

**ENGAGEMENT CINEMA, NEOLIBERALISM AND FORMAL EDUCATION:
TOWARDS A POLITIZATION OF THE LOOK**

***CINEMA DE ENGAJAMENTO, NEOLIBERALISMO E EDUCAÇÃO FORMAL: POR
UMA POLITIZAÇÃO DO OLHAR***

***CINE ENGAGEMENT, NEOLIBERALISMO Y EDUCACIÓN FORMAL: HACIA UNA
POLITIZACIÓN DE LA MIRADA***



Divane Oliveira de M. SILVA¹
e-mail: divane.oliveira@ufpe.br



André Luiz dos S. PAIVA²
e-mail: andre.paiva@ufersa.edu.br



Kátia Silva CUNHA³
e-mail: katia.scunha@ufpe.br

How to reference this article:

SILVA, D. O. de M.; PAIVA, A. L. dos S.; CUNHA, K. S. Engagement cinema, neoliberalism and formal education: Towards a politization of the look. **Plurais - Revista Multidisciplinar**, Salvador, v. 9, n. esp. 1, e024008, 2024. e-ISSN: 2177-5060. DOI: <https://doi.org/10.29378/plurais.v9iesp.1.19379>



| **Submitted:** 19/12/2023

| **Required revisions:** 04/01/2024

| **Approved:** 20/01/2024

| **Published:** 12/07/2024

Editors: Proa. Dr. Célia Tanajura Machado
Prof. Dr. Kathia Marise Borges Sales
Prof. Dr. Rosângela da Luz Matos

Deputy Executive Editor: Prof. Dr. José Anderson Santos Cruz

¹ Federal University of Pernambuco (UFPE), Nova Caruaru – PE – Brazil. PhD student in Contemporary Education - PPGEDUC/UFPE. Executive Secretary at the Agreste Campus of the Federal University of Pernambuco and researcher at the Public Policy, Curriculum and Teaching Research Laboratory.

² Federal Rural University of the Semi-arid Region (UFERSA), Mossoró – RN – Brazil. Visiting Professor in the Interdisciplinary Postgraduate Program in Cognition, Technologies and Institutions at the Federal Rural University of the Semi-arid Region. Member of the Transdisciplinary Research Group on Aesthetics, Education and Culture (UFPE).

³ Federal University of Pernambuco (UFPE), Nova Caruaru – PE – Brazil. Professor in the Postgraduate Program in Education (PPGE) and the Postgraduate Program in Contemporary Education (PPGEDUC/UFPE). Professor at the Teacher Formation Center at the Agreste Academic Center.

ABSTRACT: This essay stems from theoretical deepening in the thematic context of our research in the field of educational policies, within a doctoral program in Education. We aim to explore the pedagogical function of cinema in the face of neoliberal practices and regimes, focusing on the psychological suffering caused to individuals through the pursuit of self-entrepreneurship. Our approach is anchored in post-structuralism, mainly through dialog with Gilles Deleuze and Jacques Derrida, who, despite their theoretical differences, share an interest in defending the multiplicity of possibilities for futures, which are uncertain and indeterminate. In this direction, we understand that formal education is constantly mobilized to create reflective moments that question the emerging problems in society, including attempts to depoliticize individuals and ignore becomings. In this sense, in order to highlight the possibilities of cinema for engaging in Education, we also present an intervention proposal through the use of the short film *El Empleo*.

KEYWORDS: Cinema. Formal education. Neoliberalism. Entrepreneurship.

RESUMO: *Este ensaio provém de aprofundamentos teóricos no contexto temático de nossa pesquisa no campo das políticas educacionais, em um programa de doutorado em Educação. Objetivamos explorar a função pedagógica do cinema ante as práticas e regimes neoliberais, focando no sofrimento psíquico causado aos indivíduos por meio da busca ao empreendedorismo de si mesmos. Nossa abordagem está ancorada no pós-estruturalismo, principalmente, pelo diálogo com Gilles Deleuze e Jacques Derrida, os quais, apesar de divergências teóricas, compartilham o interesse em defender a multiplicidade de possibilidades para futuros, que são incertos e indeterminados. Nessa direção, compreendemos que educação formal é mobilizada constantemente a criar momentos reflexivos que questionem os problemas emergentes na sociedade, inclusive, as tentativas de despolitizar os indivíduos e ignorar os devires. Nesse sentido, com a finalidade de destacar as possibilidades do cinema de engajamento na Educação, apresentamos ainda uma proposta de intervenção através da utilização do curta-metragem *El Empleo*.*

PALAVRAS-CHAVE: Cinema. Educação formal. Neoliberalismo. Empreendedorismo.

RESUMEN: *Este ensayo se deriva de profundizaciones teóricas en el contexto temático de nuestra investigación en el campo de las políticas educativas, en un programa de doctorado en Educación. Nuestro objetivo es explorar la función pedagógica del cine frente a las prácticas y regímenes neoliberales, centrándonos en el sufrimiento psíquico causado a los individuos a través de la búsqueda del emprendimiento personal. Nuestro enfoque está anclado en el postestructuralismo, principalmente a través del diálogo con Gilles Deleuze y Jacques Derrida, quienes, a pesar de las divergencias teóricas, comparten el interés en defender la multiplicidad de posibilidades para futuros que son inciertos e indeterminados. En esta dirección, entendemos que la educación formal está constantemente movilizad para crear momentos reflexivos que cuestionen los problemas emergentes en la sociedad, incluidos los intentos de despolitizar a los individuos y de ignorar los devenires. En este sentido, con el fin de resaltar las posibilidades del cine para involucrarse en la Educación, también presentamos una propuesta de intervención a través del uso del cortometraje *El Empleo*.*

PALABRAS CLAVE: Cine. Educación formal. Neoliberalismo. Empreendedorismo

Introduction

The educational capacity of cinema has been the subject of study by various researchers in Brazil, including Farina and Fonseca (2015), De Araújo Lima (2018) and Paiva (2022), especially because of their interest in highlighting the cinematic possibilities for political awakening and engagement. Based on these authors, we understand that cinema moves thought and therefore produces effects on human subjectivity. As such, the use of films in formal education is presented as a tool to stimulate reflection and criticality.

In this essay, from a post-structuralist perspective, we start from the confluence of Deleuze's (2005) and Derrida's (2015) understandings, with the general aim of exploring the pedagogical function of cinema in the face of neoliberal practices and regimes that have influenced educational systems and caused psychological suffering, especially by encouraging individual entrepreneurship. In this way, we realize that the neoliberal apparatus has caused disquiet and anguish, as it incites comparison and competition by making individuals see each other as rivals, which demobilizes practices of altruism, cooperation and solidarity.

Our theoretical choice is because Deleuze proposes an approach to cinema as an art of "automatic movement", capable of fostering desires and liberating life from social control (Maciel Júnior; Assis, 2014, p. 46). Derrida, for his part, emphasizes the deconstruction of power structures and openness to multiple interpretations, questioning hegemonic narratives and determining dichotomies (Aker, 2022). These two thinkers lead us to the question: how can cinema challenge hegemonic educational forms, established by neoliberal dynamics, and provoke new ways of thinking?

With the intention of following an investigative path, we put together this research by embracing the theoretical framework suggested by the Cinema and Political Education curricular component offered by the Postgraduate Program in Contemporary Education at the Federal University of Pernambuco, Agreste Academic Center, to which we are linked, and other related texts indicated for the doctorate of the first author of the essay. This is a bibliographical and exploratory study, organized into three parts, which are configured as its specific objectives.

In the first part, we will highlight some divergent/convergent aspects between the thoughts of Deleuze and Derrida, introducing an understanding of neoliberalism and the cinema of engagement, with an emphasis on Deleuze. In the second part, we will think about the challenges of raising new perspectives on neoliberalism in the school experience through the cinema of engagement, linked to the possibilities of structural deconstruction defended by Derrida. In the third part, we will discuss the potential benefits of incorporating cinema of

engagement into schools, in terms of questioning neoliberalism. In this sense, we will present a Latin American animated short film - which was part of our discussions - as a possibility for introducing this debate to high school classes. Finally, we will offer some (in)concluding remarks.

From a methodological point of view, we opted for an essayistic approach, as this allows for a more coherent approach to the theoretical references used, since it mobilizes the discussions held and the reflective movements developed here in a more fluid way. In this way, it becomes possible to build contacts between theories, cinema and its possibilities for intervention when it comes to its production, circulation, enjoyment and engagement in relation to school contexts.

A bit of Deleuze and Derrida, neoliberalism and cinema of engagement

Gilles Deleuze and Jacques Derrida are two 20th century French philosophers whose works have significantly influenced contemporary philosophy. Although they share post-structuralist characteristics, they present divergent theoretical approaches, sometimes considered irreconcilable philosophical positions. Even with their distinctions, which are mainly due to the marked deviation in the way they respond to the problem of difference⁴, there are aspects in which their ideas meet and complement each other, even if they seem complicated at first glance.

Among the approximations, we highlight the idea of difference contrasting with the more restricted conception found in Plato's philosophy (Cisney, 2018). By seeing difference as something non-dialectical, i.e. not simply as something that "is" or "is not", they defend it as a process in dynamic movement and in constant transformation. This philosophical approach has ethical-political implications, pointing to an attitude of ambivalent availability towards the future and the possibility of change.

In this way, both encourage us to be open to understanding that the future does not depend on the past. We are provoked to think in a way that is not fixed, or not determined, and invited to use philosophy as a tool to understand the world. Deleuze and Derrida believe that

⁴ Deleuze formulates an affirmative conception of difference, focusing on multiplicity and creative force. Derrida's *différance*, on the other hand, is equivalent to an insoluble negativity, giving way to deconstruction and the possibility of highlighting instability and failure in the full presence of meanings (Cisney, 2018). In psychoanalytical terms, this creates an incongruity: while Deleuze defends desire as a productive potential, an affirmative process that is independent of the will, Derrida understands desire as coming from absence, that is, negativity (Hur, 2020).

life is full of expression, and instead of just worrying about the problems of justice, democracy, friendship, gift, hospitality and forgiveness, it might be more useful to consider how they work. Thus, despite the differences in their philosophical vocabularies, it is possible to identify an area of convergence when it comes to their concepts of the political function of philosophy (Patton; Protevi, 2003).

From this perspective, we are mobilized to question the problems that surround us, including those involving neoliberal mechanics. It is worth pointing out that the term "neoliberalism" is often used in a broad and imprecise way, being applied generically in various political and economic contexts over the years. However, it is crucial to emphasize that the neoliberal regime is not restricted to the socioeconomic aspect; it acts as a dimension that grows globally, seeking to influence subjectivities and existential norms (Dardot; Laval, 2016). According to Safatle *et al.* (2021), neoliberalism is not just an economic approach, but also a lifestyle that permeates people's work, language and desires, contributing to psychological suffering.

These emotional impacts are reported in various scientific works. Scharff (2016) provides an important overview of research that has focused on capturing the psychic aspects of neoliberal subjects. The studies report traits of rejection of vulnerability and, consequently, a manifestation of intensified individualism, i.e. a lack of empathy with the difficulties of others. There was also a rejection of dependencies; the illusion of autonomy; and an emphasis on personal responsibility. We should point out that the author identified several studies that associated the neoliberal subject with feelings related to insecurity, fear, anxiety, stress and depression.

In partnership with Guattari, Deleuze analyzed current capitalism - which we refer to here as neoliberal - in terms of its psychological aspects and the unconscious production of desires (Deleuze; Guattari, 2010). Together, the philosophers studied how changes in the way people desire are related to the evolution of the economic system, arguing that neoliberal capitalism is causing psychological problems, such as paranoia and schizophrenia, due to the pressure to produce more and accumulate wealth in an unlimited way. They also criticized the emphasis on individual competition, which, according to them, controls and modifies people's desires, influencing society in various ways (Cangiano, 2022).

In this context, we realize that the neoliberal force has been influencing Brazilian basic education. Changes in education systems in recent years have been based on neoliberal logic, with the establishment of benchmarks, the introduction of quality indices, the promotion of

dubious transparency⁵ and the adoption of evidence in qualifications (Silva, 2023). Thus, this set of supposedly necessary changes involves comparative and competitive assessments, which introduce neoliberal models, market tools and new forms of governance, reshaped by inspirations from the private sector and the influence of international bodies, with the aim of "developing competencies" (ECDE, 2005, p. 2).

In these terms, there are functional-economic assumptions in the educational purpose, as well as the ambition to extrapolate and commodify the abilities and learning of each individual. In addition to these changes, we consider it relevant to think about the national policy of the "New High School". For this stage, the National Common Curricular Base (Brasil, 2017), defines the insertion of the "Life Project", which we understand with Brito (2023, p. 3, our translation) to induce to

a curricular time/space that, by disseminating neoliberal principles (entrepreneurship, productivism, competitiveness, utilitarianism, accountability) would be enhancing the production of subjectivities and ways of life shaped by contemporary capitalism, engendered in certain pedagogical practices.

From the above, we can see that neoliberal and conservative ideologies in high school curriculum policies in Brazil, through the "Life Project" curriculum component, are associated with "entrepreneurship" and "capacitism", as Macedo and Silva (2022, p. 1) state. Learning becomes a duty imposed on individuals in the name of abstract ideals such as the "global economy" or "global competitiveness" (Biesta, 2011, p. 59).

The main thrust in this direction has been based on the desire to increase global competitiveness for the labor market. The reforms respond to the new neoliberal-conservative demands, uncompromising on the promise of "social justice" and "democracy"; and redefining competition and success "on the basis of emotional or socio-affective rewards" (Macedo; Silva, 2022, p. 18, our translation).

As a result, formal educational processes are moving closer to an economic development project that is distanced from a concept of education interested in human formation. Students are seen as individualized clients who acquire the learning, skills and qualifications needed to compete professionally in a global market that demands rapid adaptation to change. The competitive student becomes the ideal type in today's increasingly corporate educational environment.

⁵ Because of our post-structural perspective, we question the possibility of any neutrality. We add that to the detriment of professional pedagogical authority, the indices that generate the evidence satisfy neoliberal expectations.

We understand, however, that competition is one of the harmful aspects of neoliberalism. It operates internally, in competition with oneself, and externally, in coexistence with others (Scharff, 2016). In this sense, the neoliberal "I" is an entrepreneurial subject, who tends to reject those who don't follow their lifestyle. Entrepreneurs act as if they were their own business, show courage in the face of risks, skill in managing challenges and tend to hide their difficulties. However, they resort to different discourses that hide the need for social change. Instead of focusing on the social and political sphere, the desire for change is directed inwards, resulting in self-criticism, doubts and anxiety (Scharff, 2016).

In this scenario, the cinematographic image can contribute to a deeper understanding of the human condition and its dilemmas, promoting engagement. From the perspective of Deleuze (2005), we understand that cinema offers unique possibilities for reflection and learning, enriching the educational process. It would be a tool for dismantling what is commonly accepted as "truth" and, at the same time, it could push us to adopt new ways of thinking. This dynamic can be significant for contemplating and establishing dialogues with reality, allowing for the conception of new ways of existing and a restructuring of our understanding of the world.

By challenging political structures and individual perceptions, cinema positions itself as a kind of counter-narrative that confronts the systems of power that subjugate. It enables new forms of interaction with reality by changing patterns of sensibility and thought (Paiva, 2022). This form of cinema has the potential to influence the sphere of individual political formations, triggering previously unimaginable aspects.

New imagined perspectives become powerful impulses that influence collective actions (Deleuze; Guattari, 2010). Understanding politics through this lens of desire suggests the creation of a scenario in which different possibilities manifest themselves, stimulating and integrating collective actions towards these alternative paths. Cinema's ability to influence the viewer's experience, impacting their thoughts and emotions, is recognized as a unique force, especially evident in the cinema of engagement.

From this perspective, "cinema can affect reality and put a strain on the framing of territories and the management of our collective life, thus recomposing other possibilities for life in common" (De Araújo Lima, 2018, p. 127, our translation). A proposal to use cinema for engagement can create alternative and flexible spaces that can exist for a while and adapt as necessary.

We realize that the emotional action that cinema produces alters the understanding of reality, introducing unforeseen elements that destabilize and reconfigure its pre-existing structures. It's like inventing temporary and fluid territories, which may not be restricted to pedagogical use, but may invade school, the workplace, family dynamics and other social spheres. This implies seeking alliances that protect us against our desires being captured by structures that try to turn us into standardized and controllable beings, whether social or work-related.

In the next section, we will explore the challenges of promoting a new perspective on neoliberalism in the educational experience, using engagement cinema as a tool.

Challenges in the school experience: deconstructing neoliberalism through engaged cinema

As already discussed, the reforms in Brazilian basic education are a response to the new neoliberal-conservative demands, which do not create the conditions for a healthy psychological life. The introduction of the "Life Project" component in secondary schools has strong implications for individuals, including those related to entrepreneurship. From this perspective, competition and success, motivated by rewards, reduce the world to losers and winners, as pointed out by Brown (2018).

Like Macedo and Silva (2022), we realize that the emphasis on entrepreneurship affects students' perceptions of success and well-being by disregarding the unequal material and social conditions that impact their opportunities to undertake and achieve success. Furthermore, by promoting an idea of happiness as a life project based on entrepreneurship, curricular policies disregard the realities and demands of students, reinforcing social stratification and devaluing success for disadvantaged groups.

Considering formal education as a purposeful practice, it is imperative to question the purposes and targets of educational efforts. In contrast to the emptiness promoted by individualism, it is crucial to recognize the authority of institutions and teachers as experts in identifying and critically evaluating the social for democracy, peaceful coexistence and human flourishing. In this way, they can/should systematically engage students in relevant issues, enabling them not only to expand the limits of each student's understanding, but also to navigate multiple perspectives.

But how can we see the connection between engagement cinema as an educational tool and the concept of "deconstruction" developed by Derrida, which apparently focuses only on

writing? Derrida himself (2015) explains that, with the increase in technicality, cinema is paradoxically becoming more literary and vice versa. Thus, both writing and cinema are involved in the same technical and aesthetic movements, with infinite possibilities, increasingly refined and accelerated, arising from technological updates, which include computers, the internet, synthetic images, etc. In this respect, deconstruction becomes important due to the possibilities that technology allows for narrativity.

However, Derrida (2015) points out a more relevant reason. Writing and cinema represent a quasi-presentation of the world, whose past is unrepresentable in its living presence. It is because of the characteristic of "montage", found in both, that the practice of deconstruction is powerful. Writing/discursivity, like cinema, explores all the possibilities of montage, with rhythmic games, grafting of restrictions, insertions, changes of language and crossovers between the arts.

For Derrida (2015), although a little freer from the commercial or media laws that surround cinema, writing shares a cinematic vision of the world. A writer is always an editor, in other words. When we write, we project a kind of movie. Thus, discourse and cinema/image should not be understood in different ways.

The way a movie is seen and perceived is related to psychoanalytic processes. Derrida (2015, p. 38, our translation) stated that "[...] exploding a detail is something that both the movie camera and psychoanalysis do". When a movie focuses on a specific detail, it not only provides a magnification of the detail, but also offers access to a different scene, and feelings and images remain with us in our memories, bodies and desires. Therefore, "[...] every spectator, when watching a movie, is in communication with some work of the unconscious [...]" (Derrida, 2015, p. 26, our translation).

Thus, the invisible is more important than the visible. In Derrida's words (2015, p. 36), the invisible "[...] is thrown like a throw of the dice, relayed or not (it is up to the recipient to answer) by other texts, other films". We understand that what is not explicitly shown in a film can be interpreted and retransmitted, because the meaning is never given and there is no process that organizes it, contributing to the state of indeterminacy and undecidability.

By considering indecision, we involve rewriting the text in different directions, prioritizing the constant postponement of meaning. This highlights the importance of "multiplicity" and "polysemy", based on the notion that structure is not the determining element. This aspect, of post-structural influence, emphasizes the diversity of possible interpretations and meanings for a text, whether written or visual, reinforcing that there is no fixed structural

determination. In other words, the implicit is transmitted indirectly and can be interpreted in different ways by those watching the film, as each viewer projects something private onto the screen, like personal "ghosts", which are nonetheless collective.

In these terms, we can see two angles: there is a disconnection in a movie theater, because each spectator experiences it alone. However, due to the nature of projection in a theater, cinema appeals to collectivity, community spectacle and interpretation. However, it is not a question of "individuality" or "collectivity", but of "singularity", which "displaces, undoes the social bond and reproduces it in another way. This is why there is a psychoanalytic type of neutralization in a cinema: I am alone with myself but given over to the game of all kinds of transference" (Derrida, 2015, p. 29, our translation).

Thus, cinematic perception would be unique in its ability to provide an understanding, through the experience of a game of signifiers, similar to psychoanalytic practice. Hypnosis, fascination and identification could be shared between cinema and psychoanalysis, establishing a fundamental interconnection, which Derrida (2015, p. 26, our translation) considers extremely important, as it would be a sign of "thinking together" between the two fields.

In this sense, we highlight the importance of conceiving of cinema as a tool for engagement and resistance, since it allows audiences to be involved both in its narrative and in the social issues it raises. In addition, engaged cinema enables both the critique of the present and the imagination of the future, producing effects in the field of political subjectivation (Paiva, 2022). Through perceiving, acting and affecting, cinema disturbs the reality of the world, falsifies it and reintroduces unexpected elements into its arrangements.

In view of the above, in the next section we will embrace the challenge of exploring some interactions and possibilities for approaches to engagement through cinema. The challenge is to escape the social structures that often imprison us, seeking freer and more dynamic paths, similar to a nomadic journey (Deleuze, 2012), full of unrealized potential, the unforeseen and the alignment with desires and vitality.

The power of engaged cinema in schools: neoliberalism questioned

Cinema, as an artistic expression, combines visual, sound and narrative elements to tell stories and explore ideas. By analyzing and debating films, students have the opportunity to deepen their understanding of the creative and aesthetic aspects of cinema. In addition, conversations inspired by cinematographic works not only enrich understanding of culture and

society, but also stimulate critical thinking and expand individuals' capacity for expression and engagement. All of this promotes diversity and representativeness, making it a powerful way to learn about and understand the world around us.

To introduce a discussion involving high school students, we propose using the short film *El Empleo* (The Job) (2008). Directed by Santiago Bou Grasso and Patricio Plaza, the short film offers an insightful and compact critique of the fate of work in capitalist society, standing out for its intelligence and brevity in just seven minutes. *El Empleo* has a fluid narrative that captures our attention without giving up its political engagement and has won over a hundred awards and nominations at film festivals (Marinho, 2021). Its direct reflection on contemporary labor relations transcends Charlie Chaplin's classic portrayal in *Modern Times* (Chaplin, 1936), which dealt with the alienation of the worker on the industrial assembly line, the repetition of movements, physical and mental exhaustion, among other aspects.

The short film *El Empleo* is highly relevant today, especially in a context where terms such as "outsourcing" and "entrepreneurship" are used to mask critical issues such as the economic crisis and unemployment (Ferreira, 2017). The work is an extreme representation of contemporary reality, where society seems to be transforming itself to create jobs, but at the cost of individuals being reduced to mere objects in supposedly "innovative" forms of "service provision". The film shows people performing functions ranging from coat hangers to lampshades, providing a profound reflection on this surreal and tragicomic situation, inviting reflection on the complex implications of this reality.

This satirical animation addresses crucial issues related to work, alienation and the dehumanization of labor activities. Its narrative portrays a world where even the simplest tasks are treated as formal jobs. As part of an educational approach, this proposal aims to involve students in engaging with and resisting the exploitation of entrepreneurship, stimulating critical thinking and reflection on the world of work.

Thus, the use of the short film could have the following objectives: instigate reflections that connect the short film *El Empleo* with the students' reality, looking for points of contact between the work and the world in which they live; adopt a critical stance towards the proposed audiovisual production, basing their arguments in a solid and well-founded manner; expand and deepen the students' argumentative and reflective repertoire on contemporary issues such as the nature of work, the alienation and dehumanization of work activities, the labour market and the balance between personal and professional life; encourage creativity and the production of audiovisual content by the students through parallel projects.

Of course, all of these possibilities come to us from the very effect that the chosen film produces, engaging us from its narrative to think about aspects of contemporary social reality that can have repercussions in formal educational dynamics. In this sense, by proposing a possible application of the short film, we do not intend to impose a totalizing view of the work or of educational processes, because, just like cinema and writing, school interventions must come from an editing process related to their production context, keeping the learning structure always open.

Following in this necessarily open flow, and in the light of Deleuze and Derrida's theories, we can still explore how the narrative and messages conveyed by *El Empleo* connect with other of their philosophical ideas:

a) Deleuze and the concept of disciplinary society versus control society:

Deleuze (1992) discusses the transition from the disciplinary society, where confinement was predominant, to the control society, where temporal and spatial limits are diluted. Disciplinary societies are characterized by institutions such as schools, factories and prisons, which impose rigid control over individuals through hierarchical and disciplinary structures. Examples of control include continuous training, as well as performance-based remuneration systems - both in the educational and corporate spheres.

In short, the representation of everyday activities transformed into formal jobs can be seen as an extension of this idea of the society of control. In this dynamic, something is never completed and the individual is no longer a confined being, but an "indebted" subject (Deleuze, 1992, p. 224). He shows how even the simplest actions are integrated into a structure of control, in which every detail of life is monetized and subject to labor rules and norms. We can think, for example, of how at school and at work it's no longer about finishing something and that's it, but about always learning or proving that you are worth something through your performance. It's as if there's never an end point. And what's most disturbing is that people don't just feel trapped by rules, but also by debts or constant obligations. There's a big change in the way things used to be in disciplinary society, although in the society of control it's not about the closure of disciplinary logics, but their reformulation coexisting with the dynamics of control.

b) Derrida and the deconstruction of conventional structures:

Derrida introduced the concept of deconstruction, questioning the binary and hierarchical structures of thought. In the context of *El Empleo*, deconstruction can be seen in

the questioning of conventional work structures. The short film shows the transformation of mundane activities into jobs, leading to reflection on the assumptions behind this practice, including how neoliberal thinking profoundly affects the way people see themselves and act, as they adopt corporate behaviors in their daily lives.

Within this logic, which reorganizes and justifies capitalism, neoliberalism places competition as a fundamental principle, even in the way people see themselves. According to Dardot and Laval (2016, p. 201), the way everyone sees themselves and behaves in all aspects of life is like a category of investment that needs to make a profit. This new subject is shaped by pressures to achieve specific goals and pleasures, which leads to frantic and painful psychic behavior, as the "entrepreneurial individual" needs to be fully immersed in the competitive mentality of neoliberalism. By denaturalizing the idea that everything can be transformed into formal work, the film incites a deconstruction of the values and norms that govern the world of work.

c) The intersection between Deleuze, Derrida and *El Empleo*:

The film can be seen as a visual and symbolic representation of contemporary social and economic transformations. The ideological perspective outlined visualizes individuals under the aegis of "self-entrepreneurship". Connecting this idea to the thinking of Deleuze and Derrida broadens the critical analysis of the short film, highlighting questions not only about labor structures, but also about entrenched notions of value, meaning and normality in the labor and social context. The relationship between the film and the theories of Deleuze and Derrida allows for a deeper exploration of the social, cultural and philosophical implications of changes in the sphere of work and everyday life.

In this context of great pressure, the individual submits to an ideal of perfection, obsessively directing their efforts towards work, relegating their personal fulfillment in favor of professional success. This cult of excellence instigates an incessant and never-ending search, making professional competence the only attribute valued and desired, while the individual's life is restricted to the success achieved in their career, resulting in suffering and both physical and mental imbalance.

However, the short film has a very important post-credits scene. In it, the character previously objectified as a lampshade frees herself from this condition, ripping this symbolic role from her body and throwing it to the ground. This moment prompts reflections on the possibilities of resistance and transformation. Like Deleuze (2005, p. 190, our translation), we

believe in the potential of cinema to provoke a rupture, a "shock that awakens the thinker", inciting him to question his habitual views. This impact can generate a change in society, opening up new perspectives of thought and perception, challenging established norms.

With this in mind, we understand that the future is not enclosed in a predetermined route; on the contrary, it is a space open to constant surprises and changes. Derrida (2003) explores this difference between the foreseeable future - *avenir/ to come* - and the to-be - *devenir/ becoming*. This idea can be related to reflections on the fate of formal education in Brazil, on the horizons of young people and how the "planned" can be interrupted by something unexpected and more enriching. The future is a journey in progress, a trajectory under construction, therefore marked by its unpredictability and constant movement. The apparent consensus on "self-entrepreneurship" tries to shape the perception of the social. However, they are the fruit of hegemonic constructions, which hide the constant presence of external influences aimed at depoliticizing individuals.

(In)conclusive considerations

We believe it is useful to discuss the problem of the insertion of entrepreneurial management into subjectivities, since it aims to depoliticize individuals, disconnecting them from other possibilities or perceptions of the world, other than from a market perspective. This approach, which views the human being as a business entity, is a reflection of neoliberal ideology.

From this perspective, entrepreneurship is hailed as a solution to social problems and each person is seen as a cog in the wheel, an instrumental and utilitarian object for optimizing performance and profitability, whose failure can result in being replaced by a more "competent" one. "Self-entrepreneurship" contributes to the formation of a subjectivity marked by pressure for performance, constant competition and the search for individual self-realization. Individuals are led to internalize the idea that they must be self-sufficient, competitive and successful, which can lead to anxiety, stress and even psychological breakdown.

Faced with this problem, we present how the use of engagement cinema in formal education offers a space where issues, knowledge and values can be discussed, expanding our understanding of ourselves, our limits and the world. We understand that from these discussions, groups of healthier, inspired, engaged, creative and empathetic individuals can

form, ready to face the world and resist depoliticizing onslaughts that promise predictable futures or those forged by illusory self-entrepreneurship.

The automatic movement of cinema affects the viewer and can force them to feel, think and act (Deleuze, 2005). This cinematic potential can foster desires and liberate life from neoliberal norms, which manifest themselves as social control. In this sense, Deleuze's idea of a politics of desire represents an understanding that suggests the existence of other alternatives. This notion, together with Derrida's thinking, points us to film's ability to penetrate the collective unconscious, revealing unthinkable and undecidable possibilities and trajectories.

REFERENCES

- AKER, H. Deconstruction in Film Analyses: Poststructuralism, Derrida and Cinema. **Kaygı. Bursa Uludağ Üniversitesi Fen-Edebiyat Fakültesi Felsefe Dergisi**, [S. l.], v. 21, n. 1, p. 333-353, 2022. Available: <https://dergipark.org.tr/en/download/article-file/2168114>. Access: 24 Nov. 2023.
- BIESTA, G. J. **Learning democracy in school and society**: Education, lifelong learning, and the politics of citizenship. [S. l.]: Springer Science & Business Media, 2011.
- BRASIL. Ministério da Educação. **Base Nacional Comum Curricular**. Brasília, DF: MEC, 2017.
- BRITO, E. P. P. E. O Projeto de Vida no Novo Ensino Médio Baiano: do sujeito de direitos ao empreendedor de si. **Revista Educação em Questão**, [S. l.], v. 61, n. 69, 2023. DOI: 10.21680/1981-1802.2023v61n69ID33592. Available: <https://periodicos.ufrn.br/educacaoemquestao/article/view/33592>. Access: 15 Dec. 2023.
- BROWN, W. **Cidadania Sacrificial**: Neoliberalismo, capital humano e políticas de austeridade. Rio de Janeiro: Zazie Edições, 2018.
- CANGIANO, A. S. B. **A Construção da Subjetividade no Neoliberalismo**: Deleuze e Guattari. 2022. 143 f. Dissertação (Mestrado em Metafísica) – Universidade de Brasília, Brasília, 2022. Available: <http://www.realp.unb.br/jspui/handle/10482/44938>. Access: 26 Nov. 2023.
- CHAPLIN, C. **Tempos Modernos** [Filme]. Charlie Chaplin Film Corporation, 1936.
- CISNEY, V. W. **Deleuze and Derrida**: Difference and the Power of the Negative. [S. l.]: Edinburgh University Press, 2018.
- DARDOT, Pierre; LAVAL, Christian. **A nova razão do mundo**. Boitempo editorial, 2016.
- DE ARAÚJO LIMA, Érico O. Quando a máquina ataca: notas sobre cinema e engajamento. **Brasiliana: Journal for Brazilian Studies**, [S. l.], v. 6, n. 1, p. 126–150, 2018. DOI: 10.25160/bjbs.v6i1.25627. Available: <https://tidsskrift.dk/bras/article/view/25627>. Access: 24 Nov. 2023.

DELEUZE, G. **A imagem-tempo** (Cinema II). São Paulo: Brasiliense, 2005.

DELEUZE, G. **Mil platôs**. v. 5. [S. l.]: Editora 34, 2012.

DELEUZE, G. Post-scriptum sobre as sociedades de controle. *In: Conversações*. [S. l.]: Editora 34, 1992. p. 219-226.

DELEUZE, G; GUATTARI, F. **O anti-Édipo: capitalismo e esquizofrenia**. São Paulo: Editora, v. 34, 2010.

DERRIDA, J. “Le ‘monde’ des Lumières à venir (Exception, calcul et souveraineté)”. *In: Voyous – Deux essais sur la raison*. Paris: Galilée, 2003.

DERRIDA, J.; DE BAECQUE, A.; JOUSSE, T.; KAMUF, P. Cinema and Its Ghosts: An Interview with Jacques Derrida. **Discourse**, [S. l.], v. 37, n. 1-2, p. 22-39, 2015. 2015. Available: <https://muse.jhu.edu/pub/27/article/595271>. Access: 24 Nov. 2023.

EL EMPLEO. Produção de Patricio Plaza e Santiago Bou Grasso. **Opus Bou**, Buenos Aires, 2008, 6 min. Available: <https://vimeo.com/32966847>. Access: 15 Dec 2023.

FARINA, J. T.; FONSECA, T. M. G. O cine-pensamento de Deleuze: contribuições a uma concepção estético-política da subjetividade. **Psicologia USP**, São Paulo, v. 26, p. 118-124, 2015. Available: <https://www.scielo.br/j/psup/a/B8St7R4gLMzXfmdtsVhKf8B/>. Access: 24 Nov. 2023.

FERREIRA, W. R. V. Curta da Semana: "El Empleo" - o emprego que te espera no futuro. **Cinema Secreto: Cinegnose Blogger**, 16 abr 2017. Available: <https://cinegnose.blogspot.com/2017/04/curta-da-semana-el-empleo-o-emprego-que.html>. Access: 20 Oct 2023.

HUR, D. U. Desejo e política em Deleuze: máquinas codificadora, neoliberal, neofascista e esquizodramática. **POLIÉTICA. Revista de Ética e Filosofia Política**, [S. l.], v. 8, n. 2, p. 173-202, 2020. Available: <https://revistas.pucsp.br/PoliEtica/article/view/50130>. Access: 26 Nov. 2023.

MACEDO, E.; SILVA, M. A promessa neoliberal-conservadora nas políticas curriculares para o Ensino Médio: felicidade como projeto de vida. **Revista Educação Especial**, Santa Maria, v. 35, n. 55, p. 1-23, 2022.

MACIEL JÚNIOR, A.; ASSIS, S. F. de. Imagem-pensamento: Deleuze ea função pedagógica do cinema. **Estudos da Língua(gem)**, [S. l.], v. 12, n. 1, p. 45-60, 2014. Available: <https://periodicos2.uesb.br/index.php/estudosdalinguagem/article/view/1239>. Access: 24 Nov. 2023.

MARINHO, A. C. Trabalho e convívio cotidiano: a representação da vivência do tempo pela sociedade capitalista no curta-metragem El Empleo. **Humanidades em diálogo**, [S. l.], v. 10, p. 12-25, 2021. Available: <https://www.revistas.usp.br/humanidades/article/view/159194>. Access: 15 Dec. 2023.

ORGANISATION FOR ECONOMIC CO-OPERATION AND DEVELOPMENT. **The definition and selection of key competencies**: Executive summary. Paris: OECD, 2005. Available: <https://www.oecd.org/pisa/35070367.pdf>. Access: 10 Dec. 2023.

PAIVA, A. L. dos S. Cinema de engajamento, educação política e a imagem-pensamento. *In*: CARVALHO, M. de F.; SILVA, E. F. da.; PAIVA A. L. dos S. **Educação e cultura popular**. São Paulo: Pimenta Cultural, 2022.

PATTON, P.; PROTEVI, J. (ed.). **Between Deleuze and Derrida**. Bloomsbury Publishing, 2003.

SAFATLE, V.; SILVA JUNIOR, N. da; DUNKER, C. **Neoliberalismo como gestão do sofrimento psíquico**. [S. l.]: Autêntica Editora, 2021.

SCHARFF, C. The psychic life of neoliberalism: Mapping the contours of entrepreneurial subjectivity. **Theory, culture & society**, [S. l.], v. 33, n. 6, p. 107-122, 2016.

SILVA, D. O. de M. **Emaranhados sociais, políticos e fantasmáticos no sistema avaliativo educacional pernambucano**: nas assombrações constitutivas, o que deixamos de enxergar? 2023. Dissertação (Mestrado) – Universidade Federal de Pernambuco, Caruaru, PE, 2023.

CRediT Author Statement

Acknowledgements: We would like to thank the Federal University of Pernambuco for its support.

Funding: Not applicable.

Conflict of interest: No conflicts of interest.

Ethical approval: The work respected ethics during the research. As this is a bibliographical study, we did not submit it for analysis by the ethics committee.

Availability of data and material: The data and materials used in the work are available for access via the links provided in the references section.

Authors' contribution: Author 1: research / data construction / writing; Author 2: research / bibliographic survey / revision and compulsory corrections; Author 3: research / bibliographic survey / supervision.

Processing and editing: Editora Ibero-Americana de Educação.
Proofreading, formatting, normalization and translation.

