

FROM THE BODY-MACHINE TO THE MACHINE OF DESIRE:
OTHER WAYS OF WRITING (SEEING) EDUCATION

DO CORPO-MÁQUINA À MÁQUINA DO DESEJO:
OUTROS MODOS DE ESCRE(VER) A EDUCAÇÃO

DEL CUERPO-MÁQUINA A LA MÁQUINA DEL DESEO:
OTRAS FORMAS DE ESCRIBIR (VER) LA EDUCACIÓN

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ABSTRACT

The study stems from a broader research project that sought to identify the roles of body, gender and sexuality in the epistemic context of Professional and Technological Education (PTE). This paper aims to understand the relationship between sexuality and work in the film “Corpo Elétrico (2017)”, exploring implications for education. Motivated by an epistemological gap in PTE, we adopted Merleau-Ponty’s phenomenology as a method and used the Film Appreciation Form for analysis. By articulating the phenomenological framework with Philosophies of the Image and Gender and Sexuality studies, the film’s bodily performances revealed expressions of desire that transcend the mechanism of precarious relationships, creating ways of life connected by affection.

Keywords: education through cinema; education; body; sexuality.

RESUMO

O estudo origina-se de uma pesquisa mais ampla que buscou identificar os lugares do corpo, gênero e sexualidade no contexto epistêmico da Educação Profissional e Tecnológica (EPT). Este artigo visa compreender as relações entre sexualidade e trabalho no filme Corpo Elétrico (2017), explorando implicações para a educação. Motivada por uma lacuna epistemológica na EPT, adotamos a fenomenologia de Merleau-

Ponty como método e utilizamos a Ficha de Avaliação Fílmica para a análise. Articulando o referencial fenomenológico com Filosofias da Imagem e estudos de Gênero e Sexualidade, desvelaram-se nas performances corporais do filme expressões de desejo que transcendem o mecanicismo das relações precarizadas, criando modos de vida enlaçados pelo afeto.

Palavras-chave: educação pelo cinema; educação; corpo; sexualidade.

RESUMEN

El estudio se deriva de un estudio más amplio que buscó identificar los lugares del cuerpo, el género y la sexualidad en el contexto epistémico de la Educación Profesional y Tecnológica (EPT). Este artículo pretende comprender la relación entre sexualidad y trabajo en la película *Corpo Elétrico* (2017), explorando implicaciones para la educación. Motivados por un vacío epistemológico en la EPT, adoptamos la fenomenología de Merleau-Ponty como método y utilizamos el Formulario de Apreciación Cinematográfica para el análisis. Articulando el marco fenomenológico con las Filosofías de la Imagen y los estudios de Género y Sexualidad, las performances corporales de la película revelaron expresiones de deseo que trascienden el mecanismo de las relaciones precarias, creando formas de vida ligadas al afecto.

Palabras clave: educación a través del cine; educación; cuerpo; sexualidad.

INTRODUCTION

Articulating cinema and education is a philosophical-pedagogical strategy for broadening our educational experiences. The works of Chaves (2019), Duarte (2009), Fischer (2013), Fresquet (2013), Lima Neto (2018), Nóbrega (2015), Nóbrega e Silva (2020) and many others¹ use cinema to reveal educational phenomena that are often invisible to traditional ways of looking at education. On these occasions, we are following in the footsteps of these efforts to appreciate the relationship between sexuality and work in contemporary Brazilian cinema through the Brazilian film “*Corpo Elétrico*” (2017).

In the movie, the bodies and machines also join a well-known category: the working class. Within it reside the fault lines of race, gender and sexuality, which are increasingly gaining ground in contemporary film productions (Gerace, 2015). For this study, we will focus our attention on dissident sexualities, which potentiate expressions of desire linked to their own way of feeling pleasure.

We will firstly present the methodology adopted for this paper, inspired by Merleau-Ponty’s phenomenology (2018). Subsequently, by exploring the tensions between the

¹ Some of this work was carried out at the *Ver - Visibilidades do Corpo e da Cultura de Movimento (Laboratory of visibility and movement culture, in English)* and the *Estesia Research Group*, located in the Department of Physical Education at UFRN, under the coordination of Prof. Terezinha Petrucia da Nóbrega.

body-machine and the machine of desire through the performances of the body and sexuality, we will unveil the ways in which the film reveals another role for sexuality and work in contemporary cinema. We will then explore some of the educational implications of these analyses and, finally, list the actions taken and their possible consequences.

METHODOLOGY

To appreciate the images in “Corpo Elétrico” (2017), we were inspired by the phenomenology of Merleau-Ponty (2018), for whom a movie is not a sum of images, but a temporal form. In it, a new reality is drawn, the perceptual experience is dilated as the sight of it becomes a philosophical exercise (Lima Neto; Nóbrega, 2014). Describing (a fundamental phenomenological attitude) is the strategy for bringing out, in the following sections, the meanings that run through us when confronted with the images.

To do this, we will use the Film Analysis Form presented by Lima Neto and Nóbrega (2014) as a methodological resource. The form is organized into three parts: the first one contains general information about the film; the second one contains specific cinematographic strategies, which highlight the technical aspects of the film; and the third part explains the categories under analysis. Regarding this paper’s film, these are the categories of *Visibility and movement of the body*, which have been broken down into the subcategories of *body, education, sexuality and work*, central to the research of this study².

These subcategories combine aesthetic elements, scene descriptions and sounds. They mean that, at the end of the production of the file, we have a certain number of images as a result of the appreciation. Just as in a film montage, a section of this set of images brought light on this study, aiming to unveil a scenario to be glimpsed as an educational field and as a strategy for educating the sight (Lima Neto, 2018).

The film *Corpo Elétrico* (2017), a Brazilian production directed by Marcelo Caetano, is the picture chosen for the exercise in question. The film features Elias (Kelner Macêdo), a young gay man from the Northeast of Brazil who leaves his hometown to work in a

² This paper is an excerpt from the dissertation *Nos litorais dos desejos: (in)visibilidades das sexualidades dissidentes na Educação Profissional*, presented in the Graduate Program in Education at the Federal University of Rio Grande do Norte. The research was funded by CAPES and was developed within the project *Body, gender and sexuality in Professional Education: epistemological and subjective scenarios*, funded by MCTIC/CNPq Call No. 28/2018 - Universal/Track A.

clothing factory in São Paulo. Elias doesn't let himself succumb to the noise of the machines, scissors and designs for new collections. In addition to his work, the young man points out the existence of emotional ties found there, converted into the construction of various bonds, such as passions, sexual relations and the confrontation with the fundamental difference of each subject. The film doesn't just show work as an essential condition for survival but also reveals the existential aesthetics of the relationships present in the workplace. In the following lines, we will move precisely at and through these intersections.

From the body-machine to the machine of desire

The screen projects the blue light falling on two bodies, and the sound of the sea begins to mix with the noise of the machines. In the first few seconds of the film, the sound cadences the movement of the two actors' bodies on the bed, crossing the narratives of Elias and his partner. From the body-machine to the machine of desire: Elias viscerally invites us to enter the experiences of his body, which has been through a journey and undergoes a metamorphosis of itself, in the reflexivity of desire.

The body, a desiring machine, becomes an apparatus for producing and modifying itself, to create a body that is different from the one that is merely submissive to work functions. The body becomes a machine that no longer produces objects, but individuality and subjectivity. The character then recounts his sensations: *"I'm very close to the sea, you know? As I think a lot, sometimes I need to unload a bit, you know? Turn off the machine. So the sea was the place I could do that!"*

By bringing us closer to the sea water, Elias immerses us in bodily perceptions. Through an encounter on a bed, a way of experiencing sexuality begins to reveal itself. The oceanic desire mentioned by Freud in *The Malaise of Civilization* (2010) is identified with the sensual and animal movement of the sea, which in turn recalls the intimate and amniotic journeys of the transported body. It becomes the bearer of itself and the inventor of another: a process of subjectivation like the sea, which synthesizes droplets of salt water to make a wave and a maritime symphony out of them.

Furthermore, the character's relationship with the ocean shifts in a movement that, in addition to being a desiring modality, is also the language of the work on stage through

the language of the body: “unloading”, “draining” and “turning off the machine”. Thus, the body starts to create new itineraries - which displace our senses - and perceives in them not only a mechanistic function, but a place of desiring creation.

To unload, in anamorphic sexuality and beyond it, in an economy of the accursed share (Bataille, 2014), is also to achieve the sovereignty of the power that transgresses itself in an intimate explosion, emptying the body of the desire’s excess energy on the verge of the death drive, flirting with it, through the surplus of the possible, in an economy of counterproductive expenditure. In fact, the body of the desiring machine is not that of the destructive drive of the object or the aim of producing useful objects. In fact, the discharge of the desiring machine is Dionysian. It seeks only joy beyond all rationality of calculation and mastery of the world, of oneself and of others.

Sexuality will appear in scenes of *Corpo Elétrico* (2017) in each subject’s way of life, in the cut-outs of fabrics, colors, languages, machines and the sea. Bodies are machines of desire (Deleuze; Guattari, 2010) and, as such, they set a modification of life in motion. This transformation occurs through the search for recognition as a subject, through work - in which social and material relationships are established - as well as through the experience of sexuality itself, since these bodies produce their meanings beyond any standardization of the ways of affecting and being affected.

In this environment, sexuality is no longer a function of an organ or of anatomy and physiology; it extends to the whole being, thus becoming sexuality in rhizomic movement, constantly metaphorizing or metabolizing the body of production with the body of desire. Sexuality becomes another world, a different way of experiencing it, no longer as a mode of work or production. Sexuality emancipates the individual from their functional organic body to make them a body without organs, a body of pleasure and unsubmitive to the order of capital’s production machine.

Corpo Elétrico (2017) presents the narratives of young workers and inserts dissident sexualities into the relationships built inside and outside the workplace. The machine that cuts and sews the fabrics, connected to the electricity produced by the workers’ lives, accompanies the editing of the film and the pieces made by the characters. Their own stories of subjectivation, set up in the relationships of and with work, are in the incessant

displacement of becoming another towards to the machine, escaping repetition and placing itself as a machine to produce alterity and metaphor.

On the other hand, the machine also appears as a metaphor for the productivism demanded in industry, erasing individuals' life projects and undermining their existential conditions through precariousness. It alienates them in the direction of the repetitive poverty of the machine dedicated to the productivity of objects instead of the use value of life itself, which does not allow itself to be codified, formatted, trapped in the mechanical repetitive acts of the dead machine that, without its own self-consciousness, without its own body, is all exteriority and utilitarian purpose, with no consideration for the singular history of the bodies of desire that are crushed by the machine's cold, accounting cadences.

In the meantime, the subjects of dissident sexualities appear beyond prejudice, vulnerability and marginalization, as they find other ways of sustaining their desires, both inside and outside the factory. These individuals effectively fabricate their stories, singularities and specific existences, thus situating themselves in the poetics of the production of desire and the true energy of their *conatus* and their affirmation of joy (Deleuze, 1968). Like the Spinozist philosopher, according to Deleuze, the singular body is free to no longer obey or command because it is somewhere other than in the bonds of subordination or alienation. It confronts its solitude as the only geography of its desire, which respects its singularity and freedom.

In Foucauldian archaeological fashion, Gleyse (2018) explains how, from the 18th century onwards, the body became the discursive counterpart of the machine. In *Corpo Elétrico*, while it is true that this homology remains - as the attempt is made to extract as much energy as possible from the subjects - there is a discursive shift in relation to the desiring machine (Deleuze; Guattari, 2010). The bodies operate the apparatus, but they crack the logic of capital - to produce more all the time and accumulate - by putting into operation a logic of desire - by giving other meanings to affections, even overcoming heteronormativity

The young workers carry the chains of labor towards the lightness of life. They show, in the multiplicity of tones and cuts of fabric, the diversity of ways of connecting with others. In the daily weave of repetition, these subjects produce differences by

installing practical relationships that are different from the standardized and normalized relationships of the utilitarian connections of the machine tool's exponentiated production, without any interiority or purpose other than the reproduction of the same, of the self: the machine has a self, but it is inert, in the infinite repetition of itself. The desiring machine does not reproduce itself: it produces life, difference, bifurcation, the heterogeneous, the hybrid, invention, life in eternal profuse creation.

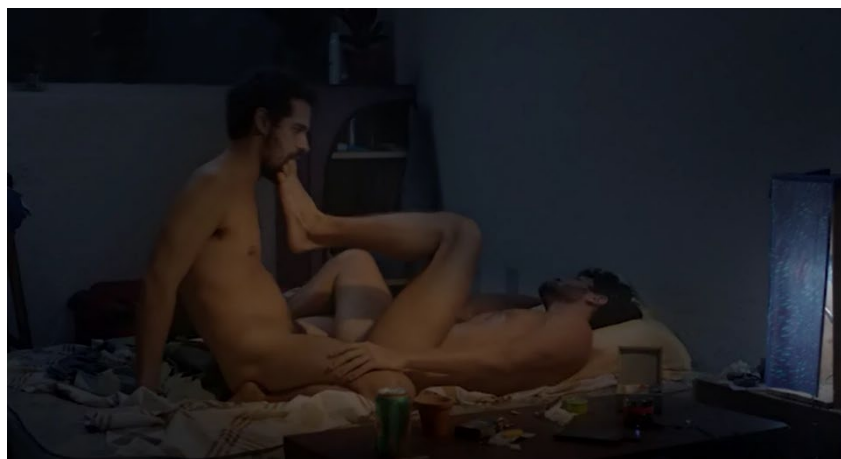
The scenes show, within the working group itself, the possibility of reinventing worn out affections, whether through friendly ties or eroticism. To Elias, to “unload” is the way the workers find to create other experiences outside the factory environment. The character dives into other beaches and experiences various affective encounters. He doesn't allow his body to be erased by the exhausting monotony of the industry and looks for new plots to be lived out, taking advantage of the smallest details, just as one takes advantage of cloth remnants that no longer can be sewed, to invent another garment, another world, another aesthetic, which gives the piece of fabric a life of its own.

The context of his new life is thus given a heterotopia (Foucault, 2013), which allows him to experience the relationship with the primary fabric in a different way, with its function assigned by another, and without autonomous creation: desire produces an existential and aesthetic patchwork quilt. It develops a multicolored eroticism and a cosmology of the multiple, without any attachment or subservience to the “One” of a norm, a law, a standard or a rule, thus preventing a house arrest of all reality. In this way, the body molds itself to relations of pleasure and creates other bonds. In this way, an ontology of difference and variation is facilitated, freeing itself from the straitjacket of the repetition machine of forced *jouissance*, well-illustrated, for example, in the final scene of Fellini's film *Casanova* (1976) and in the scene from *Corpo Elétrico* (2017) described below.

Leaving work in the late afternoon, Elias walked through the streets with almost no traffic or movement. The iron doors of the stores were already closed. With his can of beer in hand, the young man heads to a parking lot where one of his girlfriends works. Elias stays there, helps close the place, and then they leave in the direction of his home. Walking through the streets at the end of his working day, Elias, like a machine, continues to exercise. This time, he throws himself into bed with his partner and they surrender their bodies to desire, thus reinventing new ways of putting the body-machine to work.

When thinking about labor and the variations of pleasure, Gleyse (2018) draws attention to the importance of not only satisfying our needs, but also to new forms of enjoyment. When we look at Elias' life, as well as that of the other workers represented in *Corpo Elétrico* (2017), these forms of satisfaction are erased and replaced by the labor industry, transforming their bodies into electric automatons. In this case, Elias subverts the logic of the machine, bringing into play the machine of desire and pleasure (Figure 1). Sex is no longer a subterfuge or an escape from the world, but an opening to another world where work loses its supreme value of producing objects with only exchange value.

Figure 1 - Body and desire machine



Source: *Corpo Elétrico* DVD (2017).

At an open angle (Figure 1), a light is focused on two naked men on a bed. The room is dark, and the atmosphere is modest. Elias, on the move, lies panting, his legs touching his partner's chest, and raises his left leg to his mouth. Electric currents of pleasure are generated. Their positions resemble the fittings of factory mechanisms. A line slips through his fingers, while Elias' left hand holds tightly to his partner's thigh, supporting both their bodies against each other. The bodies now meet in a movement of discharging and recharging energies, and the body-machine of pleasure gains traction.

Desire is the engine that heats up and reshapes human ways of experiencing sexuality. It sexualizes bodies, not the contraire. It becomes telluric and revolutionary because it changes the valence of things and of the world: it allows the inversion of roles and postures in an entanglement (a chiasm) in which the other's body is mine and vice

versa, because there is no longer private property, but only flows that deterritorialize bodies assigned to work, to the machine, to the temporality and spatiality of the world of labor. This world can leave no room for desire, because it imposes its own rhythm and cadence, enslaving the body to a discipline that it cannot alter.

The body-machine is now taken over by the machine of desire: ““This is where the identity of the social machine with the desiring machine appears: its limit is not deterioration, but failure, it only works by creaking, disarranging itself, bursting into small explosions” (Deleuze; Guattari, 2010, p. 202). The salivating tongue now touches other parts of Elias’ body. After sex, the body machine takes on a less intense role, but it continues to work through the narratives that Elias uses to tell his relationships.

Unveiling this scene is undoubtedly a light thrown on bodies, as the filmmaker does it well: it broadens our experiences and electrifies our perceptions of sexual expressions. Furthermore, Gleyse (2018) makes it clear to us that we must recognize, in Modernity, the extent to which the body has been taken over by rationality, without drive, instrumentalized, productive and producing work and income: “It is a body for which the distrust of the playful and the hedonic is total. The world of technoscience cannot be satisfied with bodies that are subject, irregular, uncertain, uncontrollable and uncontrolled” (Gleyse, 2018, p. 295).

The light that shines on these bodies reflects their existence in everyday relationships as dissident sexualities. These manifest themselves beyond the fading light in a dance hall, in nightclubs, on the streets, bars, sidewalks, that is, places where non-heterosexual subjects invent heterotopias - to return to the already established notion presented by Foucault (2013) to the Paris Architectural Circle in 1967. What is at stake in *Corpo Elétrico* (2017) is also the process of the characters’ subjectivation, a phenomenon that is not regularly perceived by us.

For a long time, the non-heterosexual identity presented by cinema was associated with pornography, limiting sex to repetitive and genital sexual acts. For Gerace (2015), many cinematographies, including contemporary Brazilian cinema, have built new daring aesthetic, confronting disciplinary and normative audiovisualities. In this landscape, the power of the subjects in *Corpo Elétrico* (2017) becomes urgent: their bodies show, beyond

sexuality, the political character of affections, pleasures and work. This provokes a re-dimensioning of the contemporary contexts in which sexualities are inserted.

Overcoming invisibilization also means considering how these subjects are inserted into work, social and emotional relationships. Heterosexism makes dissident bodies as abject subjects, suppressing their opportunity to present themselves as social subjects and therefore making them unintelligible (Butler, 1990). In *Corpo Elétrico* (2017), the characters materialize practices stereotyped in our society as feminine. We find in Elias the delicacy and meticulous attention to detail required for a good piece of clothing, which, in his role as a fashion designer, is an attribute. In the same way, we find in Wellington the delicate hands necessary for perfect sewing. The plot, however, immerses these boys in a working reality that, nourished by the bond of desire, sews other forms of affection and respect.

These subjects of dissident sexuality, in their working relationship, reveal part of the concrete reality of education and of work. The nude scenes between Elias and his partner reveal the meaning that these subjects produce in their lives. The bed rewrites them in a scene of pleasure, in a vibration of being able to free themselves from the productivist machines imposed by precarious working conditions.

In this sense, the bedroom is a heterotopic place. The bed is the opposite of a machine tool or a comfortable piece of furniture; instead, it is the space of desire that is embodied and becomes, itself, a desiring body. In these flows and vibrations, identities are recomposed, and points of reference are lost, giving desire its strength, energy and specific cartography. It comes from a time other than that of Capitalism's productivity and from a space other than that of the factory or production institution. It is a universal and infinitely plastic fetish; it creates and produces new maps of life, constantly breaking down boundaries and normative and standardized identity attributions.

Contemporary cinema opens the potential of the body, sexualities and work, showing its discursive metaphors through the characters' cut-outs and performances. In a way, the experience of cinema invites us, as students and educators, to make a journey: images take on a concrete movement in education, in which the new pages of notebooks appear as a way of rewriting it through new subjectivities and their ways of looking after themselves and others.

From the notebook to the movie screen: a movement to write (see) education

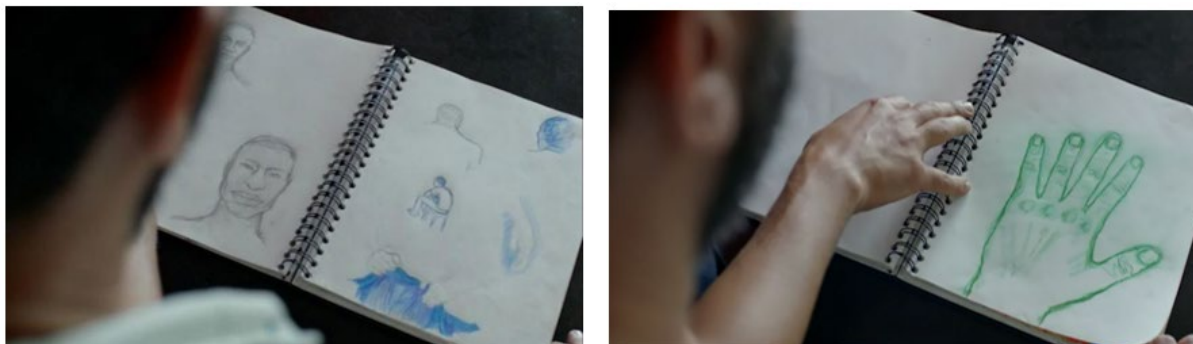
The blackboard now takes on a new form: it has movement, color, shapes, angles and focuses. The narratives interact in the construction of other spaces, they move around, they can be in the classroom, in the squares, in the movie theaters, as well as in the students' homes. In this movement, the narratives compose the scenarios and stories brought by their producers, as well as revealing to us, the viewers, glances that bring us closer and unveil the invisibilities experienced by us, the students and educators. They are, as mentioned above, beyond educational institutions, presenting other possible paths. Cinematographic constructions disturb our perceptive field, that is, what is within our reach.

The use of cinema can fulfill the function of a disciplining and normalizing element, since it is also used as a didactic strategy to bring up topics such as drugs, sexually transmitted infections, violence and other cross-cutting issues at school. But through cinema, we can go beyond reducing it to a didactic tool. In our case, the film experience presents us with the subjectivation processes of subjects in their multiple realities, be them social, economic, racial or of gender. We immerse ourselves in bodies and, through them, enhance ways of producing a sense of self, giving the notebook - such a school element until recently - other meanings.

The image can be a place of confinement when it doesn't create the movement of desire but reproduces the will to know and power. The same cinema can be emancipating when it allows meaning to move towards the sign or the image-time instead of reducing it to the image-space or the image-object, as the advertising or communication image does, which aims to discipline the gaze and submit it to a pre-existing structure: the world of commodity-objects *versus* the imaginary world of reverie or desire that plasticizes all the objects of the world and all the representations of the image-object.

The notebook is presented as a place that rewrites the perceptions of these bodies, in an act of desire as a perception of sexual feelings, but also as a possibility of transformation. Moving from paper to real life: in this movement, we realize that, in addition to its work function, the notebook becomes an instrument for recording these subjective perceptions experienced at work (Figure 2).

Figure 2 - Sequence with the notebook and Desire's perceptions



Source: *Corpo Elétrico* DVD (2017).

In the sequence of scenes in Figure 2, Elias shows a sketchbook he uses to keep records in the process of creating clothes to one of his companions. In this notebook, there are cuts of fabric, prints, colors and the bodies of people who are appealing to him. On each page, Elias finds a way of telling narratives and recreating, through the stories, a way of expressing affections and desires.

This notebook is also a way for the young employee to record the marks of his creation and imagination. The camera focuses intently on each page. On the next page, Elias shows several scribbled bodies to his colleague, ones with only the outlines in graphite and others that are more colorful. In the first image, there are several minimalist drawings, faces, separate body parts, but also the postures and gestures associated with the movements of the bodies at work.

In the second image, we have a hand painted with a green pen, and the drawing takes up almost the entire page of the notebook. It's a hand with strong, large strokes, highlighting the contours and marks of expressions, as well as the details of the nails. The hands that hold the fabrics are the hands that also touch each other in bonds of friendship or eroticism. They appear on the pages of Elias' notebook and in the life of the factory, represented by the work.

In Figure 3, the first scene features Fernando, a young refugee recently arrived in São Paulo and the factory's newest employee. The scene features three male characters who are responsible for handling the cutting machines. Fernando is introduced to Gilberto to be taught how to use the equipment and the other production processes in that sector. While learning to cut, there are also some lines that, at a certain point, present a rather

sexist discourse. Gilberto says: “Put the glove on to make sure your finger is safe until the end of the working day. Have you seen these machines? A knife-cutting machine! It cuts up to 500 fabrics. Turn that machine on! The hand with the glove, always in front”. Gilberto teaches Fernando how to sharpen the machine and points out: “Squeeze hard, like a man, right!?”.

Figure 3 - Sequence with the machine and its stereotypes



Source: *Corpo Elétrico* DVD (2017).

Elias, in drawing the bodies, positions and presents the signs of discriminatory experiences lived in the factory. In the notebook (Figure 2), the drawings of the hands and the softness of the blue fabric bring out stereotypes: between the hands of a gay black worker (the tenderness), and the hands of a heterosexual man (the sexist discourse). However, beneath the surface, the notebook contains the contours and delicacies of a male body. Elias shows this male body in a different light: an instrumental body, but also a self-eroticized body. According to Albuquerque Junior (2010, p. 25): “The male body fears escape, it fears desire, it fears affection, it fears everything that might drag it out of itself, might generate lack of control, openness, fragmentation, travel [...] it is a body afraid of bodies.”

The sequence of scenes in Figure 3 directs us to look at this relationship in which the subjects are placed regarding their work, their sexuality and the social constructions in which they are inserted, educating our gaze to perceive the imbrications between these three dimensions of existence. However, Elias’ sketches take our gaze to our students’ writings in their notebooks in the classroom. These records project us into other possibilities, removing us from automated positions in our writing process, a function that we often allow to be mechanized in certain teaching-learning relationships that are still disciplinary in nature.

In this sense, the notebook can be seen as a surveillance and disciplinary device. This theme, we know, is well explored by Michel Foucault (1975) in *Discipline and Punishment*. By applying it to the notebook, we bring out characteristics of the modes of subjectivation in *Corpo Elétrico* (2017). For the philosopher, the historical period in which disciplines are born is a time when the art of the body emerges, and in this art, the manipulation of its gestures and behaviors is born.

Discipline produces submissive and exercised bodies, docile bodies, but bodies that can live and exercise resistance. In the students' writings, even when "policed" by digital tools, there is a resistance through "error" to didactic normalization and orthopedagogy. The students know that life always resists the institution in the same way that instinct circumvents the dead in what is living (Deleuze, 1955), as Canguilhem teaches us in *The Normal and the Pathological*.

It's possible that most educational institutions have stopped checking students' notebooks, since the screens have taken its place. On them, we can't let each subject's self-writing go unnoticed. In chat apps or other writing or internal conversation strategies (such as private *WhatsApp* groups or *Stories* shared only with a few on *Instagram*), their subjectivation processes reappear. These are opportunities to rewrite and revise our pedagogical approaches. In the multiple variations that the "notebook" assumes today, students conduct writing processes that are equally connected to the formative experience.

When we don't make the effort to let sensitivity bring us closer and build a bond - which happens in the classroom and other spaces in the school - we don't get closer to the students' notebooks either. The contact with Elias' notebook awakens in us, spectator-educators, a look at our students' new notebooks, to see the writings, scribbles and perceptions triggered by their subjectivities.

Thus, the notebook can be considered a heterotopic object as it is invested by the student's desire as an imaginary place. In it, work and the cold instructions to be fulfilled or completed are circumvented by desire in its creative power. The school notebook is a bed for the student's desire to escape, this political prisoner in the classroom, in the school, in the institution - as Jean-Luc Godard put it on stage in his 1979 film *France, tour, détour, deux enfants*. The filmmaker borrows, in his own way, the title of a famous history and

geography textbook written by an inspector, Augustine Fouillée-Tuillerie, an enthusiast of pedagogy through things and the wife of a French philosopher (Fouillée) who wrote under the pseudonym Giordano Bruno in the 19th century.

The scenes make up a scenario that presents itself as an educational experience. In Figure 2, the notebook appears as an element representing the body of work; in the last scene of Figure 3, it reappears as an object directly linked to the educational process. Both images include different educational scenarios but also show the cinematic power of exposing certain bodies that are regularly made invisible by processes of abjection and denial of rights. Thus, it is necessary to look beyond the school itself and examine the phenomena recorded between the lines and pages of school notebooks in their various technological forms, which can expose practices of violence, suffering and institutional negligence, which can even lead to the disappearance of subjects.

FINAL CONSIDERATIONS

The images in *Corpo Elétrico* (2017) encourage us to think about the education of the body and dissident sexualities. The movement of the scenes leads us to encounter these subjectivities in their relationship with work, based on the categories of *body, education, sexuality and work*, listed in the Film Analysis Sheet. The movement - of the machines, the bodies, the hands, the fabrics, the writing in the notebook - is presented as an expression of the desire experienced in the processes of subjectivation - and therefore of education. This dynamic catapults us beyond turning the machine or its bodies off and on, beyond the mechanism that often populates the most diverse educational spaces

The machine of desire explodes the processes of reproducing the patterns, cuts, textures and designs of a heteronormative culture, which dictates a pattern of reproducing forms of attachment to bodies. The body-machine subverts the subjectivation processes of dissident sexual subjects, when we think about access to work and the transformation of social and affective relationships. What is at stake in the images, then, is the production of other ways of life.

Corpo Elétrico (2017) shows relations of subjection and resistance, not limited to the capitalist productivist viewpoint, but subverting stagnant social relations through desire. The body begins to flow and unload its experiences, making other ways of exploring

affections visible. In this way, cinema enables an educational movement and provides a political place to perceive bodies, their affections, pleasures, sexualities and work, overcoming a barrier often invisible.

Conceived in this way, the cinema subverts the gaze and the body of the spectator; it becomes a notebook for the desire of the director and the spectators, immersing us in a dream machine that is no longer conditioned by the didactic montage of meaning or continuity, but embraces the less regular, less normalized desire, the one that escapes and disengages from the self (Foucault, 1984).

Finally, *Corpo Elétrico* (2017) helps us broaden our point of view. In the notebook, we experience a movement of expressing affection and desire. This movement was experienced by Elias when he made use of his sketchbook - which at one point was a working tool, at another was a space for projecting his desires. The character teaches us to get out of an automated body and take the risk of drawing other contours for existence.

The image, then, written and filmed on the graph of his escape, becomes a crystal of time (Deleuze, 1985). In it, desire writes a history different from that of the repetitive and oppressive domination of lines like those in the dreaming student's notebook. This new writing is enough for the subject to leave, to become disconnected, free from the limits and bondage of the productivity imposed by the social order of convenient representations or languages without poetry. The praise of disconnected escape is the other name for the desiring machine. In the movie, approached by this study, the image teaches a lesson: the *body is electric* in itself.

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