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Karl Posso

Affective Disorder: The Politics of Unprincipled Emotion in
Glauber Rocha's *Terra em transe*

ABSTRACT

Caetano Veloso claims that the outrage—‘trauma’—Glauber Rocha’s *Terra em transe* ([*Entranced Earth*] 1967) provoked, particularly amongst Brazil’s leftwing intelligentsia, precipitated the varied forms of counter-cultural production known collectively as Tropicália. This article examines how the film articulates its ‘traumatic’ political and ethical agenda through the manipulation of sensation and emotion, especially through its unlikely insistence on love in the midst of the depiction of political turmoil. It maintains that by espousing what might be termed an affective art of relationality, Rocha appears less concerned with representing transcendent ideals and more with generating affects, qualities of feeling or sensations, which resist categorical interpretation. This resistance to, or disruption of, representation and epistemological conventions through affect in *Terra em transe* constitutes an attempt to intervene ethically and politically in the world in a non-partisan fashion. In so doing, the essay redresses gaps in existing and widely accepted readings of one of the most important films in the history of Brazilian cinema. It also seeks to expand the discussion of affect theory in the context of cinema.

KEY WORDS

Glauber Rocha, *Terra em transe*, affect, emotion, politics, film

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o homem rebelde não se libera completamente da razão
repressiva quando os signos da luta não se produzem a um nível
de emoção estimulante e reveladora
[the rebellious man is unable to free himself completely from
repressive reason when the signs of battle are not the product of
a stimulating and revealing level of emotion]

Glauber Rocha (1981: 220)

In the late 1960s, having been neglected by distributors, condemned by the left for failing to reach or interest the oppressed masses, and facing the military regime's mounting censorship, most of Brazil's Cinema Novo directors began pandering to exhibitors' and audiences' demands for accessibility.¹ Unlike his peers, Glauber Rocha (1939–81), Cinema Novo's arch-polemicist, refused to make concessions. Rocha remained a stalwart romantic experimenter to the end, assured that cinema could only make a difference if it transformed people's viewing and interpretative habits. His avant-garde—'revolutionary' or 'elitist'—aesthetic, only became more radical over time, mostly winning over critics and repelling audiences in the process (which is partly why his final films were reliant on state funding via its agency,

¹ On Cinema Novo's borrowings from Italian neo-realism and the Nouvelle Vague, its sociopolitical aspirations and its communicative inefficacy, see Johnson 1995: 378-83; Viany 1999: 188-92.

Embrafilme). In ‘O Cinema Novo e a aventura da criação’ ([Cinema Novo and the Adventure of Creation] 1968), Rocha maintains that his role is to make ‘uma contribuição afetiva’ [an affective contribution] with films that might open ‘túneis na insensibilidade dominante’ [tunnels within the dominant insensibility], that is, to ‘affect’ or shake viewers out of their perceptive indolence (1981: 115-16). Presumably people committed to sociopolitical change would be willing and patient enough to ‘experience’ the type of cinema Rocha produced, whilst ascetically refusing cinema as mere diversion. His unwavering edifying imperative is certainly in conflict with a creative philosophy based on abating or destabilizing positions of transcendence.

Rocha’s *Terra em transe* [*Entranced Earth*] was first screened in Rio de Janeiro in May 1967; it is heralded by Caetano Veloso as ‘o momento traumático’ [the traumatic moment] that transformed counter-cultural production in dictatorial Brazil of the late 1960s (1997: 105). For Veloso, the film problematizes distinctions between national and extraneous, archaic and contemporary cultures, and elitist and popular art, marking the inception of Tropicália, the vanguardist interdisciplinary movement best known for the developments in popular music spearheaded by Gilberto Gil and Veloso himself. These synchronous counter-cultural stirrings which Rocha allegedly ‘shocks’ into being, or into dialogue, adopted their collective appellation from a garish *favela*-inspired installation by ‘conceptual’ artist Hélio Oiticica at the Nova Objetividade Brasileira [New Brazilian Objectivity] exhibition (Rio de Janeiro, April 1967). Oiticica’s neo-anthropophagite *Tropicália* is a rebuttal to discourses of national purity. Also credited with galvanizing Tropicalist artists was Teatro Oficina’s infamous, Artaudian staging of Oswald de Andrade’s *O rei da vela* ([*The Candle King*] 1937), which opened in São Paulo in September 1967; this production was dedicated to Rocha. The play’s director, José Celso Martinez Corrêa, claimed

that the disquieting experience of watching *Terra em transe* alerted him to the greater ‘revolutionary’ potential of art which pitched formal or aesthetic inventiveness over querulous ideological proselytization (Martinez Corrêa 2008: 64-74). Such an assertion may seem surprising given that Rocha’s film is a political allegory: it alludes to the military’s 1964 coup that deposed the left-leaning populist, João Goulart, to instal its own authoritarian rule as a means of ridding Brazil of communist influence and overseeing capitalist reform. However, instead of staking out a well-defined political agenda, the film excoriates the maniacal right and the timorous left through the stammering imaginings of a moribund socialist poet, hence providing a timely, if bewildering, reflection on the role of artists during a period of mounting political oppression.

One aspect of *Terra em transe* that has been commented on extensively is precisely how it circumvents the rut of ineffectually promoting partisan values by—‘traumatically’—putting the land depicted in a ‘trance’, which in Portuguese does not just denote hypnotic torpidity, but also (spirit) possession and the associated process of convulsive transition or becoming (Bentes 1997: 26; Nagib 2011: 139). A related critical preoccupation is the idea that what makes this ‘traumatic’ trance forcible, in addition to the ‘lyrical’ representation of the protagonist’s—and the left’s—brooding inadequacy, is the overwhelming emotional entropy that the film affects directly through ‘cine-sensation—the excess of stimuli’ (Bentes 2005: 106). Catherine David and Pedro Paulo Rocha suggest that, despite disparateness of form, theme and media, and beyond shared sociopolitical context, this experimentation with sensation evokes a more compelling congruity between Rocha’s films and the ‘phenomenological sensibility’ of Oiticica’s participator-oriented art than any ‘logical’ correspondence between the filmmaker’s work and that of his Cinema Novo counterparts (David 1992: 250-51; Rocha 2004: 134; see also Costa 2000: 99). Oiticica’s installations

from the mid 1960s onwards deal with what he terms ‘suprasensorialidade’ [the suprasensorial]; he maintained that art should produce irregular sensations as a means of obliging thought-perception to engage with potential, unmooring it from habits of interpretation (Oiticica 1967: 39). When it comes to *Terra em transe*, despite being one of Rocha’s most written about films, the issue of its ‘phenomenological sensibility’—its politically obfuscating, mesmeric manipulation of ‘suprasensorialidade’—though frequently referred to, still awaits comprehensive dissection. This paper thus sets out to examine Rocha’s exercises in affectivity, his manoeuvres with sensation and emotion, in *Terra em transe* with a view to arguing that the realization of its political and ethical ambitions is entirely contingent on the apparent disruptiveness of emotion, both represented and elicited. Taking as a cue Cláudio da Costa’s observation that the protagonist is all ‘convulsão e histeria’ [convulsion and hysteria] even in the company of women who offer him respite, this re-appraisal primarily hinges on decoding the film’s presentation of love (2000: 78).

Before proceeding though, a few notes on the central concepts of sensation, affect and emotion. This paper argues that the ethical innovation of Rocha’s *Terra em transe* rests on its juxtaposition of conflicting symbolism and meaning with jarring qualities of feeling. By producing this affective dissonance the film may be said to seek to present spectators with the possibility of the development of something new. And its ethical dimension, it will be claimed, hinges on this uncoded new possibility. Key to the analysis of *Terra em transe*’s affective properties is the distinction established by C. S. Peirce between what he calls ‘qualities of feeling’ and ‘secondary’ feelings.² ‘Qualities of feeling’ are uncoded sensation, or pre-reflective affect, and ‘secondary’ feelings are generalizations which group together a

² ‘Secondary’ feelings are generally what Noël Carroll refers to as ‘core or garden-variety emotions’ (1999: 23-24).

variety of these uncoded sensations under broad descriptive terms such as ‘pain’ and ‘pleasure’ (Peirce 1998: 379). If feeling is the undifferentiated mode of being of quality in consciousness, once these have actualized themselves in perceptual judgements, qualities of feeling become the first premise of reasoning. A further distinction should be made between the term ‘feeling’ and ‘emotion’. Emotion requires a cognitive component; it is the conjunction of cognition which is directed towards an object, its cause, and bodily feelings, which otherwise lack intentionality, as effects. As Noël Carroll explains, once we are said to be in an emotional state this ‘structures our perception by drawing our attention to further elements in the array that are pertinent to sustaining the emotional state’ (1999: 27); in short, emotions manage attention. In *Terra em transe* Rocha provides spectators with an intense affective experience, but unlike many other filmmakers he designedly shuns emotive cogency and in so doing impedes the narrowing of attention. He tries to ensure that myriad qualities of feeling resist actualization or resolution into sharply defined emotions, or emotive focus, particularly in relation to the representation of social and political roles.

Affect encompasses Peirce’s so-called ‘qualities of feeling’ and judgement-based ‘secondary’ emotions, it is therefore a transformative in-between that contains more than perception apprehends; affect belongs both to signs and their interpreters.³ With *Terra em transe* the ‘traumatised’, or simply unsettled or confused, audience member thus ends up

³ Similar distinctions are found in the work of Carl Plantinga for whom affects are ‘automatic’, unconscious or undefined ‘felt bodily states’ and emotions, following Robert C. Roberts, are intentional ‘concern-based construals’ (even though the concern may not be the result of conscious deliberation, but the result of personal, cultural-inflected dispositions). For Plantinga emotion elicited by film draws on the structures of associative memory and concern-based response that spectators bring from their extra-filmic lives, even if these are tempered by their knowledge of the film’s status as fiction (2009: 57-62).

expanding indistinction between passivity and activity, between subjects and objects.⁴ Each synaesthetic hit momentarily suspends the culturally and historically organized viewing subject. As affective hits translate into habitual, recognizable emotions linked to recognizable symbolic, discursive systems of reference, the subject re-emerges but altered. (And whilst it can be said that this process takes place all the time with all films, the difference is that Rocha tries to amplify the experience by slowing down the return to recognizable emotions and references.) Consequently, if the affective is what Brian Massumi calls a generative matrix for subjective variation, then at each instance of conjunction the subject returns and ‘re-returns [...] because it withdraws, with feeling, between. [...] The return of the subject is not of the same. Following the snowballing of severalled feeling, it returns displaced, redistributed, and artistically augmented’ (2006: 209). Inasmuch as the spectator is ‘augmented’ by a film which hinders resemblance, thereby forcing the perceptive body to think actively, Rocha’s *Terra em transe* may therefore be said to have an ethical mission of its own. Augmenting subjects here is not synonymous with improving them (changing them in relation to specific values bound to a transcendent ideal of ‘the Good’), it is merely a case of increasing subjects’ powers to think and, perhaps, act. The point is that what is actually transmitted through the film—its ethics—is potential inventiveness, that is, the potential for re-codification. Rather than providing fixed emotions, morals or political answers, the ambiguous timbres of *Terra em transe* pose the question of the body’s openness towards change.

⁴ The corporeal nature of film viewing and the idea of an intersubjective, or ‘mutually enworlded’, space constituted from the experiential confluence of film and the, at times pre-reflective, spectator, are developed comprehensively in Vivian Sobchack’s phenomenological theory of cinema (1992: 5, 24, 216, 260-262, 271-272).

Terra em transe: Indirect Subjective, Affective Disorder

Terra em transe is set in an imaginary Latin American nation, the tropical Eldorado, which is introduced to the beat of African drums. The name ‘Eldorado’ makes the weight of failed utopian aspirations patent from the outset.⁵ The protagonist is a poet and journalist, Paulo Martins (Jardel Filho), intent on social reform. He is a romantic intellectual who believes art must enlighten the masses—at times addressing the camera didactically—but who comes to be disabused of this contention rather brutally. Paulo vacillates between political leaders, Vieira (José Lewgoy) and, the unsubtly named, Porfirio Diaz (Paulo Autran).⁶ Vieira is the populist leftwing governor of the state of Alecrim, who shies away from confrontation and whose resignation we witness. Arch-conservative Porfirio Diaz is adorned by the baroque trappings of Catholic colonialism and is backed by the media, namely the plutocrat Julio Fuentes (Paulo Gracindo), and by foreign capital (EXPLINT). Exacerbated by betrayals, fear and self-interest, the left and right ultimately perpetuate the status quo—this is consolidated through the parallel montage of Diaz’s and Vieira’s electoral campaigns. Paulo’s disillusion extends to the people itself, whom he chastises for being depoliticised and servile, and there is also his mounting sense of self-loathing born of the realization that art has negligible political clout. The film starts and ends with Paulo in the process of expiring on a beach:

⁵ On the cultural and historical connotations of the legends of the city, kingdom or king known as ‘El Dorado’ and the failed expeditions to locate it/them, see Alès and Pouyllau 1992: 271-308.

⁶ Porfirio Díaz (1830-1915) was a general who served as president of Mexico (1877-80, 1884-1911), establishing a strong, centralized state. When he came into power, the Mexican government was in debt, so he encouraged industrialization and foreign investment. By the end of his presidency, which is characterised by electoral fraud, ten percent of the population owned twenty percent of the land. Food became scarce and this contributed to the revolution of 1910, which led to his flight from Mexico.

consumed by impotent rage at Diaz's imminent coup, he charges quixotically (suicidally) in a car past armed police officers who wound him fatally. Most of the film appears to be Paulo's delirious flashback. *Terra em transe* was banned briefly in 1967, but released shortly afterwards because, on further reflection, censors decided its depiction of political corruption could only refer to Brazil before the 1964 coup, and more importantly, because it was deemed too confusing to be subversive (*Memória da Censura no Cinema Brasileiro: Serviço de Censura de Divisões Públicas, Portaria 16/67* [19 April 1967]; Registro 3521-GB [8 May 1967]). Rocha's harshest critics were not censors but leftwing activists such as Fernando Gabeira and Marxist historian Jacob Gorender who saw the film as an assault on communism and the agitprop production of the Centros Populares de Cultura [people's centres for culture], which had been closed down in 1964 (Gabeira 1981: 33; Gorender 1987: 74-75; see also Pierre 1996: 62).

In what has now become a canonical reading, Ismail Xavier discusses the film's use of the free indirect subjective as a means of attaining 'poetic' cohesion (1997: 62). He suggests that the film sets up a romantic dichotomy through its epigraph, lines from Mário Faustino's poem 'Balada (Em memória de um poeta suicida)' [Ballad (In Memory of a Suicide Poet)] (at 00:08:32):

não conseguiu firmar o nobre pacto
entre o cosmo sangrento e a alma pura
...
gladiador defunto, mas intacto
(tanta violência, mas tanta ternura)

[he could not seal the noble pact / between the bleeding cosmos and the pure soul / a
dead but intact gladiator / (so much violence, but so much tenderness)]

The dead poet's purity and the tenderness of his interior monologue stand in contrast to the violence of the exterior world (Eldorado). The film's progressive invalidation of this division, Xavier argues, creates a coherent 'poetic' metaphor for Paulo's anguished mental state and perception. He maintains that even scenes during the diegetic flashback which cannot correlate to Paulo's point of view are mired in his angst, hence the free indirect style:

we must abandon all hypotheses that consign Paulo's inner thought and the outer reality to clearly separate narrative levels. They are distinguished one from the other, but they partially overlap. The detailed description of the final sequence enables us to discern an exterior narrative agency at work together with Paulo's own split mind. The images generated by Paulo and by that agency are entangled; they are at work upon the same materials and exhibit the same style. In other words, there is a partial identification of these narrative agencies, and the form of their interaction is very specific; it does not allow us to say exactly where and when Paulo's imagery begins and ends. (Xavier 1997: 66)

Xavier, inspired by Pasolini's notion of free indirect subjective in 'Le Cinéma de poésie' (1976), grounds the entire film squarely in the protagonist's subjectivity. His careful observations and argument though, could have been developed otherwise. The emotional turmoil we read as Paulo's certainly colours the *mise-en-scène*, the aggregation of perspective shots and voiceover appears to impute feeling to his character, yet throughout the film the camera constantly draws attention to itself, presenting us with what Lúcia Nagib

calls a cinematic ‘realism of the medium’, whereby ‘the realist drive is transferred from the referent to the sign, that is, from the objective world to the medium itself’ (2011: 13). The camera frames Paulo perceiving, but it keeps wandering off, scoring its own enunciative presence. Free indirect style, or inbetweenness, therefore composes a kind of double framing. Such a technique is commented on by Deleuze who, like Xavier, also refers to Pasolini:

the camera does not simply give us the vision of the character and of his world; it imposes another vision in which the first is transformed and reflected. [...] it is a case of going beyond the subjective and the objective towards a pure Form which sets itself up as an autonomous vision of the content. We are no longer faced with subjective *or* objective images; we are caught in a correlation between a perception-image and a camera consciousness which transforms it. [...] In short, the perception-image finds its status, as free indirect subjective, from the moment that it reflects its content in a camera-consciousness which has become autonomous (‘cinema of poetry’). (Deleuze 2001: 74)

Rocha often composes Paulo’s perception in the frame of another inescapable perception. So if he adopts what Pasolini calls a free indirect ‘cinema of poetry’ it is to emphasize that Paulo is merely an effect of a certain style of discourse and shot. Paulo does not adopt specific styles of speech or determine certain perspective shots; instead, certain styles of discourse and shot produce Paulo as a particular agent with a speaking, and emoting, position (see Pasolini 1976: 16-29). This is why Xavier’s earlier study of Rocha (1983, republ. 2007) concludes on a loose end (which his 1997 volume tries to tie up): unlike Rocha’s earlier films, he says, *Terra em transe* unsettles because it overflows its allegorical parameters, through ‘desconcerto [que] é função de excessos, não de carências’ ([confusion born of

excess, not lack] 2007: 196). In other words, the film is ‘more than’ what can be organized by or into Paulo’s subjectivity as allegorical metonym for a ‘land in anguish’. The signs or qualities of power that connect the film, which drive it spatio-temporally, do not always appear to emanate from the protagonist; they exist in the immanent *pas de deux* between Paulo’s ostensible perception and the camera’s eye, which Deleuze describes as ‘the anonymous viewpoint of someone unidentified among the characters’ (2001: 72).⁷ Paulo is not the sole agent of change, he is its part-effect, produced and dissolved in the midst of perceiving and being perceived, affecting and being affected, reacting. In short, it is not Paulo’s emotion which spills over into every scene; Paulo is a product of—is tainted by and subjectified through—the film’s affects. As the protagonist’s stimulus-response circuit does not fully rationalize the action or tone of the sequences, then change, the film’s power-qualities—its affects—cease appearing as if through his agency, they emerge for themselves in the image. *Terra em transe* pushes for the abandonment of the habit of assuming the human as organizing locus of the world; it shows a becoming of the world from which we then perceive fixed characters or bodies. Displacing human agency as a means of proffering political critique may, of course, seem counterproductive though, and this idea needs to be explored further through the treatment of emotion.

Robert Stam’s influential essay on *Terra em transe* simply states that it ‘investigates rather than exploits emotions’ (1995: 149). At various junctures his analysis refers to the issue of emotions as something odd or troubling in the film, but leaves it at that. What Stam seems to be gesturing towards tentatively is that the film goes out of its way to desubjectify emotion. In so doing, it helps elucidate affect, and in particular, affect as the productivity that

⁷ For a detailed analysis of Deleuze’s description of the ‘anonymous’ viewpoint and the semi-subjective image see Schwartz 2005: 122.

gives rise to transcendent power, which is how displacing human agency rejoins political critique. Key to this process is the film's seemingly incongruous inclusion of love scenes which punctuate the narratives of political agitation and defeat. The frames of intimacy and sentimental proximity between Paulo and Sara (Glauce Rocha), and to a lesser degree those between Paulo and mute Silvia (Danuza Leão) or between Paulo and fellow activist Álvaro (Hugo Carvana), contrast with the political discourse which hinges on the execration of rivals and of the masses-cum-electorate. But just as Rocha juxtaposes leaders who occupy opposite ends of the political spectrum only to equate them, the appearance of romance and charity as the seeming antitheses of antagonism, political or otherwise, simply functions here to undo the oppositional itself, that is, the foundations upon which all judgement rests, in order to propose something akin to an ethics of affective suspension—a point to which we shall return. The espousal of what would become the focal Tropicalist strategy, that is, incorporation or inclusiveness, looms into view here, and experimentation with feeling, particularly positive or 'morally sound' feelings such as love, helps explain what Xavier or Stam only adumbrate, namely, how the film contrives to get under our skin. Today the film's zealous commitment to stimulating and problematizing emotion grates. In the context of *engagé* art and Brazil in 1967—when, as Sylvie Pierre notes, the audience was not 'habitudo a se deixar abalar, "metralhar" de tal forma, pelo cinema' [accustomed to letting itself be shaken, "machine gunned" in such a way, by cinema]—this incessant grating is registered as 'trauma' (1996: 26).

In addition to Paulo's confused poetic declarations of love of, or charity for, Eldorado's underdog labourers, is his romantic attachment to Sara; his clichéd expressions of affection and solicitude often veer into doggerel. Love, be this charitable or erotic, endures in the film as the promise of joy tied to the idea of an external cause; as the ideal integration of

self and other, it represents an end to discord. The oppressed and Sara generate signs of love for Paulo, they express worlds to which he does not belong and from which he is barred, fuelling his desire. As Paulo shows, to love means trying to understand the other's world in order to incorporate it into his own, but the process of comprehension and incorporation breaks down. Paulo cannot fathom the plight of those he claims to defend, mistaking suffering for weakness, and silencing two of the oppressed, Felício and Jerônimo, when their views prove inconsistent with his own idealized understanding of politics and emancipation. Similarly, Sara's staunch communist ideals always remain somewhat far-fetched for him. The signs of love, therefore, merely extend the promise of the discovery of love's, or the beloved's, truth; and this repetition at the heart of loving is always oriented towards the future, that which is not given but can only be anticipated, the virtual. In other words, the truth of the beloved's concealed world sought jealously by Paulo is fundamentally the truth of his own problematic relationship to this open (political) future. In the face of the uncertainties raised by the unassailable world of the beloved, the lover, Paulo, struggles with questions of the future and self-preservation: how can he save the people he loves, bring joy to them, if he cannot understand or represent them? If he cannot represent them, what then is his purpose as Eldorado's bard-cum-political activist? (These were clearly pertinent questions during a time of political and artistic crisis, hence the film as vector for the Tropicalist moment.)

Paulo's personal and political plight makes clear that whilst love, or charity, is a struggle for joy in relation to an external cause, because it is a struggle, it also involves an element of sadness. The film's love scenes are therefore dominated by close-ups of melancholic faces [FIGURE 1] and litanies of mourning, and the erotic is reduced to

mechanics during chemically-numbed orgies.⁸ It would appear then that sadness accompanies the hope of joy invested in the beloved. Sadness yoked to the idea of an external cause relates to Spinoza's conception of hatred (2000: 180-84 [III: 20-26]; see also Deleuze 1988: 48-51). For Spinoza joy and its derivatives consist in an increase of the mind-body's power of activity, whereas sadness and its derivatives express its weakening or diminishing. Hatred and anger are sad passions since they come with a desire to harm or remove the object hated, or cause of grief, and hinder us from thinking of anything else. Love and hatred, since they are externally caused, are confused from the point of view of the subject who suffers them because the subject lacks distinct perceptions of their true causes; their very incongruence as cognitive states hinders the mind's own activity and disrupts or perhaps even inhibits its desire to understand (see Alanen 2017: 83-84; Chaui 2011: 90-98). As Carl Plantinga comments in his assessment of the cognitive-perceptual elicitation of emotion in film: feelings are felt consciously, but 'the processes leading up to that feeling may or may not occur consciously' (2009: 49-50). Thus, in *Terra em transe* Paulo's voiceover laments the impossibility of coherence when contemplating love and fear, as he and Sara stand together in the midst of a political rally in which the senator, delivering an encomium of Eldorado as utopia, reprises the outrageous spectacle-wielding disingenuousness of Doctor Smirnov in *Battleship Potemkin* (1925).⁹ The only romantic, albeit woeful, lyrics in the film, those of Sérgio Ricardo's bossa nova 'Olá' [Hello], are reserved for a scene of embittered political recruitment. Hatred also evidently seeks to wrest control of the other's world, the understanding or elimination of which promises joy, not just for the oppressor, but also

⁸ On the concept of emotional contagion, affective mimicry and empathy resulting from the spectator's response to faces on film see Plantinga 2009: 125-128.

⁹ In Eisenstein's *Battleship Potemkin* Doctor Smirnov inspects maggot-infested meat and declares it to be edible.

problematically in the film, for the oppressed. The ebullient samba-dancing throng witnesses the killing of the only man who dares speak out against politicians' disregard for them, that is, the hungry and destitute masses who are paradoxically dancing happily. The raucous *candomblé* call-and-response chorus adds to the perversely celebratory feel of the proceedings (Bruce 1995: 295). As Stam claims, in the complex interaction of love scenes and political scenes 'contamination' occurs (1995: 153); what we may perhaps more accurately refer to as 'affective contamination'. Love and hatred, deployed as terms of emotional capture, prove to be relatively incontinent in *Terra em transe*: both seek to describe a body's passionate entering into change in relation to external causes, other bodies, but the qualities they are meant to encompass or confer overlap. In short, they are deficient terms for the capture of intensity of sensation. Or, to put this in the terms advocated by Greg M. Smith in his influential study of film structure and emotion, *Terra em transe*'s 'associative network' and 'mood-cues' are, intentionally, dissonant (2003: 39-42).

Following a Spinozist rationale, if love is ascribed a positive value in that the prospect of joy is meant to enhance one's power to act and to strive for the future, and hatred is negative inasmuch as sadness diminishes such powers, what Rocha's film emphasises by dint of repetition, and hence intensification, is that both love and hatred enfold both joyful and sad passions in relation to external causes, albeit in constantly varying degrees (Spinoza 2000: 182-212 [III: 23-59]; Deleuze 1988: 50). The external cause can be a political body—Vieira's, Diaz's or the masses'—or the body of the beloved—Sara's or Silvia's—but as Rocha's insistent montage of frames of bilious political machination and of secluded tenderness shows, both love and hatred temper Paulo's and others' powers to act, at times positively and at times adversely. Love, for instance, also diminishes Sara's power to act politically, and hatred enhances a persecuted people's sensation of joy, as samba erupts in

conjunction with political subjugation. As the increasingly hysterical, or perhaps emotionally profligate, Paulo shows, what actually changes is simply a body's capacity for affection—to affect and be affected—depending on the course of its encounters and history of interactions. Love and hatred are examples of Peirce's 'secondary' feelings or emotions: they are the qualifications of affective intensity (uncoded sensation), of pre-reflective 'qualities of feeling'; as determinate emotions they are the expressions of captured and contained affect (Peirce 1998: 379). As mentioned earlier, for Massumi, like Peirce, the 'generative matrix' of affect can be thought of as an immanent 'field of emergence', of capacity, which precedes the intervention of thought and the behest of subjectivity:

Affect is autonomous to the degree to which it escapes confinement in the particular body whose vitality, or potential for interaction, it is. Formed, qualified, situated perceptions and cognitions fulfilling functions of actual connection or blockage are the capture and closure of affect. (2002: 35)

Jon Beasley-Murray draws extensively on Massumi to further a political theory of affect; in so doing, he adheres to the contention that narrative histories—the ordered evolution of subjects and objects—are merely by-products of a rational process of differentiation that selects and confines affective flows that are always mobile and variable. This process translates coexistent becomings into ordered succession, and so impersonal affects become personal emotions (crudely qualified through causality), and 'singular collectives become identifiable individuals, and the state arises, imposing its order upon culture' (Beasley-Murray 2010: 131). Such a reduction of immanent complexity into transcendent identities and bodies is neatly illustrated in the film by Paulo's voiceover. Bustling crowds are in affective flux—bureaucrats declaim drowned out by music, uncomprehending children clap,

oblivious adults dance and chant—what makes these political rallies cohere is not socialist ideology but affect. Communism, or rather *communitas*, is an effect of the sensations occasioned and fuelled by intense proximity, but as the people’s various activities show, these sensations of togetherness are not regulated by a common purpose. This state of affective flux is then reduced to ‘intensity owned and recognized’ by the voiceover: affected, Paulo resolves or rationalizes the experience politically into the senselessness of the oppressed clamouring for guidance—what might otherwise be read as jubilant recreation—and his own need, charitable and peevish, to bring order to that chaos (elation) as a means of fashioning an enlightened nation. Emotion thus appears secondary to the event, a personally-owned reaction. The event is actually immanent affective unfolding—the process of bodies becoming-other to themselves—which precedes the reactive assertion of identity through the emotional definition or capture of affect by ‘narrativizable action-reaction circuits, into function and meaning’ (Massumi 2002: 28). Hence the need to reverse Xavier’s reading of Rocha’s free indirect style: rather than understand the film as Paulo’s emotional overflow, we must recognise Paulo as an impermanent expression or effect of its immanent affective unfolding. This process is even clearer in Rocha’s subsequent film, the improvisational *Câncer* (1968–72), where character production within extremely long takes is freed from an overarching plot and negotiated (audibly) with the director and an unwitting public. Actors, director and public affect each other, so characters emerge and peter out in a creative non-teleological continuum (Costa 2000: 100-01; Mota 2001: 53-57).¹⁰

¹⁰ Rocha claims *Câncer* inspired the *udigrudi* or ‘marginal’ films which emerged with *Tropicália* (1981: 214). Cinema Marginal criticizes late Cinema Novo’s intellectual and formal conservatism. Rogério Sganzerla’s and Júlio Bressane’s films, for instance, do this by heightening metacinematic presentation (prevalent in Rocha’s work); they lay bare the techniques through which their characters and discourses are fabricated and also overcome.

The discourse of emotion enables—interpellates—the subjective and institutional recuperation of staid boundaries from their fleeting suspension during a peak of affective intensity, a moment aflutter with energy. This also reveals how affect is paradoxically identity’s point of emergence and its vanishing point, and why being ‘emotional’ is ‘classically described as being outside of oneself’, the subject becomes other, is carried away, through affect (Massumi 2002: 35). The clichéd imagery of love and hatred in the film—of a couple’s togetherness or of Diaz’s political zealotry—fails to translate into the expected diegetic emotional responses or actions. Sara walks away from the ailing lover she has just been embracing. Diaz grows increasingly ecstatic in isolation. Then, consequently, our own ability to judge images or discern meaning is affected, it is impeded or slowed down. Spectators are duly hauled away from the habits of interpretation in which the relay from signifier to signified takes place, unthinkingly, in an instant—and much has been said already about Godard’s influence on Rocha’s use of sensory and connotative overload from *Terra em transe* onwards (Rocha 1985: 232-36; Ould-Khelifa 2005: 53). After some (assiduous) deliberation on the film, the spectators’ attributions of love and hatred are thus revealed to be the inaccurate result of our own Pavlovian response to stock images (our associative networks): we assume impetuously that scenes of closeness between a man and a woman, including their closely-shot kisses, denote love and the invigoration of their striving for the future together, but our assumptions are constantly foiled.¹¹ Similarly, the labelling of certain narratives as the result of love (good) or hatred (bad) turns out to be a desired value judgement accrued or foisted onto the modulations of change in order to try to delineate the

¹¹ In *Terra em transe* Rocha makes what Noël Carroll calls the ‘searchlight’ function of the emotions go awry. Emotions normally help organize perception, amplifying spectators’ tendency to formulate a congruent, synoptic response. See Carroll 1999: 28.

agenda and identity of one specific figure in the film, Paulo, or more correctly, Paulo's voiceover, given that this often reinterprets the actions of Paulo on screen.

Rocha goes out of his way to discredit narrative history as labile abstraction, and to eliminate Paulo as the stable ground for the dialectics which may otherwise serve as a frame of reference or judgement for viewers. An hour into the film Paulo's voiceover claims that for the love of Sara he would learn to love the country and save the people, hence marking out the Platonic or Peircean trajectory of love as movement towards the Good (Peirce 1934: 433); but the ensuing action conveys the opposite. And in a balletic tussle with Diaz over misplaced loyalties (at 01:14:30), the dark images of Paulo wrestling with the leader appear very much like the images in which he kisses Sara or makes love with Silvia, again blurring boundaries. Paulo then directs, through mise-en-abyme, a defamatory documentary on Diaz; a title appears on screen: 'TV Eldorado apresenta: Biografia de um aventureiro' [Eldorado TV Presents: Biography of an Adventurer]. There is no need to rehearse here all that has been said about this sequence's indebtedness to the 'News on the March' newsreel from *Citizen Kane* (1941); suffice to say that like its predecessor, 'Biografia' reveals the film's ties to political and economic contexts: 'Biografia' is funded by Diaz's enemy—Fuentes, prior to defecting—to protect his business interests (Amengual 1973: 63-65; Johnson 1984: 140; Stam 1995: 155). The documentary and the narration that precedes it underscore Paulo's desire to label current forms of politics 'evil', and romance and charity 'good', but the film keeps undoing this correlation between emotional labelling and morality, between love as power-enhancing, and hatred as power-diminishing.

The point of the 'Biografia' is to show Diaz as an evil, self-serving politician; the film—which Paulo agrees to make out of love for Sara and her ideals—only achieves this

superficially through the imposition of a voiceover which rides roughshod over images which clash with everything being said (cross-modal confusion). The dissonance between the recycled, roughly edited footage of Diaz and the accusatorial voiceover, with its attendant operatic outbursts, is striking. The choice of opera for the soundtrack is itself telling, for as Jean-Claude Bernardet and Teixeira Coelho argue, it alienates. Bernardet and Coelho maintain that ‘operatic quality’ is part of the reason ‘the people’ did not flock to see Rocha’s films, as this is not an art form ‘of the people’ (1982: 115). Opera is majestic, mythical and dated. Elsewhere in the film Rocha uses Verdi’s *Otello* (1887) and Carlos Gomes’s *O Guarani* (1870) to underscore Diaz’s desire for transcendent patriotic or political ideals, or the clash between political ideals, just as he uses samba and candomblé chant in relation to populist Vieira, and jazz and Heitor Villa-Lobos, whose ‘art’ music draws on folk tunes, for ‘poet of the people’, Paulo (Bruce 1995: 294-98; Stam 1997: 237). In the ‘Biografia’ sequence, which is a blunt denigration of absolutism—to which opera’s rise is tied inextricably (Dolar 2002: 7)—Rocha puts the artifice of his own technique into relief, once again producing a ‘realism of the medium’ which points to characters as an effect of cinematic construction. Ironically, ‘realism of the medium’ here means operatic suspension of realist techniques to sustain characters as stylized conjunctions of political, cultural and cinematic discourses. By warding off ‘Hollywood’ roundedness, Rocha dispels audience identification with protagonists, thereby precluding belief in (political) heroes.

During the ‘Biografia’ documentary Diaz is shown speaking, but his voice cannot be heard; he wanders amongst exuberant foliage; he perches barefoot on an enormous bust of Bacchus, presumably denoting madness and ecstasy, but he looks forlorn [FIGURE 2]. Diaz reacts to, is affected by, things we never see or hear. The montage of tracking shots and close-ups shows him appearing to smile affably, to smirk, frown or look timid; he aims a gun

at no discernible target, becomes dishevelled, assails and entreats. As we are never shown what Diaz perceives (no use is made of shot reverse-shot), neither causality nor teleology directs the images, so none of this makes sense. Instead, the documentary's montage of a person variously affected—always partly affected by the camera's presence—only gives us possibilities for meaning and emotion. If Diaz is an organization of affects, 'he' is ceaselessly generated and regenerated by them; as a series of affection-images he endures in a permanent state of 'virtual conjunction' (Deleuze 2001: 103). The transcendent (identity) and immanent (qualities of feeling, affect) are shown here to be caught up in reciprocal determination. The purpose of the hate-fuelled film within the film was to fix a despotic identity, yet its montage of affection-images belies the certainty of the clumsily daubed voiceover by showing narrative to be limitative, reducing complexity for functional, in this case political, effect. The open-ended, discontinuous affection-images reveal Diaz as a body open to potential—the potential for self-differentiation. The hatred that spawned the film thus ends up being curiously power-enhancing.

By way of contrast, love drains Vieira of the power to act. Vieira shows that garnering followers depends on delivering rhetoric affectively and that the truth or mendacity of policy is immaterial. The throngs championing Vieira raise blank placards, suggesting that the content of the politics they so joyfully subscribe to is of little consequence [FIGURE 3]. What matters is the quality of a politician's expression: whilst there is no way of evaluating whether Vieira's promises are true, the affect of his ventriloquism is real and felt, and it produces actual fervour amongst the crowd. Fervour is the people's connection to the speaker who literally innerves, 'touches', them through performance (charisma), and whoever is able to affect them in this way, must be worth adhering to—so affect fosters (political) credence, and in cases such as Vieira's, gleeful devotion. Charisma is central to the dynamics of

populism which have shaped political history in Brazil (Goldstein 2018: 112; McDonnell 2016: 721), and *Terra em transe* is clearly Rocha's indictment of populism as a politics of affective subterfuge. The people's love of Vieira is an actual investment brought about by his impassioned rehearsal of populist rhetoric, but this love—itsself a fixing of affect—fixes Vieira not as a socialist ideal to come, but as the present embodiment of—the 'being' of—that ideal, and 'being' marks the end of becoming. Vieira is henceforth trapped by the image of what the adoring masses believe they see in him, an idealized image which he is unable to reconcile with the image he has of himself as a performer of politics, namely, a man in the process of becoming the politician he promises he will be, that is, a 'being' always postponed. The mass fervour his emoting produced thus returns as love which immobilizes him: he feels overwhelmed by this position, so he then tries to deflect the source of his affliction (affection) by subduing people through force or with the din of carnival. When suppression and distractions fail, and the crowd continues to pledge its devotion, Vieira feels unable to continue—he is felled by love (and fear of conflict). Love does not allow Vieira room to become the socialist ideal; it insists he incarnate it immediately through armed revolt and the implementation of policy on agrarian reform (an abrupt change of transcendent politics)—which as the vacant placards confirm, he does not have. Without room to manoeuvre (to become), a crestfallen Vieira has no choice but to walk away from the political arena, literally unable to act when it is most needed, thus allowing Diaz, sanctioned by EXPLINT, to ascend to the synecdochic, and preposterously baroque, throne unchallenged—a reference to the 1964 coup. Love thus devitalizes.

Xavier accounts for sequences such as the 'Biografia' by itemizing emotions: Paulo's hatred and pity towards Diaz; his love, melancholy, fear and disgust vis-à-vis Eldorado, politics and himself (1997: 71-73). He justifies the emergence of antithetical emotions by

Oedipalizing Paulo's relationship with Diaz and the state (transcendent forms): his is a position of subjection to the fantasy of the law-wielding father-figure who holds the truth (sense) of his being, hence the emotional vacillation (see also Nagib 2011: 146; Stam 1995: 150). However, given the free indirect style, the camera's independent meandering embroils a wide range of other objects and characters in the relations of action, affection, reaction and further action. The camera liberates action and affection from specific characters within scenes, so rather than having emotion as rationalized change between bodies which remain the same—ostensibly Paulo, Diaz, the state—what we are presented with are movements creating difference. The erratic camera enables the perception of relations as relations, and therefore of perpetual becoming; any given body is pulled by the camera's pronounced enunciation 'beyond its seeming surface-boundedness by way of its relation to, its composition through, the forces of encounter [...] a body is as much outside itself as in itself—webbed in its relations—until ultimately such firm distinctions cease to matter' (Seigworth and Gregg 2010: 3). So Vieira, for example, is clearly as much a (transcendent) identity and discourse as a (immanent) set of relations to others' feelings and discourses, to a voiceover, soundtrack and camera angles; he is less a personage than a (political) process. It is worth pointing out that this consideration pinpoints the film's elusive affinity with Oiticica's *bricoleur* art, and clarifies the nature of the Tropicalist aesthetic it inaugurated 'traumatically': *Terra em transe* presents itself as an affective art of relationality. Although personal or cultural identities, judgements and emotions are always assembled and undone through ongoing conjunctions, *Terra em transe* makes the immanent forces of encounter more strongly felt than the process of individuation.

Paulo, however, tries in earnest to convert concurrent becomings into coherent succession—his own and that of Eldorado's, which the viewer is invited to read allegorically

as a history of Latin America. Nevertheless, the anachronic co-presence of oligarchies and Iberian conquistadors, Afro-Brazilian music, carnival representations of autochthonous peoples and transnational corporations (EXPLINT), bears witness to the failed translation into historical linearity (Stam 1997: 8-10). These fitful anti-essentialist conjunctions—which would become another Tropicalist hallmark—do not offer an understanding or reinterpretation of Brazilian or Latin American history. Their presence is not governed by a central, sensory-motor human focus, Paulo's, delirious or otherwise—for as Xavier argues, several scenes explicitly disallow his perspective. *Terra em transe* takes historical images, which are manifestly rendered 'false'—the 'first mass' as carnival pageantry (featuring prizewinning carnival costume designer Clóvis Bornay); towering baroque crowns; pantomime populism—and releases them from their fixed historically linear (and seemingly truthful) form of identity, and in conjunction restores to them the potential for becoming-other, that is, by making them appear explicitly as malleable 'constructs' simultaneously acting on—affecting, generating—the present (see Deleuze 2000: 133-137). Moreover, this is a failed ideological or narrative linearity which the use of stock images of romance and conflict, coupled with the irregular distribution of sad and joyful passions, and the discourse of emotions, cannot align into a morally coherent dialectic. If this is a narrative history being constructed by Paulo *in extremis*, it also keeps falling apart through the expressionist discrepancies between the Brechtian action and the plaintive voiceover, the violent jump cuts, the agitated handheld camera movements, the sudden use of absolute silence or cacophony of overlaid sounds—at times we see machine guns fired and police sirens but hear samba and laughing; there is excessive or insufficient use of light which obscures images. As a pre-allegorically determined Xavier puts it:

uma avalanche de gestos e de falas, o ritmo deixando o espectador sem fôlego, trazendo a muitos a impressão de caos, pois o filme não ressalta os esquemas que, dentro dele, organizam a representação; prevalece a sucessão de choques. (2007: 195)

[an avalanche of gestures and speech, a rhythm that leaves the spectator breathless, giving many the impression of chaos, because the film does not emphasize the structures which organise representation; what prevails is a succession of shocks]

Then there is speed: towards the end of the film, bestirred by the prelude from Villa-Lobos's *Bachiana brasileira 3* (1938), some frames alternate so quickly we cannot easily discern what they contain—slowing down the track reveals images of Diaz's coronation, wounded Paulo's imagined invasion of Diaz's palace, and the return of the worker killed by Vieira's bodyguards. This use of speed, light and polyphony affects viewers directly. Rocha affects our ability to perceive clearly: the deployment of such techniques has a direct effect on the eye and on the ear; the sudden brightness—blinding whiteness—of the screen when an overexposed frame succeeds a dimly-shot scene (the film is shot in black-and-white), forces us to look away. The eye itself is violated by the sudden intensity of light, and not by representation. Used in the context of romantic scenes, the intensities of these techniques alter the coding and organization of our perceptions; they are techniques which could not be further removed from the conventional soft focus of romantic cinema [FIGURE 4].

Whiteness is experienced directly as pain or violence by the viewing body; it diminishes our powers to rationalize or act by blinding us, so our experience of romance in the film can almost be too intense, verging on the unpleasant, due to bodily sensations or affects not

produced by representation.¹² As for speed, this is how Rocha plays with morality. As Marco Abel maintains, judgement ‘is always a practice that proceeds with too much speed’ (2007: 112). Morality has a rhythm: it operates through short, fast applications of the dogmas of common sense. The pleasure of recognition and judgement—the analogizing habit of thought—relies on swiftness: it overlooks the singularities of experience, dismissing them as insignificant, and contains potential through resemblance to preserve the subject’s sense of mastery over signification. Rocha impedes the application of such transcendent ‘common sense’ and its moral values by suspending our ability to read generalities—representations of contentious, morally-burdened subjects such as love and political oppression—through the film’s complex repetitions and breaks, or by speeding frames to the point of indiscernibility. By speeding up or slowing down, the film forestalls stock responses, rational or emotional, forcing the audience to think of how perception affects the body and thought.

Rocha might be accused of grotesque irresponsibility for not simply condemning political oppression, and for affectively inhibiting the moral distinction between love and hatred, good and bad. Unsurprisingly, *Terra em transe* has been interpreted time and again as nihilistic (Burton, 1984: 71; Xavier 2007: 195). By the end of the film the abuses of those in power and the impotence of utopian revolutionary discourse appear recklessly equated to the illusions and defeats of romantic and charitable love. Paulo assesses the unbearable political situation by questioning how far beyond ‘patience and love’ it might drive people. For romance in the film is doubtlessly political: Sara, the most politically coherent figure, also buys into, and is evidently failed by, the myth of romantic love, a myth which promises to

¹² Rocha’s ‘Eztetyka da fome’ manifesto (1965) states that hunger in Third Cinemas should be felt, though not necessarily understood, by (First World) viewers. It condemns representations of the oppressed’s hunger through stock images as these have negligible impact on viewers (1981: 28-33).

make more endurable her unsatisfactory relationships with men, those in power, but also therefore make all manner of subordinate social relations more tolerable. Romance would thus be a compensatory—utopian—fantasy for the relative absence of power in the social roles that women, the oppressed, are assigned. This may explain why Rocha states that female characters in Cinema Novo are always looking for love (1981: 32). So romance in the film discomfits viewers, we are not allowed to buy into it as a palliative. Nor is a charitable love of the oppressed made to appear any more worthy: Paulo here is disgusted by the indigent, who are mostly seen as meek and easily duped. Where love might normally serve to highlight a morally worthy outlook within a film, Rocha uses it to undo the most fundamental of axiological codes. *Terra em transe* proceeds ethically by refusing to speak for anyone; it does not insist on a moral position that would help validate any pre-existing identity or cause, and therefore ends up turning its back on representation.

Rocha is cautious not to champion the cause of the oppressed; and, as Stam argues, he does not produce a populist art for them—hence his post-1967 separation from Cinema Novo *auteurs* (1995: 159-60). He invalidates Paulo's purported love and our sympathy for them: the film does nothing to uphold the conventional postulation of the disenfranchised as morally better and therefore as rightful recipients of the viewers' backing. In this respect Rocha appears quite the Adornian, censuring a trite artistic '*amor intellectualis*' for the oppressed. Adorno inveighs against ennobling 'splendid underdogs', as this amounts to glorifying 'the splendid system that makes them so' (2002: 28-29); he also holds dear Horkheimer's assertion that bodily affectivity is a necessary condition for human knowledge (Horkheimer 1993: 242). And so it is with Rocha's art, which plumps for affectivity over dogmatic images of thought, particularly in relation to underdogs. *Terra em transe* discredits Paulo's, the activist-artist's, initial loving judgement of the people as 'good' and the political

system as ‘bad’ through affective contamination which suspends oppositions and reveals the ‘violence inhering in the logic of judgement itself—a logic that is covered over and, in so doing, perpetuated [...] by the very assumption of what appears to be at first a morally sound position’ regarding the oppressed (Abel 2007: 214). Rocha shows that traditional political thought has become insensitive, it has petrified. It can only work with—represent—identities it considers immovable: the nation, the economy and the individuals behind them all (whose emotions are but temporary inflections of abiding identities). But the world is a world of difference: ‘the mobile threshold, [...] as bodies either coalesce or disintegrate, as they become other to themselves’ (Beasley-Murray 2010: 128)—a realization which is greatly facilitated by tracing *Terra em transe*’s affective conjunctions. The film is primarily an affective art of experience, of unsettling presentation, rather than inert representation.

An Unprescriptive Politics of Affection

Terra em transe suggests that the individual and the state are particular narratives or actualizations of a difference that may be thought or actualized in given ways but also in many alternative ones (May 2005: 129). If it set Tropicália’s agenda, it did so without offering a pragmatics for reformulating the nation—after all, it warns of the pitfalls for artists who try to do just that. In this respect the film recalls Rocha’s celebrated use of the sea as an imprecise symbol for potential change in *Deus e o diabo na terra do sol* ([*Black God, White Devil*] 1964).¹³ However, by forcing (affecting) viewers to meditate on the limits of representation and judgement, that is, through emphasis on the machinations of affective

¹³ The iconic refrain of *Deus e o diabo na terra do sol* claims that the ‘sertão’, the arid wilderness of northeastern Brazil, will become sea and that the sea will become ‘sertão’ (‘o sertão vai virar mar, e o mar virar sertão’). This metaphor of transformation is analysed in detail by Xavier (1997: 31-34).

dissolution and re-configuration of identities and values, *Terra em transe* far surpasses the director's previous metaphorical efforts—hence the film's reception in 1967 as 'traumatic'. *Terra em transe* ends as it begins, on the threshold, between life and death, love and hatred, between categories: a moment which holds interpretation in abeyance, opening up space for thought, before a future return to judgement. During that moment which postpones symbolic-discursive reference, the affected viewing subject is also fleetingly on hold; the subject returns through judgement, but subtly altered—enlightened or confused, but different because of the disruptive encounter with the new (Massumi 2002: 14-16). Like *Tropicália*, which later collapsed opposition through anthropophagic incorporation, the film hovers between categories, privileging relationality in order to affect suspension. Affecting suspension is the politics of bringing everything together to force it—and viewers—to become-other; this became the heart of a Tropicalist ethics in which representation accordingly bowed to impelling sensation. *Terra em transe* thus introduced an art of evanescent identities and ethical innervation.

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