



**"LIVING WITHOUT KNOWING THE PAST IS TO LIVE  
IN THE DARK": UTOPIAN AND DYSTOPIAN ELEMENTS IN THE  
QUEST FOR THE LAND WITHOUT EVIL IN A TALE OF LOVE AND  
FURY<sup>1</sup>**

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**ABSTRACT:** This paper aims to discuss the film *A Tale of Love and Fury* (2013), analyzing how some elements are connected in the narrative, such as, the cosmogony of the Land without Evil, the concept of collective memory and the dystopian genre are connected in the narrative. This comparative analysis of the work seeks to describe four moments in Brazilian history, the colonial Brazil, the Balaiada, the military dictatorship, and the emphasis in the last moment is directed to a future not far from today's "Rio de Janeiro 2096", this last moment is marked by the sub-element of dystopia and cyberpunk, that is, a dystopian future that is the result of the actions of the present and the past. Therefore, we seek to analyze these elements that make this work a reflection on the violence that perpetuates in society through the historical contextualization present in the narrative. Some important authors were essential to highlight these narrative moments, such as Helene Clastres (1978), José Varela (2002), Raquel Bittencourt (2008), Glaucio Aranha (2019), and Kaká Werá Jecupé (2020).

**Keywords:** Memory. Utopia. Dystopia. Narrative. Cyberpunk.

**RESUMO:** Este trabalho tem como objetivo abordar a obra fílmica *Uma história de amor e fúria* (2013), analisando como alguns elementos estão conectados na narrativa, tais como, a cosmogonia da Terra sem Mal, o conceito de memória coletiva e o gênero distópico. Essa análise comparativa da obra busca descrever quatro momentos da história brasileira, o Brasil colonial, a Balaiada, a ditadura militar, e dando ênfase no último momento que é direcionado a um futuro não distante dos

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<sup>1</sup> Trabalho de conclusão de curso, orientado pelo(a) Profª. Dra. Ana Lília Carvalho Rocha, apresentado à banca examinadora no dia 07 de Dezembro de 2022.

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anos atuais “Rio de Janeiro 2096”, esse último momento é marcado pelo subelemento da distopia e o cyberpunk, ou seja, um futuro distópico que é resultado das ações do presente e do passado. Logo, buscamos analisar esses elementos que fazem desta obra uma reflexão sobre a violência que perpetua na sociedade através da contextualização histórica presente na narrativa. Alguns importantes autores foram essenciais para evidenciar esses momentos de narrativas, tais como Helene Clastres (1978), José Varela (2002), Raquel Bittencourt (2008), Glauco Aranha (2019) e Kaká Werá Jecupé (2020).

**Palavras-chave:** Memória. Utopia. Distopia. Narrativa. Cyberpunk..

## INTRODUCTION

This paper is the result of the participation in the research project Configurations of Resistance in Contemporary Anglophone Narratives - CRENAC, coordinated by Professor Dr. Ana Lilia Carvalho Rocha. My participation as a voluntary PIVIC scholar resulted in dystopian laboratories that later led to the elaboration and publication of a scientific article oriented by professor Dr. Tânia Maria Sarmento-Pantoja of the NARRARES - *Narrativas de Resistência* research group. In this CRENAC project we were able to understand comparative literature and its relation to the concept of dystopian literature, following the meaning of the word dystopia *dys* "bad, bad" and *topos* "place", thus, its meaning is in the exemplification of a bad place, that is, a space in which forms of oppression and totalitarian states are evident in the imaginary world. In this way, we sought to analyze and understand the dystopian work *A Tale of Love and Fury* by Luiz Bolognesi (2013).

This work becomes important for the academy as the lines of research on narratives of resistance need to be further explored, because since the demand for this theme is being increasingly sought after and taught in universities, however, more reinforcement is needed in the curricular disciplines so that this subject is approached in a clear and cohesive way. Therefore, this work seeks to give visibility to the productions of indigenous and dystopian literature.

The animated film *A Tale of Love and Fury* (2013), by director and screenwriter Luiz Bolognesi, released in 2013, brings a narrative that portrays several episodes of Brazilian history: more precisely, there are four micro-narratives embedded in a broader narrative, which comprises four different moments of Brazilian history, while focusing on issues inherent to the temporalities that involve these episodes. In this way, the film project involves the history of the nation but embraces it

from the perspective of "another historical narrative by telling part of the history of colonization not from the point of view of the "winner", but from a protagonist - from the Tupinambá ethnic group - who is a victim of repression and violence" (SILVA, 2017, p. 7)<sup>3</sup>.

The narrative presents as central characters Abeguar and his beloved Janaína, both, as already mentioned, Tupinambás natives. However, the narrative is presented through the point of view of the protagonist Abeguar, the one who was chosen by the God Munhã<sup>4</sup> for the mission of leading his people to the Land without Evil<sup>5</sup>. Furthermore, his objective is to defeat the Kingdom of Anhangá<sup>6</sup>, that is, to combat destruction and violence. Endowed with a realist-wonderful background derived from an artistic re-reading of the Tupi-Guarani cosmogony<sup>7</sup>, at every moment Abeguar is reborn in a different body, with the character assuming different identities and names, but always without forgetting the mistakes of the past that stimulate him to remain in the quest for the Land without Evil. This is possible because he possesses powers similar to those of a *pajé*<sup>8</sup> and can wear the clothes of a bird: Abeguar transmutes into the form of a bird when passing from one temporality to another, and it is this ability that allows him to live other lives as a human. In this way, every two hundred years, the protagonist experiences a form of life in a "new society", always marked by violence. This trajectory begins at the time of the European Conquest, extending until the year 2096.

In the first moment of the narrative, the history of Brazil is told through a different perspective, that is, through the eyes of the indigenous people expropriated from their lands, who had their voices silenced, therefore based on a perspective different from the official history. From the start, therefore, Bolognesi (2013) broke this paradigm by placing the Tupinambás Abeguar and Janaína as protagonists in Brazil in 1500. This temporality is marked by the battle for the control of Guanabara Bay, between The Portuguese and Frenches, and highlights the context that motivated the conflict and the consequences for the indigenous people involved.

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<sup>3</sup> "Uma outra narrativa histórica ao contar parte da história da colonização não do ponto de vista do "vencedor", mas de um protagonista – da etnia Tupinambá – que é vítima da repressão e da violência" (SILVA, 2017, p. 7).

<sup>4</sup> In indigenous traditions, the God Munhã is the one who knows everything and sees everything, sees the past, the present, and the future. In indigenous tribes, God Munhã communicates through the shaman to show someone what should be done in a given situation, in Abeguar's case, to lead his people to the land without evil.

<sup>5</sup> In Guaraní mythology, the land without evil refers to the myth of a land where there would be no hunger, no wars or diseases, and an environment without pollution and deforestation.

<sup>6</sup> Anhangá (protector of the forest) is the devil, and in Anhangá's dark universe, bad habits, such as anthropophagy, polygamy, intoxication by cauim, and the inspiration of smoke burned in maracas. (GRIZOSTE, 2013, p. 151-156).

<sup>7</sup> As Helene Clastres (1978) addresses in her work the Land without Evil, the Tupi-Guarani cosmogony refers to a place in real space, a privileged environment where the land produces its fruits by itself and there is no hunger, death or war.

<sup>8</sup> In the indigenous traditions the *pajé* is the maximum human represented expression for cure and spirituality. In this article the term used was *Caraíba* (some people know as shaman) according to the studies of Helena Clastres. This way, the term used in this article is shaman.

The second temporality is represented by the Balaiada Revolt, which took place in the province of Maranhão between 1838 and 1841 and was led by the poor, mestizos, and slaves. Manuel do Balaio, the protagonist becomes one of the leaders of this movement to highlight the atrocities of the State against extremely vulnerable groups and, until then, without any voice in society. The fight is evidenced by the rebels' search for freedom and social justice. The episode presented in the film also allows us to immerse ourselves in the context of slavery.

Within this same line of the struggle for justice and freedom we have the third temporality, this time marked by the Civil and Military Dictatorship unleashed in 1964. In the film, the actions related to this temporality are concentrated in the city of Rio de Janeiro, in 1968, showing another moment in Brazilian history when violations occurred against any person or any group that decided to oppose the State. As in the context of the Balaiada, during the Dictatorship, there was also resistance constituted by armed and organized groups that stood against the authoritarianism of those who hold political power and repression. In this temporality, Abeguar is Cau, a young man who belongs to one of the resistance groups and, consequently, when discovered, suffers the harsh repression of the armed arm of the state when he is murdered by police officers in a slum.

Finally, the narrative presents us with the last temporality, which also takes place in Rio de Janeiro, but in the future of 2096. As João Cândido, the protagonist is a journalist who seeks to defend vulnerable social segments and does so through his pronouncements through the press. All his criticisms serve as a rhetorical framework in defense of democracy. This phase of the narrative is marked by water scarcity and the private militias of large corporate businessmen: water is a source of commercial profit, to the same extent that it exasperates the dispute over territories where rivers and watersheds are located. In this process, even the melting ice is evaluated only for its capacity to generate profits: the more the polar ice caps melt, the more the stocks of corporations dedicated to the water trade rise on the financial market. It is a profoundly bleak context in which drinking water becomes a luxury item and individuals belonging to disadvantaged social groups are forced to consume water infected with industrial waste.

It is worth noting that this terrible world was predicted by the shaman, when showing the protagonist the fate of his people through the visions that Munhã revealed to him: "In a short time the forests will disappear, the waters will become rotten and infected with the poison of the serpent, animals, and men will die of thirst" (BOLOGNESI, 2013)<sup>9</sup>. The Shaman's prediction is also composed of the possibility that the future will be taken over by the Kingdom of Anhangá, where evil and violence are rooted in the deepest bowels of the actions and human beings involved.

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<sup>9</sup> "Em pouco tempo as florestas vão desaparecer, as águas vão ficar podres e infectadas com o veneno da serpente, animais e homens vão morrer de sede" (BOLOGNESI, 2013).

In all temporalities, a common element becomes noticeable: violence. On one hand, the narrative shows how there is always an elite using it to achieve its goals, on the other hand, it speculates on the structuring perspective that this context brings to the Brazilian culture: if in the Conquest period the atrocities that expropriated and exterminated the indigenous people are revealed, in Rio de Janeiro of 2096 it is not different: the scenarios change, but the agents who employ violence remain the same, especially repressive violence as a means to achieve or continue the concentration of power in the hands of a small portion of the enriched and empowered population. In this sense, Bolognesi's production works with the past and the future by establishing connections between the represented temporalities based on a kind of genealogy of injustices and violations resulting from the struggle, seen as an act of rebellion by the segments that hold political and economic power. Thus, the demonstration of the constant repetition of violence in the history of the nation has its beginning in the 16th century.

Abeguar's quest is characterized by a character in constant search for the Land without Evil, drawing on the learning acquired with the memory of the experiences lived in each temporality and according to the ethics learned in an ancestral heritage. However, even though Abeguar keeps fighting to prevent the same mistakes from being repeated and makes memory an important instrument of visibility of a history marked by genocides and expropriations, the horizon of hope - and perhaps the utopia of a time and a space in which peaceful existence prevails, free of hunger (necessity) and war (conflict) - fades as the narrative points to a future in which the mistakes of the past not only deepen but also become even more complex.

In the economy of the narrative, the shattering of this horizon of hope is regimented by the presence of a dystopian world: the city of Rio de Janeiro in 2096 is presented as a deeply corrupted society, where privations and insecurity of all kinds are rife, where the state - so minimal - becomes obsolete and is replaced by the management of an elite composed of business corporations and organized crime with a single goal: monetary profit, which presents itself as one of the main motivations of the way of life marked by catastrophe.

Unable to confront the legacy of its violent history, the "marvelous city" is thus replaced by an anomic place, in which many individuals, starving and thirsty for water, wander erratically in search of only the satisfaction of their most urgent physiological needs. In contrast to this collective of human rags, the smaller group enjoys an opulent life but is dedicated only to superficial pleasures, so for different reasons both groups become dehumanized. In this process, it is important to emphasize cyberpunk aesthetics' potential role<sup>10</sup> in making the structuring of violence in this dystopian scenario

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<sup>10</sup> O termo *cyberpunk* foi usado pela primeira vez no título da *short-story* de Bruce Bethke, publicada em 1983, na revista *Amazing Stories Fiction*. A rubrica sintetizava duas ideias centrais da temática: *cyber*, como referência à

visible. Cyberpunk, a subgenre of science fiction, has as its recurring themes the high technology at the service of population control, the low quality of social life, and little or no ethical confrontation, on a collective level, to the power centralized in the hands of an authoritarian and repressive elite. It is within this narrative environment that we seek to analyze the connection between the cosmogony of the Land Without Evil and the components of dystopian science fiction in *A Tale of Love and Fury* (2013).

The first moment of the film, the colonial Brazil, where the search for the cosmogony of the Land Without Evil is mentioned for the first time, a search that goes through centuries until it reaches the last phase of the film "Rio de Janeiro 2096", which is marked by the sub-genre of dystopia, the cyberpunk. The "marvelous city" is filled with inequality, hunger, and war, in other words, taken over by the Kingdom of Anhangá. A land in which inequality is present, but in which the search of the main character still remains for the Land without Evil, this land as said before, would be the personification of a paradise. With this, we sought in the works of Helene Clastres (1978) and Raquel Bittencourt (2008) this better analysis of the Land without Evil, and in the work of Glaucio Aranha (2019) the conceptualization of cyberpunk.

## LITERATURE REVIEW

Literature has a vast field of analysis, one of them being indigenous narratives. The indigenous works escape from the common as they explore and present to the world their stories, even if fictional, as in the case of *Tale of Love and Fury* (2013), elements belonging to their realities. In this case, the narrative presents us with the cosmogony of the Land without Evil present in the Tupinambás indigenous people. But beyond this, the work also deals with dystopian literature as it works with the past and the future. Since the first narrative, Abeguar is already warned by God Munhã about the premonitions of the future during the Kingdom of Anhangá, of a future marked by wars, violence, diseases, hunger, and everything that refers to the idea of hellish times and darkness, which are characteristics of the sub-genre of dystopia, the cyberpunk. These elements are found during the fourth temporality, the Rio de Janeiro of 2096, where people die of hunger and thirst, a place dominated by militias and wars.

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alta tecnologia (implantes cibernéticos, biotecnologia, tecnologia digital); e *punk*, inspirado no movimento sociocultural homônimo, marcado pela iconoclastia e rebeldia (ARANHA, 2019). Partindo desse princípio o cyberpunk é um subgênero da ficção científica oriundo da década de 1980 que visa criar narrativas especulativas distópicas, geralmente implementadas em futuros relativamente próximos, com cem ou duzentos anos à frente do século XXI (JESUS, 2016, p. 31).

Thus, it is worth highlighting what Raquel Bittencourt (2008) conceptualizes about the cosmogony of the Land without Evil (*Yvy mara ey*)<sup>11</sup> that is often cited in ethnography on Tupi-Guarani cosmogony, associated with the search for what would be a better world. For the author, the search for a kind of "paradise" - for lack of a more adequate term for the cosmogonic universe which *Yvy mara ey* comes from. As Helene Clastres (1978, p. 30-31) points out, the Land without Evil would be a place that is situated in real space, this being a privileged environment where the land produces its fruits by itself and there is no hunger, death, or wars. That is, in this sense it is possible to see that the cosmogony surrounding the Land without Evil is founded on a utopian character.

Based on the formulations presented by Clastres (1978) and Bittencourt (2008) we consider the possibility of analyzing this cosmogony as a structuring element of the utopian energies of the demand made by the protagonist of *A Tale of Love and Fury* (2013), in search of a place organized in function of peace and abundance, at the same time that it evidences the dystopian counterpart, since Abeguar always finds the destructive relationship with the otherness, in the function of the colonizing impulse.

It is based on the search for utopia in the Land without Evil, we can realize that the elements present in all temporalities are wars. Comparing and based on the first three moments, the fourth moment could not be different, however, it would be something different that no one ever imagined, a dystopian future.

## **METHODOLOGY**

The proposal of the research presented is a comparative case study of the qualitative approach, considering two processes in its practice: first analysis of the filmic and literary material, and then the possibility of critical analysis of the object of study. That is, to find literary elements that compare Brazilian fiction through the imagery, analyzing parts of the film that draws on history and that enriched the culture in Brazil. Thus, the analysis allows us a look at the dystopia present in audiovisual works intertwined with theoretical studies within the literary field. For this, the studies of Helene Clastres (1978), Tânia Carvalhal (2006), Raquel Bittencourt (2008), and Glaucio Aranha (2019) are used as theoretical support.

## **RESULTS**

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<sup>11</sup> Land without Evil is the translation of (*Yvy mara ey* in Tupi-Guarani mythology), that is, a land where there is no disease, hunger or war. ” (BITTENCOURT, 2008, p. 65).

During the 20th century, science fiction and dystopian productions had their ascendancy, that is, their growth came as a result of human actions witnessed during the "Two Great Wars" - World War I and World War II - as a result of the great atrocities, such as the oppression experienced by many, the torture machines exemplifying an authoritarian government also elucidating the categorization of individuals. This way,

Science fiction was in its first steps through short stories of scientific anticipation and the realization of the progressive increase of technology versus the growth of social inequality would find its expression in dystopia. Already distant from the post-World War II scenario, diegetic universes that express a negative vision of an authoritarian very near future and are based on the control of society and the suppression of individual freedoms gain space either in literature, in cinema (MEDEIROS; MATEUS, 2019, p. 109).<sup>12</sup>

As highlighted in the quote, the author talks about the progressive increase of technology, which reminds us of George Orwell's *1984*, in which technology is a resource of social control. Nevertheless, this is a characteristic found in Bolognesi's work, in which the character Abeguar lives in a society marked by high technology in which the technological resource is also used as a means of social surveillance by a totalitarian party. Another work that refers to a totalitarian party is Margaret Atwood's *The Handmaid's Tale*, where the state designates the functions of each person, especially women, that is, they belong to the government with male superiority. This aspect is also noticeable in the second temporality of the film, *Abeguar*, lived by Cau, in 1964 in the military dictatorship, where the totalitarian government decides who lives and who dies.

Thus, it is noticeable the vast existing field of dystopian works and their possible studies. However, this paper will present and analyze the filmic work, *A Tale of Love and Fury* by Luiz Bolognesi (2013).

Thus, in the course of this analysis, the results obtained were as follows: we noticed elements of the Land without Evil and Cyberpunk in the narrative and how these are intertwined with the character as each temporality shows him more and more violence. Being the Land without Evil is a search for the dreamland, Raquel Bittencourt (2008) and Helene Clastres (1978) detail and compare this search as a utopian place, and Cyberpunk a dystopia, a dystopian characterization, which is present in the last temporality, this sub-genre is described by Aranha (2019), a place with advanced technology and humanitarian conflicts.

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<sup>12</sup> A ficção científica estava seus primeiros passos através de contos de antecipação científica e a constatação do aumento progressivo da tecnologia versus o crescimento da desigualdade social encontraria sua expressão na distopia. Já distante do cenário do pós Segunda Guerra Mundial, universos diegéticos que expressam uma visão negativa de um futuro muito próximo autoritário e baseado no controle da sociedade e na supressão das liberdades individuais ganham espaço seja na literatura, no cinema (MEDEIROS; MATEUS, 2019, p. 109).

## DISCUSSION

### UTOPIAN RESONANCES OF THE LAND WITHOUT EVIL IN A TALE OF LOVE AND FURY

Conceptually, for Raquel Bittencourt (2008), the cosmogony of the Land without Evil (*Yvy mara ey*) is recurrently cited in the ethnography on Tupi-Guarani cosmogony, associated with the search for what would be a better world. For Bittencourt, the Land without Evil represents the incessant search for a kind of "paradise" - for lack of an adequate term for the cosmogonic universe from which *Yvy mara ey* comes. As Helene Clastres (1978, p. 30-31) points out, the place is known as the paradise, without death or war. That is, in this sense it is possible to see that the cosmogony surrounding the Land without Evil is founded on utopian character, by catalyzing a way of existing to be found.

We highlight other utopian resonances, related to contexts of violation in conquered territories, that flicker in *A Tale of Love and Fury* (2013), a point for this similarity in relation to the utopian place is present in African beliefs (culture), as highlight Raquel Bittencourt (2008), the legend of the *Flying African*<sup>13</sup>, in whose mythology is present, not the search, but the return to the place from which the conquered were torn - the return to their homeland through flight. Thomas Hallock (2021) shows that this legend, arising from a real story that migrated into other narratives, the collective suicide of enslaved Ebo or Igbo Africans, natives of present-day Nigeria, by jumping off a ship near St. Simons Island in Georgia:

One slave agent concluded that the Africans drowned and died in an apparent mass suicide. But oral traditions would go on to claim that the Eboes flew or walked on water back to Africa. For generations, the residents of the island, known as the Gullah-Geechee people, told the story. When folklorists arrived in the 1930s, the Igbo landing and the story of the flying African took on a mythological place in African American culture (HALLOCK, 2021, p. 1).<sup>14</sup>

About this, it is worth remembering what Raquel Bittencourt says:

Like the indigenous, the Africans had in mind, mythologically speaking, a return home located overseas, an unconscious desire to return to the country from which they were uprooted, enslaved and usurped of their rights as human beings. At this point, the

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<sup>13</sup> Uma lenda sobre os escravos africanos que sonhavam com o retorno ao seus lares e, sempre na constante busca pela "Terra dos sem Males", ou paraíso extraterrestre e o segundo (oriundos do Caribe, Estados Unidos e América) pela busca de retorno a uma África mítica, através da lenda "O Africano Voador" (BITTENCOURT, 2008, p, 60).

<sup>14</sup> Um agente escravista concluiu que os africanos se afogaram e morreram em um aparente suicídio em massa. Mas as tradições orais continuariam afirmando que os Eboes voaram ou caminharam sobre as águas de volta à África. Por gerações, os residentes da ilha, conhecidos como o povo Gullah-Geechee, contaram a história. Quando os folcloristas chegaram na década de 1930, o desembarque igbo e a história do africano voador assumiram um lugar mitológico na cultura afro-americana (HALLOCK, 2012, p. 1).

Guarani Indian legends intertextualize and resemble the African legends (BITTENCOURT, 2008, p. 64).<sup>15</sup>

This intermittence between two cosmogonies of different ethnic peoples - but whose potency resides in the confrontation of the perpetrator in a context of conquest and usurpation - is nucleated in the figuration of the bird's flight, becoming, in the film, a structuring and sewing element between the micro-narratives and also an element of resistance.

Based on the formulations presented by Clastres (1978) and Bittencourt (2008), we consider the possibility of analyzing this cosmogony as a structuring element of the utopian energies of the demand made by the protagonist of *A Tale of Love and Fury* (2013), in search of a place organized on the basis of peace and abundance, at the same time that it highlights the dystopian counterpart, since Abeguar always finds a destructive relationship with the otherness, due to the colonizing impulse. However, being a good warrior, Abeguar honors his ancestors without ever running away from the fight, thus, the utopian energies that constitute the representations of this cosmogony fix a resistant performance in the constitution of the protagonist.

It is also due to the hero's demand for a Land without Evil that the narrative justifies the motivations for the character to travel through time transmuted into a bird and land precisely in times and spaces in which his people were once more present. In this sense, the protagonist's belonging to the Tupinambá ethnic group is deeply significant because, as Kaká Werá Jecupé (2020) comments, as nomads, the Tupinambás lived and moved along almost the entire Brazilian coast, especially the coasts of São Paulo, Rio de Janeiro, Bahia and Maranhão.

In turn, José Varella (2002), besides following Bittencourt's (2008) analysis of the Land without Evil, also presents a previously unmentioned category, the worldview: a particular way of understanding the world and especially social relations. According to Varella, worldview has to do with the fact that indigenous people and Europeans have different ways of seeing the world. For different indigenous peoples who witnessed the arrival, the conqueror was seen through different perspectives, besides that, at the time of arrival not all saw the conqueror as an agent of usurpation - as reported in the *Letter of Pero Vaz de Caminha* (2019). For the conquerors, the arrival in the "New World" meant aspirations such as the expansion and possession of a land of great opportunities and prosperity, such as the "new horizons" and the "unceasing" growth so well pointed out by Cristóvão Colombo in a letter to King Fernando, in 1505. These are obviously different nuances in relation to today, in which the Conquest is undoubtedly associated with invasion and

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<sup>15</sup> Assim como os indígenas, os africanos tinham em mente, mitologicamente falando, um retorno ao lar localizado além-mar, um desejo inconsciente de retorno para o país de onde foram arrancados, escravizados e usurpados de seus direitos como seres humanos. Neste ponto, as lendas dos índios guaranis intertextualizam e se assemelham às lendas africanas (BITTENCOURT, 2008, p. 64).

expropriation, which would subjugate the indigenous lands, their customs, and beliefs, and, at last, destroy their worlds in the name of the imperialist-capitalist serpent that was hatching its first eggs<sup>16</sup>.

The Tupinambá people had habits that were disapproved by the conquerors, who thought that the natives should be indoctrinated, not only for reasons based on the Christian imaginary, but mainly because this was the most effective way of domestication. At this time came the Jesuits, who aimed to convince the natives to abandon the habits considered as wild: anthropophagy, nudity, polygamy and profane rituals (JECUPÉ, 2020, p. 57). In this sense, in addition to religious indoctrination, the colonizing period of the Conquest is marked precisely by the goal of taking possession of the "discovered" land, and thus carrying out the commercialization and exploitation of local wealth. The Portuguese took possession of the "New Land" and to protect it from other European invaders, notably the French, they forged alliances against the Tupinambá, since these indigenous had close contact with the French, while the Portuguese developed closer relations with the Tupiniquim.

With these tactics, not very different from what was done soon after in African lands, the "[...] settlers' idea was to incite intertribal wars and capture warriors to be sold as slaves" (JECUPÉ, 2020, p. 56)<sup>17</sup>. Obtaining slaves would supply the necessary labor force for the development of sugar plantations, and later, for the production of cotton. It is worth noting that by the year 1566 the settlers had already settled in and with them the cultivation of sugar. Bolognesi's narrative starts at the moment when the Tupinambá people lose the war to the Portuguese. With this defeat, the rest of the Tupinambá people are enslaved and start working on the plantations. However, this scenario had already been exposed to the character through the vision presented to him by Munhã.

At this point it is important to highlight Clastres' (1978) about the social figure of the shaman within the social organization of the Tupinambá indigenous people, particularly in the cosmogony of the Land without Evil. The shaman has a connection with the spirits and holds a supernatural power because he interprets the messages that are passed to him by the spirits and passes them on to his people. There is in this mediation a element of "prophetism" - although Cristina Pompa observes that:

[...] the "prophetism" is much more the projection of a western category, used at the time of contact to read, understand, and finally construct the indigenous "other", than an "original" element, in the sense of pre-colonial, of the Tupi-Guarani culture (POMPA, 2001, p. 179).<sup>18</sup>

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<sup>16</sup> Tomamos a liberdade aqui de evocar a famosa assertiva do filme *O ovo da serpente* (1977), de Ingmar Bergman, para metaforizar o prenúncio de uma Mal: "É como o ovo da serpente. Através das finas membranas, você pode claramente discernir o réptil já perfeito"

<sup>17</sup> "[...] ideia dos colonos era incitar guerras intertribais e capturar guerreiros para serem vendidos como escravos" (JECUPÉ, 2020, p. 56)

<sup>18</sup> [...]o "profetismo" é muito mais a projeção de uma categoria ocidental, utilizada na época do contato para ler, entender, e finalmente construir o "outro" indígena, do que propriamente um elemento "original", no sentido de pré-colonial, da cultura tupi-guarani (POMPA, 2001, p. 179).

It is evident in *A Tale of Love and Fury* (2013) the importance of the shaman<sup>19</sup> as a mediator, disseminator, and articulator of worlds so that the protagonist of the narrative could follow in pursuit of his mission and save his people, therefore, the narrative recovers the synthesis of "prophetism" that has been accompanying the figuration of the Tupi-Guarani shaman even without problematizing it. It is not by chance that Abeguar is the chosen one by the Great God Munhã, to defeat the Kingdom of Anhangá and all that it represents. In the organization of the narrative, it consists of the figure of war and destruction, be it social or eco-environmental. The Kingdom of Anhangá is the personification of all existing evil. Also related to cosmogony is the ancestral knowledge passed on through orality. As Kaká Werá Jecupé (2020) shows, indigenous thought is based on a cultural memory that includes not only a heritage of knowledge, but also the dynamics of sharing this knowledge: the oral narrative: "[...] original form of native education, which consists in letting the spirit flow and manifest through speech what was passed on by the father, grandfather, and great-great-grandfather" (JECUPÉ, 2020, p. 33)<sup>20</sup>. In this process, the narrative of *A Tale of Love and Fury* (2013) also recovers the relevance of the teachings from the oral tradition, so important for indigenous societies, because it was only from the teachings that make up the shaman's lectures, that is, the teachings and knowledge through ancestry, that it was possible to discover the main objective of Abeguar's mission.

It is then understood that Abeguar is a character marked by memories that feed his way of seeing and being in the world, and that ethically constitute his relationship with the other. Thus, we perceive the presence of the memory process as a reconstruction of the past experienced in a given society. According to Maurice Halbwachs (1990) memory is collective from the moment it is produced in a social environment, but it can also be individual. Individual memory is constituted by memories that the subject shapes based on his own experiences and is permeated by his idiosyncrasies. However, even though it is the product of subjectivity and individuation, all the memories that make up individual memory are the fruit of the social environment, coming from the interaction between the subject and his world, so, in other words, memory is collective and at the same time individual, thus, a witness of a certain episode is never an absolute witness. It does not matter how much he feels he has experienced an event individually, this witness is just another voice inserted in the social environment (HALBWACHS, 1990, p. 26).

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<sup>19</sup> Cabe ainda uma observação sobre o uso de uma terminologia específica: nos estudos etnográficos consultados encontramos a palavra "caraíba", no entanto, na narrativa filmica aqui analisada o termo utilizado é "pajé". No ensaio de Clastres "caraíba" e "pajé" parecem ser sinônimos, por esse motivo, considerando o que está na narrativa, sempre que necessário vamos nos referir a esta figura utilizando o termo "pajé".

<sup>20</sup> "[...] forma original da educação nativa, que consiste em deixar o espírito fluir e se manifestar por meio da fala aquilo que foi passado pelo pai, avô e tataravô" (JECUPÉ, 2020, p. 33).

As the narrative of *A Tale of Love and Fury* (2013) proceeds, one can see how intrinsic memory is in the work: based on it, it is possible to understand the anguish of the protagonist before his mission and his effort not to forget the past so as not to make the same mistakes in the presents he is experiencing. Memory is the only resource that the protagonist, transmuted into a bird, can use when he flies to Maranhão, in Imperial Brazil. His memories lead him to want to find Janaína again and fulfill his mission. Even though he is part of several social groups and, consequently, of different temporalities, the only thought that surrounds him at all times is his goal to find Janaína and the Land without Evil again. If in 1500 he and Janaína experience the atrocities resulting from the violations perpetrated by the Conquest, in 1825 and in the other subsequent temporalities it is no different: the same atrocities are committed, and the violence and the expropriating power are even more present.

In this sense, the assumption that drives the narrative of *A Tale of Love and Fury* (2013) is that societies never change the colonizing ways of managing life, only their way of using them. Thus, one can propose a distinct way of analyzing Abeguar's constitution as a character: unlike many, he experiences the societies immersed in each of the temporalities with a very particular ability to analyze the present, since his memories of the distant past are recalled based on the point of view of the *supertes* testimony - the one who lives and witnesses his own experience, which enhances his ability to measure the universe in front of him and achieve, even if poetically, a particular condition preceded by Halbwachs (1990, p. 92): "an isolated individual would be able, by his own forces and from the data of his own experience, to achieve the notion of a measurable time". Therefore, Abeguar does not care about time, because in his particular experience, time belongs to him. He is able to experience new temporalities, something possible thanks to the power of the Great Spirit, according to the plot of Luiz Bolognesi's film (2013). The memory that drives the warrior is inside the history of his people through his connection with the spirits, so as to constitute an ontology:

When one walks the path of the warrior, learning is based on the sap of memory that runs from the roots, through the trunk, to the branches and leaves of this tree of life that seeks the sun. As has been said, through memory you know that tribe and spirit happen together. The spirit happens within you, and you are an interconnection of many. On the warrior's path, it is up to you to discern your many, the true and the false. What was woven by the divine threads and what was decided by the human threads. It is up to you to unweave. When you begin to discern, you become a *txukarramãe*, that is, a warrior without weapons (JECUPÉ, 2020, p. 97).<sup>21</sup>

In the Tupi-Guarani cosmogony, the spirits possess signs and these signs are revealed in the elements belonging to nature through the movements of birds, wind, water and fire. For this reason,

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<sup>21</sup> Quando se percorre o caminho do guerreiro, o aprendizado baseia-se na seiva da memória que percorre das raízes, passando pelo tronco, aos galhos e às folhas dessa árvore da vida que busca o sol. Como foi dito, pela memória sabe-se que tribo e espírito acontecem juntos. O espírito acontece dentro de você, e você é uma interconexão de muitos. No caminho do guerreiro, cabe a você discernir seus muitos, os verdadeiros e os falsos. O que foi tecido pelos fios divinos e o que foi tecido pelos fios humanos. Cabe a você des-a-fiar. Quando você principia a discernir, torna-se um *txukarramãe*, ou seja, um guerreiro sem armas (JECUPÉ, 2020, p. 97).

the main character is a being equipped with spiritual knowledge and consequently, the choice of the bird image in the narrative is linked to the fact that Abeguar is not only a soul capable of inhabiting a human body, but a spirit traveling within a span of time that spans six centuries, between one temporality and another, with the goal of connecting spirit and people again:

Divinities that command the four corners of space, which in turn command the four sacred elements: earth, water, fire, and air, which interact with the development of the human being, as well as the whole of life. The seasons are represented by four directions: east, south, west, and north (JECUPÉ, 2020, p. 26).<sup>22</sup>

The protagonist's journey is only possible because of the messages that the spirits send him through the winds. It is worth remembering that the wind comes into existence as a messenger, so when a bird takes off in flight, it is the spirits who show it the way. With Abeguar it is no different, guided by the Great Spirit, he starts his journey in the East, blowing to the North - to have the clarity of the journey with the protection of the ancestors - and ending precisely in the East, back to where it all began (JECUPÉ, 2020). Mother Earth talks to the character through the signs of the spirits, making him resume his search for the Land without Evil. However, as society progresses, the capacity for violence also increases, which makes his journey even more difficult. However, Abeguar continues his search for the Land Without Evil, and with the help of his beloved Janaína, he manages to face all the violence that pursues him.

## **THE STORY AS A DYSTOPIA AND THE CYBERPUNK ELEMENT AT THE END OF THE JOURNEY**

A narrative like *A Tale of Love and Fury* (2013) shows us that dystopian fiction not only questions the past, but, above all, it can be a narrative paradigm that enhances the problematization about the place of repetition in temporalities. Julio Benvivoglio, in line with reference studies on dystopia, discusses:

Dis is a very common Latin prefix that refers to the idea of duality, division into two parts, separation, movement in various directions, estrangement, cessation, negation, lack, intensity. It encapsulates the idea of difficulty and duplicity. But there is also a Greek prefix dys which indicates duality, difficulty, and bad state. Topos, in turn, is a radical that means place, so I define dystopia, more freely, as a dislocation, a place and its negation, a split place or a place in dislocation. That is, a displaced place, improper, out of place. On the philosophical level, dystopia represents the resistance to humanism in the face of always hostile realities, from which, apparently, it is not possible to escape (BENTIVOGLIO, 2019, p. 21)<sup>23</sup>.

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<sup>22</sup> divindades que comandam os quatro cantos do espaço, que por sua vez, comandam os quatro elementos sagrados: terra, água, fogo e ar, que interagem com o desenvolvimento do ser humano, bem como de todo o conjunto de vidas. As estações estão representadas pelas quatro direções: leste, sul, oeste, norte (JECUPÉ, 2020, p. 26)

<sup>23</sup> *Dis* é um prefixo latino muito comum que remete à ideia de dualidade, divisão em duas partes, separação, movimento em vários sentidos, afastamento, cessação, negação, falta, intensidade. Ele encerra a ideia de dificuldade e de duplicidade. Mas há também um prefixo grego *dys* que indica, dualidade, dificuldade e mau estado. *Topos*, por sua vez, é um radical que significa lugar, de modo que defino distopia, mais livremente, como

The management of the *en abyme* narrative economy in this film fulfills the role of questioning the present and does so based on the hypertrophy of repetition, to the extent that the micro-narratives shows contexts plagued by the same forms of life management - the precarization, exclusion, and exterminations of all otherness considered undesirable or disturbing - in synthesis, a serialization of an Evil that extends in space and time.

Glauco Aranha (2019), following the thought of Tzvetan Todorov (1981), takes science fiction as a branch of "fantastic" or "non-realistic" fiction, whose discourse is characterized by materialistic and scientific marks, regardless of whether or not the science invoked in the plot is strictly consonant with everyday science.

CF only gained evidence and large-scale cultural penetration, as a literary subgenre, after the Second World War. Simultaneously, two antagonistic schools of thought were growing in relation to scientific knowledge. On the one hand, the belief in the transformative power of science (new means of transportation, first computers, acceleration of production, etc.); on the other hand, the shadow of science that marked the systematized extermination in concentration camps, the rationalization of genocide, the suspension of ethics for the sake of scientific advancement, the effects of the atomic bomb, etc. The sense of doubt about the future and skepticism towards the idea of scientific progress, established in the post-war period, cohabited the imaginary of the populations alongside progressive discourses (ARANHA, 2019, p. 255)<sup>24</sup>.

Considering what was previously discussed and the objectives presented for this study, we realize that the intermingling of temporalities, presented by the filmic narrative of Luiz Bolognesi (2013), have yet another aspect in common, besides the look on the serialization of Evil evidenced in *A Tale of Love and Fury* (2013): all are a means of resistance to the barbarism experienced. In each temporality in which Abeguar is present there is a territory involved in conflict and inherent violence, resulting from oppressive and repressive forces, and in this process the history of the nation also comes into play as a dystopian narrative, insofar as it is narrated as a project that worked for some, but was absolutely harmful for many: for these a project of modernity based on colonizing devouring meant the plunge into catastrophe.

In each of these temporalities, the protagonist is in search of the Land without Evil and by assuming in each of these spaces another skin, another body and another identity, he engages in the

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um deslugar, um lugar e sua negação, um lugar cindido ou ainda um lugar em deslocamento. Ou seja, um lugar deslocado, impróprio, fora do lugar. No plano filosófico, a distopia representa a resistência ao humanismo diante de realidades sempre hostis, das quais, aparentemente, não é possível escapar (BENTIVOGLIO, 2019, p. 21).

<sup>24</sup> A FC, só ganhou evidência e penetração cultural de larga escala, como subgênero literário, a partir da Segunda Guerra Mundial. Simultaneamente, cresciam duas matrizes de pensamento antagônicas em relação ao saber científico. De um lado, a crença no poder transformador da ciência (novos meios de transporte, primeiros computadores, aceleração da produção, etc.); por outro, a sombra da ciência que marcou o extermínio sistematizado nos campos de concentração, a racionalização do genocídio, a suspensão da ética em prol do avanço científico, os efeitos da bomba atômica, etc. A sensação de dúvida quanto ao futuro e o ceticismo em relação à ideia de progresso científico, estabelecido no pós-guerra, coabitavam o imaginário das populações ao lado de discursos progressistas (ARANHA, 2019, p. 255)

fight in order to defeat Anhangá. When he is always defeated, he puts on the skin/body of a bird again, to continue his quest. In this way, the quest for the Land without Evil goes beyond space, extending also into time.

Finally, the fight against Anhangá's domination is not different when Abeguar makes his last landing. The territory is the same, but the scenario is futuristic: in it, the futuristic tone is achieved by the presence of characteristics typical of cyberpunk dystopias: megalopolises endowed with technological advances; technologies, especially of artificial intelligence and espionage, in conflict with humanity; social organization deeply stratified socioeconomically; high cost of living; insecurity; centralizing and authoritarian governance. But not only: the identity matters pointed out in this filmic narrative encompass and confirm the cyberpunk content developed in Latin America as the one based on "[...] the cultural remixing of utopian and dystopian imaginaries" and/or "[...] a(na)rcheological material relic" capable of capturing and performatizing historical times, as points out Adriana Amaral (2013, p. 10)<sup>25</sup>, when highlighting some hypotheses developed in *Futuro Esquecido: a recepção cyberpunk na América Latina (2013)*, by Rodolfo Londero.

The cyberpunk genre is an expression that involves science fiction for presenting characteristics close to our reality and for being a genre focused on imagining plausible futures, based on the expectation of the development of scientific knowledge, especially those related to technologies (ARANHA, 2019). Sometimes, this time prospected, as in the work of Spider (2019 apud MORGAN, 2017), whose action takes place in 2054, but there are works in which the dating can remain undefined, in this case, the temporal marks that point to the future are guided by physical, geographical, and technological idiosyncrasies whose aspects indicate the time of the futuristic narrative. In view of this, contemporary dystopian projects usually encompass not only political aspects but also environmental and technological ones, often approaching subjects and topics common to cyberpunk. As it is characterized as a genre of the future, it is only seen through this line of meaning, in which its greatest criticism lies in the reflection on the relations between the past and the present. It is from stories described by Bolognesi (2013), that it is possible to think critically about a society that advances by performing barbarities: "Creating a highly controlling and imposing system" (MOMBACH, 2017, p. 21).<sup>26</sup>

The city of Rio de Janeiro in 2096, as presented in the work, is divided into a social hierarchy that comprises socioeconomically superior communities and socioeconomically inferior communities. This division is expressed in the spread of the territory: there is an economically and

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<sup>25</sup> "[...] a remixagem cultural de imaginários utópicos e distópicos" e/ou "[...] relíquia material a(na)rqueológica" capaz de capturar e performatizar tempos históricos Adriana Amaral (2013, p. 10)

<sup>26</sup> "Criando um sistema altamente controlador e imponente"(MOMBACH, 2017, p. 21).

politically dominant elite that inhabits the upper part of the city, occupying luxurious and comfortable buildings, with security guaranteed by private militias and with access to the benefits that high technology provides, such as artificial intelligence and medical care. The divide between the upper and lower ends deepens as the distribution of resources indispensable to survival, such as clean water, is elucidated. These conditions align with a Keynesian content, which in Rodolfo Londero's analysis alludes to the return and could be, at the same time, an indication of the aging of cyberpunk, since the "[...] emphasis on profitable technologies, rather than technologies that solve social problems, decrees the end of the account of technological progress, also integrated by cyberpunk fiction" (LONDERO, 2013, p. 59)<sup>27</sup>. Considering what Londero indicates, even if technological progress persists without overcoming the main postulates of the cyberpunk genre, by opening the doors to dystopia, cyberpunk lends it elements capable of potentiating the critical content in its narratives, as operated through the game with historical temporalities.

In *A Tale of Love and Fury* (2013), while the members of the economically and politically dominant elite lead the life of kings, for those at the bottom of the city there is nothing left: dirt, contamination, insecurity, precariousness, and deprivation of every kind, even - and especially - access to water. The unhealthy scenario presented to us reminds us of the city of Madripoor, a city-state in the Marvel Universe in whose scenario the cyberpunk aesthetic also highlights the social disruption and separatism, with a society orchestrated in such a way that the rich, whose resources always come from some form of piracy, dominate the means of production and the poorest have a low quality of life. Another exemplary scenario of this hierarchy explored in cyberpunk dystopias is the narrative of the film *Elysium* (2013), in which a large part of the population resides in the interior of the planet, exposed to intense poverty and precariousness, while a small portion lives in a space station stationed around the Earth, inspired by the "O'Neill cylinder" and in glamorous and idyllic paradises, enjoying the best and most sophisticated that technology can offer, including medical technology to avoid serious diseases and death.

The inhabitants of Rio de Janeiro, 2096, who live in the lower part of the city, shelter in houses with no hygiene, are exposed to all kinds of diseases, and are always in search of drinking water, while the vigilance of private militias guarantees the elites full access to all goods and use murder to repress the underprivileged of everything. Through their helmets, the soldiers of these militias can assess where the water comes from, whether it is stolen or not, and if it is, the militiamen are authorized to exterminate those caught carrying stolen water. The deprivation of drinking water is so perverse that in order not to die of thirst, the residents of the lower part of the city are forced to

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<sup>27</sup> “[...] ênfase sobre tecnologias lucrativas, ao invés de tecnologias que resolvam problemas sociais, decreta o fim do relato do progresso tecnológico, também integrado pela ficção cyberpunk” (LONDERO, 2013, p. 59)

quench themselves with seawater, which is not only salty but also infected with industrial waste. This futuristic dystopian scenario is, however, predicted by the shaman already in the first moment of the narrative: "In a short time the forests will disappear, the waters will become rotten and infected with snake venom, animals and men will die of thirst" (BOLOGNESI, 2013)<sup>28</sup>.

In fact, in 2096, the fauna and flora are decimated. Due to aggressive drought resulting from deforestation the largest natural freshwater reservoir, the Amazon River, is now used for a rally, while other reservoirs and seas are overrun by industrial waste. Although the temporality being presented in the narrative mentions 2096, the problems that mark the city of Rio de Janeiro evoke guidelines and decisions already present in the early 2000s. In this process, the narrative dialogues with references coming from the material field: it is worth remembering that in the first decades of the 2000s there are numerous investigations available that indicate not only the indexes but also the main contaminants and their forms of environmental impact, as in this study by Ilídia Juras (2015):

Its impacts on water quality are significant and growing. These impacts include biological contaminants; chemical compounds, such as solvents and organic and inorganic pesticides, polychlorinated biphenyls (PCBs), asbestos; metals, such as lead, mercury, zinc, and copper; nutrients, such as phosphorus and nitrogen; suspended matter, including particulates and sediments; changes in temperature caused by effluent discharges (JURAS, 2015, p. 55)<sup>29</sup>.

Also connected to these conditions is the relevance of the great social transformations and their economic rise, coming from the big cities and the demographic increase, as destabilizing elements that are at the core of those conditions of insecurity that are often found in dystopian narratives:

Dystopias problematize the probable damage if certain trends of the present win out. That is why they emphasize the processes of subjective undifferentiation, cultural massification, total surveillance of individuals, control of subjectivity through devices of knowledge, etc. (HILÁRIO, 2013, p. 6)<sup>30</sup>.

Leomir Cardoso Hilario brings a reflection about the future societies and when we associate his statements to the narrative of *A Tale of Love and Fury* (2013) it is possible to identify how elements pointed by him, such as indifference as a value, the control of wills and the surveillance of bodies, are enrolled as part of the futuristic social scenario, once the inhabitants of Rio de Janeiro in

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<sup>28</sup> Em pouco tempo as florestas vão desaparecer, as águas vão ficar podres e infectadas com o veneno da serpente, animais e homens vão morrer de sede" (BOLOGNESI, 2013)

<sup>29</sup> Seus impactos sobre a qualidade da água são significativos e crescentes. Entre esses impactos, devem citar-se: contaminantes biológicos; compostos químicos, como solventes e agrotóxicos orgânicos e inorgânicos, bifenilos policlorados (PCBs), amianto; metais, como chumbo, mercúrio, zinco, cobre; nutrientes, como fósforo e nitrogênio; matéria em suspensão, incluindo particulados e sedimentos; alterações na temperatura provocadas por descargas de efluentes (JURAS, 2015, p. 55).

<sup>30</sup> As distopias problematizam os danos prováveis caso determinadas tendências do presente vençam. É por isso que elas enfatizam os processos de indiferenciação subjetiva, massificação cultural, vigilância total dos indivíduos, controle da subjetividade a partir de dispositivos de saber etc. (HILÁRIO, 2013, p. 6).

2096 live under the command of totalitarian militias, where the impoverished and dying population has no voice and to survive the individuals submit themselves to the way they are treated. In the midst of this environment of social criticism, we have once again the immersion of the protagonist Abeguar, now known as João Cândido or JC: an opponent of power, his job in this society is as a journalist, a man who always tries to defend the individuals who live in the precariousness of the city's impoverished zone.

João Cândido, a journalist who holds the floor, is highly critical of private militias and large corporations, which pollute and transform everything around them into products to be consumed, among which is the corporation Aquabrás, holder of absolute rights over water. Thus, besides denouncing the massacres committed by the militias, João Cândido also questions the commercialization of water, becoming one of the leaders of the resistance group called "Water for All Command", which seeks to decentralize the power of the State over water by means of armed actions and has the president of Aquabrás as a major target. Janaína is present once again at this moment in the film, a beautiful woman who sleeps with the men of high society in order to survive. However, she is against the militias and the large corporations: she is part of the "Water for All Command" group. Looking for justice in the investigation for those who suffer most from the lack of drinking water, that is, those who live in the lower part of the city, the guerrilla group "Water for All Command", in turn, sets up an ambush for the president of Aquabrás: in this act, in search of justice the group invades the headquarters of Aquabrás and holds the president of the company hostage, the guerrillas demand a new policy of distributing drinking water to people who cannot afford it. However, due to high technology, the guerrillas are immediately identified by the Militia Intelligence Service and then militia troops and fighter planes prepare for the invasion. But upon arriving at the company headquarters, the troops start shooting towards a room that is filled with heat holograms, and only the president is in the room, the guerrillas did this to confuse the militia. This act of gunfire resulted in the death of the president of Aquabrás.

João Cândido intends to unmask false democracy through his pronouncements through the press. However, he begins to notice that the more he criticizes the falsely democratic behaviors and procedures, the more they become stronger, so he realizes that his discourse does not bring to that context the transforming power that he would like it to have. At this point, in a movement of self-criticism, João Cândido also begins to reflect on the benefits he has accumulated within that way of life, because just like those he attacked, he had access to drinking water, lived in a comfortable apartment with high technology, and enjoyed the company of his beloved Janaína. "My prestige guaranteed me a monthly quota of water level three and I started thinking: "Fuck" What could I do? I

couldn't stand to swim against the current anymore” (BOLOGNESI, 2013)<sup>31</sup>. He realizes, in this way, that it is easier to adhere to an oppressive system than to fight against it when one is totally immersed in the game of the oppressor. João Cândido realizes that during all these centuries he was not able to destroy the Kingdom of Anhangá, "I denounced every day, but my criticism didn't change anything. They only helped the facade of democracy, the more I attacked, the stronger they became." (BOLOGNESI, 2013)<sup>32</sup>. Regardless of how hard he tried, he always failed and flew back like a bird. This time already discredited himself, he thought that maybe he would never again be able to stay in his human form. Sometimes João Cândido thought about giving up his mission, which he was designated by God Munhã, that is, to lead his people to the Land without Evil.

This pondering, however, leads him at first to think of capitulating before his mission, but with the death of the president of Aquabrás, a glimmer of hope resurfaces. After realizing that his beloved Janaína was helping in the ambush against the president, the protagonist realizes that it is still possible to defeat Anhangá. “Janaína was there fighting, she never gave up. I was the one who thought I could give up” (BOLOGNESI, 2013)<sup>33</sup>. The answer lies in love, capable of defeating all evil, in consonance once more with the teachings of the shaman: "You must lead the eternal struggle of men against Anhangá's empire. And you will have to learn how to do this. Because only when you learn [...] you will be able to fly again in human form." (BOLOGNESI, 2013)<sup>34</sup>. With the end of Aquabrás, João Cândido understands that he had somehow managed to win at least one major battle in that society. He understands that by deciding to stay in the fight he keeps his mission fulfilled, so he finally recovers, as the shaman had predicted, the ability to fly again in human form.

## FINAL CONSIDERATIONS

Throughout this study, we sought to show through several elements raised in *A Tale of Love and Fury* (2013), that the representations of the cosmogony of the Land without Evil, present in this production, present a utopian character, not only because it is designed as the search for a better place where all individuals live happily and enjoy a universe that benefits everyone, but also presents itself as a structuring condition for the narrative designer and for the development of actions. However, also inclined to revisit the history of the nation under the prism of catastrophe, the narrative

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<sup>31</sup> “Meu prestígio me garantia cota mensal de água nível três e eu comeci a pensar; “Foda-se o resto” O que eu podia fazer, não aguentava mais nadar contra a corrente”. (BOLOGNESI, 2013).

<sup>32</sup> “Eu denunciava isso todos os dias, mas minhas críticas não mudaram nada. Só ajudavam a fachada da democracia, quanto mais atacava, mais eles ficavam fortes”. (BOLOGNESI, 2013).

<sup>33</sup> “Janaina tava lá lutando, ela nunca desistiu. Eu é que pensei que podia desistir”, (BOLOGNESI, 2013).

<sup>34</sup> “Deve liderar a eterna luta dos homens contra o império de Anhangá. E você vai ter que aprender como fazer isso. Porque só quando aprender... você vai conseguir voar novamente na forma humana.” (BOLOGNESI, 2013).

of the film is equally grounded in dystopia in the function of the prepotency and terrors involved in each one of the temporalities that constitute the narrative, and in this path, elements common to cyberpunk dystopia are highlighted, especially in the final sequence.

About this aspect, it is worth pointing out that dystopia is not the only complex possibility that can be found in contemporary artistic productions, but, perhaps, it is one of the ones that better contemplate the problems and the experience of the postmodern subject, especially when it is a production inclined to explore the genealogy of dehumanization. By amplifying these issues, the genre exposes the present and offers us a kind of virtual map of possible futures - from the best to the worst, allowing us a place to pause for reflection, so necessary in the fluid movement of the complex and doubtful present time.

As such, to know how we got here is not to know where we are headed, but how we will get there (PORTELA and PINTO, 2019) and it is with this critical and, above all, the ethical horizon that *ATale of Love and Fury* (2013) dialogues with the past, the present, and the future. In this sense, the search for the Land without Evil places itself as narrative modeling and symbolic mediation in the relationship between temporalities: it is the allegory of a place to come, whose configuration and performance depend greatly on how the past was considered. Finally, "To live without knowing the past is to live in the dark," the last sentence uttered by the protagonist, exemplifies the power of knowledge, and especially of memory: to deny the past, not to recognize the scars of destruction carved in it and not to transform this recognition into learning, is to fall into the agonizing and unrelenting continuity of catastrophe.

## **ACKNOWLEDGEMENTS**

I thank God for always privileging me with many gifts, for being the first in my family to graduate in a higher education course, without which this achievement would not be possible.

I thank my mother, Maria Isanilde, for always encouraging me to study and doing everything to raise me, along with my brothers, besides loving me unconditionally and always encouraging me to be someone in my life. To my father, Luis Antônio, for loving and supporting me in my career as a teacher and for not measuring efforts during my education, always believing in my potential. To my siblings Kalila, Henrique, Heloysa, Gabriel, my beloved niece Kalyne, and my beloved Jorge, I thank them for following my trajectory and for being part of my life as a family.

I thank my dogs Lupi and Peuris for keeping me company and for all the love I received from them.

I thank Our Lady of Nazareth and St. Benedict for blessing me in my life's journey

I thank my five friends who have always helped me in my academic trajectory.

I thank PIVIC for giving me the opportunity to volunteer in a research project at the Federal University of Pará, at the Resistance Configurations in Contemporary Anglophone Narratives - CRENAC, coordinated by Professor Dr. Ana Lília Carvalho Rocha, whom I also thank for guiding my work and for having received me with open arms in her research project. I also thank professor Dr. Tânia Maria Sarmiento-Pantoja of the NARRARES research group.

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