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Topic

The day after the end, becoming *post-*

In what could be regarded as interesting in the field of cultural and visual studies, the transversal readings of Gilles Deleuze's oeuvre on image and literature allow the encounter with the concept of difference, as *pure* intensity. With this concept would we dislocate from a representation plane to the sensation landscape? Composing discussions about Brazilian movies, I have been producing relationships between the surfaces of events and the difference through the images, and indicating their potencies as a *becoming* which would release the difference and would not subordinate it to the metaphysical fundament or to essence. The emphasis remains in the subjectivities without subjects, and it is also questioning the cultural and political categories as the territory, nation and memory, very important to modernity thought constitution. For this paper, I will explore the relationships between the images from the movie *Nome Próprio* (*Own Name*) directed by Murilo Salles (2008) and the Deleuze and Guattari's concept of *becoming*. According to Paul Patton (2000), *becoming* is alike a kind of metamorphosis, particularly when it is defined as a becoming-minoritarian which affects only elements of the majority, and the assemblages which institute and sustain such becomings are also of the war-machine type. A metamorphosis machine would then be one that does not simply support the repetition of the same but rather engenders the production of something altogether different. In the discussions of cinema field, we can imagine this *metamorphosis machine* operating in a range of directions, which indicates a kind of suppression of the subjects, or only their sensation.

Abstract

Nowadays, perhaps in what can be called post-modernity emphasis, we find images whose game of forces is disturbed between melancholy and cyclic narrative. *The real simply survives*, it is only watched, there is no re-elaboration of reality – this one continues in its raw condition – since it is not a matter of reconstituting the world, but rather of watching it. In the movie *Nome Próprio*, is very strong the sensation that the world was lost, and it is not representable! One can affirm the *subject* in this condition as a *being* that effectuates itself in its resurrection with the *real*, as a glorious, reconciling body between the world and reality. The look as a practice and phenomenological affirmation of interpretation of the real would have to be forgotten; another educational by images process capillarizes the transformation of which seeks to enable the *survival* of the world without representation.

But *why control, predict, if later the world will not let itself be retained?* The principal character's body diagrams and disfigures in multiples responses. Losing sight of the real is indispensable in a melancholic condition of dissolution of the world, and for which reality is incomprehensible. There is a loss of contact, a loss of meaning whose effects are felt through montage and thorough an unlimited narrative, with juxtaposed images, which multiply the actions and disperse them. The possible encounters are in the intervals *between* images, in the *void* and in *silence*. Alike the experimental cinema and the forces-images it creates is an example of the possible frustrated encounter: *I feel, but I don't see*. The image will not return, the eyes of the spectator will remain closed. However, the kind of images of *Nome Próprio* movie also persist in generating the sensation and the desire to continue playing, even with the nonsense, the abstraction at its maximum. There are images that struggle politically for the development and the preservation of the subject, of the human, in a 'post-human' or 'in-human' world.