreme Love (Figures 1-2), which has replaced carnival as the most important festival in Brazil. The problems of the then prevailing system are revealed little by little as the plot develops.
The narrator’s voice causes an estrangement and situates the universe of the film as dystopian. It is the voice of a child whose diction is imperfect. The Brazil of 2027 is not aligned with the illuminated and inviting scenarios described by narrators with velvety voices. It is shadow-filled and unfamiliar place (Figure 3).

The soundtrack creates a lugubrious atmosphere in much of the narrative. Some of the happy moments have downbeat music, such as the Festival of Supreme Love at the beginning of the movie, and the scene in which the visual suggests unwinding with a karaoke, but the music is at odds with the atmosphere. In a sequence that follows the announcement of a song of praise, a character plays a bass drum, with neither emotion nor musicality.

The colors present in the universe of the film hark back to artificiality. There is a lot of gray in the sets and clothes, a lot of pink and neon blue. Red, blue or white fluorescent lights are present in most environments. White roses painted with blue stand out in two important passages of the narrative (Figure 4). The employees of a registry office rest under a tree. There is more grey from the building behind them and from their clothes than there is green from leaves or grass.
Figure 4: Joana paints the roses blue

The architecture materializes a logic of standardization. General plans reveal the serialization of that society. Twenty identical houses, twinned, can be seen. The protagonist, Joana lives in one of them (Figure 5). White and gray walls surround and frame the characters with their straight lines. Joana is shown among the files at the Public Registry Office (Figure 6). Camera movements are infrequent. Most sequences are revealed with fixed, formal planes. General plans highlight the scenario in which the characters are set. In some sequences, the characters are filmed from another room, viewed through curtains, doors, glass and windows. Thus, the scenery often appears in the foreground. The sequence of a birth exemplifies how human bodies are gestated by the surroundings: in a dehumanized, violent delivery, the baby’s eyes see fluorescent lights for the first time in an early serialization.

Figure 5: Joana’s house  Figure 6: Public Registry Office

The camera does not go near the characters, when it reveals the events from the same room, the camera is behind characters, or shows only the shadows of people in dimly lit environments. Humans are portrayed in the film, whether in their private or public lives, in moments of great suffering or strong emotions in such a distant way, that the protagonist's moments of greatest anguish caused the audience in the cinema to laugh out loud (SESSÃO, 2019). The gadgets are the triggers of the greatest revelations and
turning points of the narrative. A kind of “detector” materializes the alliance between cultural conservatism and technological advance. The device reveals the name, marital status, profession and possible pregnancy of those who pass through its portal. The state invasion goes so far as to publicly reveal the pregnancy of mothers who have not been aware that they are with child.

The Divine Love society offers prominence to pregnant women. There are exclusive massage chairs. The detector reveals the pregnancy and announces whether the fetus has already been registered. The bodies that manage to generate life in this environment, as long as they conform to social and bureaucratic rules, are praised. But "bitter fruits", "bastard" and unregistered children are marginalized, abandoned in homes of welcome.

The little of Nature present in the film is domesticated or made to seem artificial. When flowers appear they are cut; the beach has industrial plant as a backdrop; there are pigs in the sea and women wear black bathing suits that cover practically all their skin, only their hands, feet and faces are exposed to the sun (figure 7). When the sky appears at night, neither stars nor the moon are seen. In an outdoor scene, the water present is from a swimming pool. In most scenes, the sun is screened off with curtains and the lighting is artificial. The accent of the characters reveals that the setting is in the hot Northeast of Brazil, but no-one is seen to perspire.

![Figure 7: Divine Love’s beach](image)

In the film, there is a religious group called Divine Love. Only couples with a marriage certificate and identity cards in their hands can enter the meetings (Figures 8 and 9). A character called Mestre Dalva conducts readings of passages from the Bible and body games. The perspective of groups such as Divine Love has a modality of reconnection with religiosity within rigid, standardized rules. Deviations are
marginalized. The idea of belonging to a tribe occurs to those who are within the norms of the group.

Passive behavior is common to most characters. Few contest the protocols of that bureaucratic society. Like a flock of sheep, the citizens of Brazil in 2027 are shepherded into the evangelical church and give their lives and bodies to the State.

6 UTOPIA

In contrast to the characterization of the dystopia of Brazil, a brief description of the elements that gave rise to the idea of Utopia as an ideal place are briefly described below, with special attention being paid to what stands out in the film: the relationship with the environment, work relations and bureaucratization.

More (1478-1535) was a fervent Catholic, was canonized in 1935, wrote Utopia as a criticism of the English social situation that was beginning to encroach on his fields, and thus to worsen the plight of simple rural people.

Utopia itself does not represent the ideal world in all its characteristics, to be voted for as the best example of society. Several elements described on the island indicate a more sensitive and just sociability, but in Utopia there are vestiges of conservative practices such as slavery and the submission of women to the will of men.

The constitution of Utopia had a minimum number of laws, “[…] everything is regulated for the good of all, in such a way that merit is rewarded and that, with an apportionment from which nobody is excluded, each may have a large share.” (More 1997, 58). Whereas other nations so busy in legislating and determining what the maximum number of actions should be, do not, as a result, provide a more just and healthy life for their citizens.

“These laws are like tranquilizers that are applied all the time to relieve the sick that we no longer hope to see restored to health; they can lessen or numb the evil. But by no means expect them to heal you as long as private property subsists. For it is impossible,
in this case, to treat one limb without aggravating the wound of another.” (More 1997, 60).

The political dimension of human experience is not dissociated from mental ecology. It depends on the individual's belief that it is possible, necessary and urgent to modify various ingrained patterns in order to achieve an emancipated and full life, in harmony with the social and environmental domains. "It is only in a climate of freedom and emulation that new ways of habitat can be tried and not through laws and technocratic circulars." (Guatari 1989, 174-175).

The current division of labor adds a series of archaisms to be problematized and resignified. It is urgent to rethink the purpose of activities, the unequal division of labor and the system of valuing certain activities to the detriment of others. One of the principles that govern human actions in Utopia is pleasure and good living: working hours do not exceed 6 hours a day. Each urban citizen must spend a period in the field.

Guattari addresses the need for “[...] restoration of a ‘subjective city’ that engages both the most unique levels of the person and the most collective levels. In fact, it is all about the future of the planet and the biosphere. To re-singularize the purposes of human activity, to make it regain existential nomadism as intense as that of the Original people of pre-Columbian America! Then, to detach oneself from a false nomadism that in reality leaves us in the same place, in the void of a bloodless modernity, in order to accede to the true meanderings of desire.” (Guatari 1989, 170).

The political and social system of Utopia in several of its characteristics seeks to reconnect citizens with the pleasurable dimension of existence. The relationship with social status and ego seems healthier on the island: “(Utopians) are amazed that a mortal can be so pleased with the uncertain brightness of a small gem, when he can gaze at the stars and the sun” (More 1997, 95). Every month a large number of people gather for a big party. Music is part of people's daily lives, after working hours, the hours are filled at their will, and many of the Utopians use these hours to study.

7 FINAL REMARKS

Power relations and social purposes exist with a degree of constraint on natural human instincts. The film's detectors anticipate possible consequences of the ideology of surveillance taking place in Brazil, in a Big Brother state. Public exposure of information about each citizen's private life determines patterns of behavior. An effect that stands in opposition to individual and collective singularization, which are essential to overcome
The passivity and feeling of powerlessness in the face of environmental deterioration, of social relationships and of each human being is a recurring effect of this paralysis. In addition, there is still a lack of knowledge of the state of things and of the relationships that involve these three ecological domains. “Catastrophic or not, negative developments are accepted as being as they are. Structuralism - and then postmodernism - has accustomed us to a worldview that eliminates the relevance of human interventions that are embodied in concrete policies and micropolitics.” (Guatari 1989, 23).

Advertising often works as a cover for something that is not well accepted, or cannot be revealed. As the tobacco industry has done with effect by showing athletes and healthy people smoking. Evangelical propaganda attracts because of its promise of reconnection with a divine world that overcomes urban chaos and the degeneration of human empathy; instead of returning to Nature, the encounter with the roots of the rational animal takes place with God, the creator of Nature, through other human beings. The natural drive is manipulated by evangelical propaganda that generates a mass of followers willing to alienate themselves from that which is the most natural in human being.

Most of the characters are evangelical, acquiescent in the rules of religion, listen to the clichés uttered by the pastor as universal truths and praise God at the most important festival in Brazil. The designs of the governing bureaucracy are obeyed, with their DNAs being recorded and there being detectors of name, profession, marital status and pregnancy set up in the entrances of public agencies and also in private establishments. Natural energies and human instinctual drives are domesticated to the point that they become useful for the hegemonic designs of the state and religion.

The characters of Divine Love are framed by the setting, between walls, ceilings, curtains and cars. They are confined and limited bodies in their naturalness, comprising a social body that is limited by bureaucracy and religious impositions. The built environment distances the empathy that film-goers might have with the characters, and, in an analogous process, religion makes human sociability in that Brazil stiff, as do the instruments built by the bureaucracy.

In the film, Nature is an absent character. That society displays several symptoms of deficiency in its contact with Nature. There is an evident lack of epiphanies, sensations, rituals and experiences: these being experiences which are essential if creativity, critical thinking and human evolution are to be fertilized.

Divine Love militates in the domain of sensibility. Via the arts an estrangement...
can be created vis-à-vis the state of things and superficiality can be overcome, thereby letting emerge that which is essential animate existence. Vibrant human creativity is well able to reconnect individuals or collectives with their firmly rooted desires. This is about a form of knowledge coming from below, well rooted, inductive, and organically linked to what it describes.

In the aseptic environment in which machines reproduce at the expense of living beings, birds cannot be heard, gray takes the space of green. Human bodies reproduce this medium of immanence with infertility; Nature does not develop harmoniously on sterile ground. But the savagery of Nature bursts out in a radical way. And this is a great deviation from the dystopia of Divine Love, which that aseptic environment succeeded in germinating.
REFERENCES


Filmography