



THE 5TH POWER: CONSPIRACY THEORY AND DYSTOPIA¹

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ABSTRACT: This article aims to analyze the movie *The Fifth Power*, a Brazilian movie from 1962, directed by Alberto Pieralisi and produced by Carlos Pedregal. The movie tells the story of an infiltration of foreign enemies in Brazil in an attempt to control the country using brainwashing of the masses through subliminal messages sent by radio and television. This work is a dystopia set in the cold war and this is a conspiracy theory that many people believed at that time, and therefore, this movie will go through studies of comparison between the real context, filmic context relating to the concept of conspiracy theory. For this work, we will bring authors such as Sunstein and Vermeule (2009 apud COADY, 2018) who work with conspiracy theories, and a historian who researches the Brazilian historical context at the time the movie was launched. As well as, for the critical fortune we used the following authors Philip Agee (1975), Tom Moylan (2000) and Reis Filho (2014). This study aims to analyze the dystopian aspects present in the movie and how they were approached.

Keywords: Dystopia. Conspiracy theory. Subliminal message.

RESUMO: Este artigo tem como objetivo analisar o filme *O 5º poder*, filme brasileiro de 1962, dirigido por Alberto Pieralisi e produzido por Carlos Pedregal. Esse filme conta a história de uma infiltração de inimigos estrangeiros no Brasil na tentativa de controlar o país usando de lavagem cerebral das massas através de mensagens subliminares enviadas por rádio e televisão. Essa obra é uma distopia ambientada na guerra fria e essa é uma teoria da conspiração que muitas pessoas acreditavam naquela época, e por isso, esse filme passará por estudos de comparação entre o contexto real, contexto fílmico relacionando com o conceito de teoria da conspiração. Para este trabalho, traremos autores como Sunstein e Vermeule (2009 apud COADY, 2018) que trabalham com teoria da conspiração e historiador que pesquisa a respeito

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do contexto histórico brasileiro da época em que o filme foi lançado. Assim como, para a fortuna crítica utilizamos os autores Philip Agee (1975), Tom Moylan (2000) e Reis Filho (2014). Este estudo visa analisar aspectos distópicos presentes no filme e de que forma foram abordados.

Palavras-chave: Distopia. Teoria da conspiração. Mensagem subliminar.

INTRODUCTION

I got in touch with the literature within the scope of resistance studies through the participation in the research group Configurations of Resistance in Contemporary Anglophone Narratives – CRENAC coordinated by Dr. Ana Lília Carvalho Rocha, in the UFPA (Federal University of Pará) Campus Bragança-PA in the faculty of foreign languages. This resistance literature provided the creation and elaboration of this scientific article. It is important to highlight the contribution and relevance of this work to the academy. In the academy, there are not many studies about resistance in dystopian literature, and the exploration of resistance in a conspiracy theory will be shown in the article.

This way, this paper is part of a mini-course/seminar about dystopia taught by Dr. Tânia Sarmiento-Pantoja for the scientific initiation project mentioned previously. The aim of this article is to analyze the characteristics of dystopia in the film *The 5th Power* as well as Conspiracy theory.

This work has as object of study, the Brazilian movie *The 5º power* launched in 1962 and directed by Alberto Pieralisi and Carlos Pedregal. The movie tells the story of a journalist and a scientist who meet by force of destiny and embark on an investigation to discover the plans of a foreign group that is secretly planning a way to control the country. The foreign group sets up a machine that, connected to radio and television antennas, transmits a subliminal message to the population, brainwashing them. The people become aggressive and this causes an increase in the fear of the population that, desperate and affected by the brainwashing, asks for a revolution. Meanwhile, they plan to take the power through a coup d'etat, however, files that compromise them fall into the hands of the protagonists and they investigate and try to prove that this foreign group exist and is guilty of the situation of the country. In the end the protagonists prove and discover foreign group hiding place and together with the police defeat the enemy.

This article brings the main concepts related to the theme proposed in this work, which are: the conspiracy theory that has as its main authors, Sunstein and Vermeule (2019); and

dystopia that brings the author Tom Moylan (2000). This article also brings the historical contexts of the world and Brazil, bringing authors such as Philip Agee (1975) and Reis Filho (2014), as well as, the filmic context showing a little of the life of the director of the movie with the conspiracy theories.

LITERATURE REVIEW

Resistance literature is literature that works with fictional and non-fictional works, within these works it portrays about ³totalitarianism and authoritarianism, a literature in which the individual is subjugated, that is, to impose power over the other in discourses about their own memory. Resistance literature does not only work with non-fictional works, but also with fiction, and in this case, the example is the work *The 5th Power*, which will be worked on. As Alfredo Bosi (BOSI, 1996, p. 26, own translation) discusses:

Resistance is a movement within the narrative focus, a light that illuminates the inextricable knot that ties the subject to its existential and historical context. A negative moment of a dialectical process in which the subject, instead of mechanically producing the scheme of interactions in which he is inserted, leaps to the position of distance and, from this angle, sees himself and recognizes and puts in crisis the tight ties that bind him to the web of institutions.⁴

In this way, the subject, by recognizing their environment, tended to resist the impositions directed at them by means of the power of the state. These aspects are found in the movie *The 5th Power*, produced by Carlos Pedregal and directed by Alberto Pieralise. The feature film discusses the use of technology to control society, through electronic messages highlighting a possible foreign invasion using subliminal messages to brainwash the population. However, to discuss this work we use only three parts of the movie that characterized the dystopia present in this work and explores what this type of work brings to the conceptions about it. According to Cass Sunstein and Adrian Vermeule (apud David Coady, 2018, p. 292) conspiracy theory is:

“an effort to explain some event or practice by reference to the machinations of powerful people, who attempt to conceal their role (at least until their aims are accomplished)” (Sunstein and Vermeule, 2009: 205). I will not be discussing here the

³ Totalitarianism is a government that prohibits individual rights, restricts power to citizens, and has no civil laws to limit this state power.

⁴ Original version: A resistência é um movimento interno ao foco narrativo, uma luz que ilumina o nó inextricável, que ata o sujeito ao seu contexto existencial e histórico. Momento negativo de um processo dialético no qual o sujeito, em vez de produzir mecanicamente o esquema das interações onde se insere, dá um salto para a posição de distância e, deste ângulo, se vê a si mesmo e reconhece e põe em crise os laços apertados que o prendem à teia das instituições.

pros and/or cons of this particular definition, since as I noted before, I do not believe there is such a thing as a correct (or even a good) definition of this term.

As we can see, this movie reminds us of another work, book 1984 written by George Orwell (1949). In the book the society was manipulated into a totalitarian state. Different from *The 5th Power*, in the book of Orwell the state was already implemented.

This way, as we can see, dystopian literature can be analyzed as a resistance from the perspective of the literature, as stated earlier, literature is able to approach and work on issues related to this individual who has been subjugated, that is, a society/state that is present through the domination of the other, taking away all his or her rights. Here we highlight the importance of working with Comparative Literature that discusses and shows the ways to explore the universe of the works from literature to audiovisual works. As said for Tânia Carvalhal (2006, p. 39):

Comparative literature, being a critical activity, does not need to exclude the historical (without falling into historicism), but dealing extensively with literary and extra-literary data it provides literary criticism, literary historiography, and literary theory with a fundamental basis.⁵

As Carvalhal (2006) described, comparative literature emerges as a point of criticism, without excluding the extra-literary moments, within this aspect we find precisely historical facts addressed within a fictional story that does not fail to address historical elements that make it enter within a critical analysis, thus bringing its basic essentials. These foundations are within what the proposal of the analyzed work presents, in other words, the conspiracy theory shown by David Coady (2018) on the work of Cass Sunstein and Adrian Vermeule.

METHODOLOGY

This research presents a qualitative study, and it will be conducted in two stages, bibliographic analysis, and literary analysis. In the first moment, it will be through bibliographical research, in which an investigation will be made of the resistance literature as a method, presented in the dystopian literature within the movie *The 5th Power*. Using the author that is working with the conceptions of conspiracy theory. About this, we have David Coady (2018). This theory is presented in the movie and will be analyzed in this work. In the second moment, an analysis will be made within the movie itself. In other words, this work will be done firstly with a bibliographic analysis, and after with the connection with the bibliographic

⁵ Texto original: literatura comparada, sendo uma atividade crítica, não necessita excluir o histórico (sem cair no historicismo), mas lidar amplamente com dados literários e extraliterários ela fornece à crítica literária, à historiografia literária e a teoria literária uma base fundamental.

and the movie, showing the characteristics present in it. Since this is a work within the field of comparative literature, a concept discussed by Tânia Carvalhal (2006), this study proposes to present the dystopian elements within the work with social and historical particularities.

RESULTS

There are many examples of movies that work with dystopia, currently, dystopian works have their great ascendancy, being of the books for audiovisual productions, for example, *The Handmaid's tale* (1985) by Margaret Atwood, which deals with the dystopian fiction of the present, in which the individual is subjugated, that is, a society/state that is present in the denomination of the other. As well as, *Nineteen Eighty-Four* (1949) by George Orwell, *The Maze Runner* (2011) by James Dashner, and *The Hunger Games* (2008) by Suzanne Collins. Many of these books were adapted to cinema. Although there are many examples of dystopia, my discussion will focus on the movie *The 5th power*. And in this analysis, we propose showing the characteristics present in it, beginning with the analysis of the author and what the director produces, and after this article searches to comprehend the elements of conspiracy theories in the movie.

DISCUSSION

THE MAN AND THE WORK

Carlos Pedregal is credited as the great revealer and propagator of “subliminal messaging” conspiracy theories. Considered an eccentric figure, his work *The 5th power* is his apex in the diffusion of this specific conspiracy theory. Establishing himself in Brazil at a very young age, he earned much of his spare time as a charlatan, as Daniel Salomão Roque (2018, own translation) tells us in a report in Vice magazine, *The beginnings of subliminal messaging in Brazil*:

“For the general public, Pedregal was none other than teacher Baskarán, “hypnotist and psychologist of world fame”. Disguised as a Hindu magician, he performed palmistry numbers in the nightclubs of tables of the regulars and applied “psychological tests” to them. In interviews, he claimed to have been born in the Chinese city of Nanjing and led an adventurous life around the world. His experiments, he said, had been conducted in every country, “with the exception of the USA and part of Australia”.⁶

⁶ Original version: “Para o grande público, Pedregal era ninguém menos que Professor Baskarán, “hipnotizador e psicólogo de fama mundial”. Fantasiado de mago hindu, apresentava números de quiromancia nas boates de Copacabana, sentando-se à mesa dos frequentadores e aplicando-lhes “testes psicológicos”. Em entrevistas, alegava ter nascido na cidade chinesa de Nanjing e levado uma vida aventureira ao redor do mundo. Suas experiências, dizia, já haviam sido realizadas em todos os países, “com exceção dos EUA e parte da Austrália””.

He soon acquired national fame when he was invited by Rádio Globo to premiere a program in 1951. *revelations of the subconscious* were always on the radio's weekly program, at 9:30 in the evening. Pedregal still had columns and constant participation in local periodicals called himself a teacher and talked about relationships, horoscopes, body, messages, family crises, advice, and to whoever else dared to send him a letter. He began to attract the attention of famous and influential people like well-known socialites, artists, actresses, and politicians. Pedregal's first television incursions occurred in 1951, with the premiere of the program *Experimental Psychology* on the now-defunct TV Tupi.

"The shows, which consisted of short hypnotism sessions transmitted by video, are said to have caused hundreds of viewers to fall deeply asleep. The enigmatic Baskarm asked the subjects: "The people undergoing the experiment should concentrate as much as possible and forget everything around them, in order to pay attention exclusively to the words I pronounce. The viewers must look into my eyes, on the video, and collaborate with the power of thought and will with the agent, who will be me" (ROQUE, 2018, own translation).⁷

With successful ratings, Pedregal was coveted and enticed by other broadcasters for a long time. Bringing the theme of subliminal messages to the reality of the average society (who mostly consumed radio and TV, which was still a distant reality for many Brazilians), he "surfed" on the height of his polemics, and in 1958, he gave up the old pseudonym "Baskarán" and headed another program in the programming grid of TV Tupi. This time *The most daring experiment of the century* was the name chosen. With the new project, every Friday night, Pedregal began to use his resources inside the studio to create visual and sound experiments that, according to him, aimed at an unconscious acceptance of the viewer's subconscious.

"(...) Pedregal had his features transformed into invisible ad support. The messages projected onto the host's face in the premiere program lasted approximately 1 millisecond and were repeated for 15 minutes at 5-second intervals. In a paused voice and strong Hispanic accent, Pedregal described analogous experiences in other parts of the world, while the advertisements quietly hammered out an order to viewers ("write") and the name of the sponsoring firm ("New York Real Estate"). (ROQUE, 2018)⁸

⁷ Original Version: "O show, que consistia em breves sessões de hipnotismo transmitidas pelo vídeo, teria provocado sono profundo em centenas de telespectadores. Às cobaias, o enigmático Baskarán solicitava: "As pessoas submetidas à experiência devem concentrar-se o máximo possível e esquecer tudo à sua volta, para prestar atenção exclusivamente às palavras que eu pronunciar. Devem os telespectadores olhar para os meus olhos, no vídeo, e colaborar com a força do pensamento e da vontade com o agente, que serei eu""

⁸ Original Version: "(...) Pedregal teve suas feições transformadas em suporte de anúncios invisíveis. As mensagens projetadas sobre o rosto do apresentador no programa de estreia tinham duração aproximada de 1 milésimo de segundo e se repetiram durante 15 minutos, em intervalos de 5 segundos. Com voz pausada e forte sotaque hispânico, Pedregal descrevia experiências análogas noutras partes do mundo, enquanto os reclames martelavam, na surdina, uma ordem aos telespectadores ("Escreva") e o nome da firma patrocinadora ("Imobiliária Nova York")".

Without skimping on sensationalism and alarmism, Pedregal communicated that the subliminal messages in this program could lead the public into a catatonic state of hypnosis and lethargy. Always taking advantage of his experiences, he incited viewers by saying that “a government holding radio and television stations in its hands can in 30 days change public opinion, leading an entire population to act in its own way. (PEDREGAL,1958). With this, Pedregal not only gained fame and recognition for his experiments with subliminal messages but also managed to establish a toxic environment and fear both in the most avid viewers who bought his theories and in the very people responsible for TV and radio in the country, forcing newspaper and media to prove that “they were not using subliminal messages to manipulate the public” (ROQUE, 2018).⁹

Even if shown only in one opportunity, outside of the country, the movie *The 5^o power* was relegated to total oblivion in the fridge of limbo of the film industry and film movement, in Brazil and abroad. Still, in 2006, when it was shown at the fateful Brasilia Film Festival, it showed the public all the excellence with which Pedregal conducted, polished, and exposed his work, as well as his vision of the world.

CONSPIRACY THEORIES

Conspiracy theories are speculations of events or about people where it simultaneously makes sense and sounds stupid. Since man never went to the moon, it could be that the Hollywood movie industry produced a sham to make it look like Neil Armstrong stepped on the earth’s natural satellite and for the United States to win the space race against the Soviet Union. Another conspiracy theory that we perceived and resulted in a coup was exactly in Germany where they had a theory that the Jews were a group that would destroy the Aryan Germans and through this theory, the Nazis took the power.

Psychological studies have been done to explain why people believe in conspiracy theories. According to Douglas, Sutton, and Cichocka (2017, DOUGLAS et al., 2019), people believe in conspiracy theories when it promises to satisfy their socio-psychological motives and these motives are divided into epistemic, where people believe in internally consistent explanations in the face of uncertainty, contradictions, and these people look for patterns in their environment, such as people who believe in the supernatural and paranormal. Another reason is existential, in which people who lack self-control, believe in conspiracy theories as a

⁹ Original Version: não estariam fazendo uso de mensagens subliminares para manipular o público

way to regain control because it rejects official narratives, especially those that make it lose control, and believe in those that most help it to control itself. (DOUGLAS et al., 2017). Besides psychological factors, there are other factors for believing in conspiracy theories, the demographic factor, Uscinski and Parent (2014 apud DOUGLAS et al., 2019) related belief in conspiracy theories to a level of education and income. Freeman & Bentall, (2017 apud DOUGLAS et al., 2019) reveal in their research the profile of the majority of those who believe in conspiracy theories are male, single, with low education, low income, unemployed, and belonging to ethnic minority groups. Another factor is political, Einstein and Glick (2013 apud DOUGLAS et al., 2019) say that political scandals decrease people's trust in governments and at the level of conspiracy beliefs.

Conspiracy theories as presented above, immerse us in imaginary events, but capable of arising. Such theory emerges from what we can understand as a dystopian element as the probability of imaginary events and actions can become real, these imaginations would not be of a utopian event, but of a state marked by the dystopian event, in other words, the stupid and senseless becomes reality in a society marked by dystopia in which the state uses great oppression for greater actions, an example of this was Germany during Hitler Ruling in which he used nonsense arguments that Jews were the guilty of social problems that Germany was facing and through this argument he killed around 6 million of Jews during the Second World War.

DYSTOPIA

The definition of dystopia according to the Stăncuța Ramona Dima-Laza (2011, p. 41), is “An anarchic and undesirable society, referring to a bleak future in which things take a turn for the worse and which displays images of worlds more unpleasant than our own may be called a dystopian society”. According to Tom Moylan (2000) dystopia is a retelling of reality through fiction in a structured and cohesive way, but in a much more pessimistic way than reality is.

Dystopia has the role of showing possible scenarios in case social ills happen, if there is a military coup or the country is controlled by foreigners, this can happen. A dystopia then serves as a warning that people who see the dystopia can perceive these ills in reality and can prevent them from happening, Hilario (2013, p. 202, own translation) says that dystopia is a”

[...] fire warning, which, like, every emergency resource, seeks to draw attention so that the dangerous event is controlled, and its effects, although already underway, are inhibited. [...]"¹⁰

Many dystopian works approach themes such as totalitarianism, mass manipulation, and other similar things. And even today as possibly these things happen. This type of conspiracy theory has a very significant characteristic, to choose a minority group of the country or foreigner and put all the blame on them for some past or coming event and direct all the hatred of the people against this group. O'Shaughnessy (2019, p.59, own translation) discusses that "To gain total solidarity, a threatening enemy, one that threatens the group with extinction, is really necessary. And if no such enemy exists, it can be manufactured as indeed it was."¹¹

The characteristics of dystopia, will depend on each subgenre of dystopia, be it science fiction, cyberpunk, Biopunk, etc. However all subgenres follow some common characteristics, which according to Sarmiento-Pantoja (2021) are paradigms that characterize work as dystopian as if it were a kind of formula, the paradigms are: catastrophic event, be it a war, or natural disaster, military coup; the second paradigm is an authoritarian government, which oppresses the people, and holds all the power; the third paradigm is social reorganization often through oppression, brainwashing of extremist ideologies; the fourth paradigm is the revolutionary protagonist who represents the resistance against the oppressive power; and finally, we have the paradigm of the struggle or challenge parallel to the subject in crisis, that the protagonist faces the enemy, he goes through problems sometimes directly related to the challenge or personal psychological, emotion problems such as fear, mourning, etc. Within the historical context, these paradigms arise in moments of fragility, however, they can arise through other factors, as is the case of the analyzed work *The 5th Power*. The movie works with the representation of manipulation.

HISTORICAL CONTEXT

The 5th Power takes place in the world context of the Cold War, a period in which the United States and the Soviet Union fought each other for world hegemony, through the arms, space, technology races, and each of these powers defend different types of economic systems, the U.S represented capitalism, while the Soviet Union represented socialism. Within the context of the Cold War, there was the fear that both the USA (United States of America) and

¹⁰ “[...] aviso de incêndio, o qual, como todo recurso de emergência, busca chamar a atenção para que o acontecimento perigoso seja controlado, e seus efeitos, embora já em curso, sejam inibidos. [...]”

¹¹ Para ganhar total solidariedade, um inimigo ameaçador, que ameaça o grupo com extinção, é realmente necessário. E se não existe esse inimigo, pode ser fabricado, como de fato foi

the USSR (Union of Soviet Socialist Republics) would enter into armed conflict, but it never reached that point, but this possibility left the world afraid that a war could happen, and both countries were known for espionage, in other words, secret groups entered the enemy's country and its allies in search of information that could help defeat each other. And because of this, the fear of socialist groups infiltrating the country in order to take control of the country has arisen in many countries. But according to the ex-CIA¹² agent, Philip Agee in his book *Inside the Company: Cia Diary* (1975), the US also sustained this fear in the countries, the CIA secretly influenced the internal affairs of the US-allied countries, and put into practice the coup technique, in which through infiltrators, financing candidates, bribery, training small armies and their maintenance, assassinations, and many other actions, they artificially radicalized social struggles and destabilized the governments that were not followers of US orders. And this was not the only reason, because the Brazilian scenario itself scared the US allies, the current president of Brazil was Jânio Quadros, and in 1964 signed the Basic Reforms that aimed to reduce social inequality in the country, according to Reis Filho (2014 apud CARDOSO & NEVES, 2014, p. 464, own translation)

the nationalism and radical reformism were frightening, due to the example of the Cuban Revolution, whose national-democratic character was soon transmuted, since 1961, into a proclaimed socialist revolution. Other national liberation movements in course brought together nationalism and socialism, as in China, in the Arab World (Algeria, Syria, and Iraq), in Vietnam, and even among the small revolutionary groups that were emerging in the former Portuguese colonies.¹³

With all this, motivated by the fear of socialism being installed in Brazil, the coup in Brazil commanded by the military supported by the USA, was a matter of time and in the same year of the signing of the basic reforms, the coup happened. The historical context allows us to imagine the scenario of *The 5th Power*. In a war between nations seeking power, manipulation becomes a tool. In this way, Pedregal is able to reveal in his work the means of manipulation that can arise through it.

MOVIE REPRESENTATION

¹² Central Intelligence Agency

¹³ Original Version: o nacionalismo e o reformismo radicais assustavam, em virtude do exemplo da Revolução Cubana, cujo caráter nacional-democrático cedo se transmudara, desde 1961, numa proclamada revolução socialista. Outros movimentos de libertação nacional em curso aproximavam nacionalismo e socialismo, como na China, no mundo árabe (Argélia, Síria e Iraque), no Vietnã, e mesmo entre os pequenos grupos revolucionários que despontavam então nas ex-colônias portuguesas.

The 5th power is a feature film that brings the worldview of Pedregal about a possible foreign invasion using subliminal messages to brainwash the population, although the idea is quite fanciful, the movie brings the context and history of that time, on the account is reality because it deals with the belief and fear of population that suffered from the uncertainty of a war that could happen at any time around the world, so the director of the movie manages to bring the spirit of a time and place into the movie. According to Johanna Heriette Lehmann (2019) discusses, the movie can summarize complex events and topics, and different historical studies because of the scientific interest, moreover, the movie makes history more vivid and accessible to a larger number of people.

The movie becomes the vision of the director or of a studio on a certain subject or a version of a certain work and carries with it its ideals, convictions, ideologies, etc. For example, fairy tale stories that, when Disney's movie versions are released, undergo changes to suit the studio's guidelines, turning a dark story into sometimes "family-friendly", that is, accessible to all kinds of audiences and of a wider age range. According to Alun Moslow (2005 apud LEHMANH, 2019, p. 49) [...] the movie story is a fictional, genre-based, strongly written, factually selective, ideologically, oriented, condensed, entangled, directed, and theorized representation¹⁴. This perceptive look by the producer allows us to analyze and perceive the elements that he sought to represent in his work. In this way, it was undeniable to observe what configures it as a dystopian work, within the analysis we could find some moments that characterize it within this genre.

ANALYSIS

Although the movie approached a Conspiracy theory very popular of the Cold War context, that foreign countries would invade other countries that were not allies, in the movie context, it was a reality lived by the Brazilian people. The Conspiracy theory has as characteristics, a deep imagination, as well as dystopian works, since that, dystopias are imaginary worlds worse than the real world. However, the Conspiracy theory is part of the plot of the movie, the focus of analysis is the dystopias characteristics.

For this article, we chose four scenes that represent the dystopia present in the movie, as examples of some of the paradigms proposed by Dr. Tânia Sarmiento-Pantoja (2021)

¹⁴ film history is fictive, genre-based, heavily authored, factually selective, ideologically driven, condensed, exploited, targeted, and theorized representation

previously explained. However, the paradigms that the movie contains are different from the original proposal, in other words, these paradigms have divergences. The paradigms are the authoritarian, government, in which the movie is a group of foreign invaders who infiltrated in Brazil; the second paradigm is an organization of strategies for the operation of antennas for transmission, the third paradigm is the society reorganized according to domesticating rules in which a machine is used to perform brainwashing, and lastly, the catastrophe, which occurs due to the effect of the machine.

Figure 1: Foreign group reunion



6 minutes, 09 seconds

Source: https://youtu.be/rL0AoV_D9Ck Movie 5Th Power (1962)

In the scene, the foreign group presents its way of acting, which is infiltration and secrecy, in which a certain time before putting their plan into practice, they first mix with the local population of the country, learn their language, their culture, gestures, so that they cannot be discovered and pass themselves off as one of the natives of the place. This idea has a better chance of working in Brazil since the level of migration and miscegenation in the country is high, and thus no matter the physical characteristics and origin, anyone can be Brazilian. Pedregal in this scene showed how espionage groups worked, that they needed to be as invisible to the society, if not, all the plans would fail.

The movie was released and set in the national context of the Cold War, and during this period there were espionage operations both on the Soviet and American sides. According to Agee (1975), there was a kind of Soviet penetration operations in countries that did not belong to socialism, and its function was to collect information about the capabilities, plans, officers, members, weaknesses, strengths, and international connections of each revolutionary

organization. And this fostered the theory that Brazil was at risk of being invaded by the Soviets. The second paradigm presents the group of foreigners using strategies on how the antennas will be installed, and with what length the transmission will be achieved, and what means will be obtained so that they can reach the proposed objectives. In these antennas, the transmitters will be installed clandestinely, which are the cables of the devices that will give access to the subliminal transmission.

Figure 2: Connection of the subliminal machine to antennas



7 minutes, 21 seconds.

Source: https://youtu.be/rL0AoV_D9Ck Movie 5Th Power (1962)

In this scene, the chief of the operation is explaining the functionality of the antennas of radios and television to their plan. The towers are the microwave transmissions that help to interfere with the radio broadcasts from the city of Rio de Janeiro, and start to influence the Brazilian zone through the short waves and will be covered by the commercial transmission towers already existing in the points that were implanted by the foreigners. The author used a very common dystopian characteristic, the technological machines and features used as a way to subjugate a society.

In the third moment, it is shown an illustration of the machine at work propagating the subliminal messages. And this subliminal message is accelerated millions of times per second, both visually and audibly for television and radio. Pedregal used so much detailed scenes like that, for example, besides the way of transmitting, he detailed how the group connected the machine to the antennas. These details are characteristics of how he works.

Figure 3: The subliminal Machine at work



31 minutes, 16 seconds

Source: https://youtu.be/rL0AoV_D9Ck Movie 5Th Power (1962)

The group of foreigners used this brainwashing strategy, and this was because the machines were installed in the TV and radio antennas, which facilitated this communication. And this system was used to manipulate the people in the country. And this is configured as the paradigm of social reorganization since power dictates what society does. And with all the information and accusations that they had already acquired, the people manipulated, without intervening in anything in favor or not, they started killing each other, and this is characterized as the paradigm of the catastrophe in the movie, it appears only later.

In the next paradigm, we have the protagonist and his resistance to the external threat to the country. The protagonists are a journalist and a scientist who, by not consuming radio or television, are immune to brainwashing, and with this, they use the newspaper to denounce the secret plan of domination, and with this, they become targets of the enemies. Just like Winston Smith in George Orwell's 1984 (1949) the protagonist of *The 5th Power* represents someone out of the control of the group that is in power, or longs for power, and therefore must be eliminated. And this is the thinking of many authoritarian groups, to eliminate the opposition.

Figure 4: A Resistance member dying



1 hour, 10 minutes, 55 seconds

Source: https://youtu.be/rL0AoV_D9Ck Movie 5Th Power (1962)

In the movie, the protagonists, to put it in another way, the resistance, are target of foreign enemies. In the image, we see one of those who participated in the resistance dying after being shot, but before dying, he told the information that helps the protagonist defeat his enemies. This scene as well as the people fighting between them were the way Pedregal chose to show the dangers that a group of invaders represent.

And with this, we can see the presence of all the paradigms that make a work a dystopia, thus bringing everything that this subgenre of fiction asks for.

FINAL CONSIDERATIONS

There is no denying that the figure that sustained the memory of *The 5th power* is Carlos Pedregal himself. At the time the feature movie was shown in 2006 in Brasília, it conquered the critics and the public, winning the Saci Award and the Governor of the State of São Paulo Award. Despite the attempt of the military regime of 64 to leave this work in the limbo of oblivion, it resisted, and with only a single copy returned to the Brazilian scenario, despite not being so well known, anyone can have access to it. The dystopia presented in this work divides its space from the real scenario because when you think about dystopia, we think of a system that is very different from reality such as Oceania in 1984, but in this case, despite being a dystopia, that brings a lot of the natural world and thus delivers a great national cinematographic experience that navigates in one of the most famous conspiracy theories of the '60s of a possible foreign invasion in the country.

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“Trust in the Lord with all your heart”.

(Proverbs 3:5)

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