



THE AMAZON, CINEMA AND THE GREAT MOTHER: TEACHING BETWEEN ARCHETYPES AND SYMBOLS



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ABSTRACT

This article sought to bring to the teacher possible action strategies to face some controversial points of the history and narrative productions about the hyleia in South America through the seventh art, presenting itself as a challenge for a more in-depth reading of five films about the Amazon region in the classroom. From the principle of ignorance of the archetypal and symbolic forces that move man within the forest, the films studied – The Bare Jungle (1954), Fitzcarraldo (1982), Anaconda (1997), Z – The Lost City (2016) and In the Jungle (2017) – in the light of Neumann's (2021) understanding of the Great Mother, in dialogue with Bachelard's (1988 and 2003) phenomenology of imagination (1988 and 2003) and Durand's symbolic hermeneutics (1992 and 2004), They promote an approximation of fundamental points that relate man and wild nature in an ambiguous and at the same time extreme relationship, through violence and deprivation, experiencing the possibility of nothingness as a phenomenon of risk and recognition to rediscover meaning in living with the whole, forcing us to respect the limits that the civilizational process itself proposes in the face of the unknown.

Keywords: Amazon, Archetype, Cinema, Teaching.

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INTRODUCTION

The conditions in which the colonial occupation of the Amazon took place follow some parameters similar to other ways of advancing the European ethos in various areas of the planet. But scholars of the matter have detected the persistence that binds the expansionist imaginary and a greater thirst for knowledge that the great hyleia imposes on any unwary observer or even a curious adventurer, until the present times. The region went through several moments of imaginary apprehension that depended mainly on a persistent investment in supposed voids that comprised different strategies of discursive mastery over the centuries. Because its dense forest defies any greater risk of physical and imaginary penetration, it is not difficult for us to conclude, a priori, that the process that began its occupation continues to inspire various forms of documentary or artistic expression in the same and insistent structural bias, since the first reports of travelers, still in the sixteenth century. The colonizer's immeasurable hunger for identification with the object made the forest a space open to all kinds of transported vocabulary, for example, which never fully adapted to the caboclo and riverine realities.

There is no way not to notice the investment of cinema in a line of narrative construction about the great plain, influenced by these many reports of travelers and fictional texts produced to the impact of an imaginary challenging various forms of adaptation, which seek to portray that immense green and human space through mysteries and imminent dangers, almost always in a hyperbolic way. Since the sixteenth century, no region on the planet has provoked as many apprehensions in this regard as the Amazon. In fact, it would be as if it were often reduced to just a desert of exploratory possibilities, speculatively medieval, pre-Renaissance, perhaps a paradise for the original natives, or a hell for those who dare to violate it, like the archetype of the Great Mother that she presents herself, a mixture of desire and projection through an unconscious incestuous remorse. Depending on some ideological purposes, whether developmental or preservationist codes, several parameters intersect to form an image of a complex hermeneutic challenge, suffering forms of pressure that shatter the poles of significant dynamics from inside and outside. This phenomenon brings a representational tension that, in many situations, leads to primeval subterranean through the collective dramas that have formed human societies since time immemorial, stored only in the collective unconscious of ages and eras that always ask to manifest themselves through more and more archetypes. The permanence of the Amazon, under any extreme pole, in the midst of discussions and even heated conflicts, is explained by this primordial appeal that she, as an indomitable female⁴, produces, around

⁴ The one that tries to subjugate the imaginary of occupation to its whims.

the abyssal danger that she inspires to the intimidated, and also to the fearful, who dare to face her head-on, or from a bias, with the inherited imagery weight, or even through the pages of books. Emptiness, or chaos, is the main ingredient of the symbolic non-that⁵ still seeks to provoke the conditions of use by means of an alchemy proper to unusual situations, paradoxically, always the same; everything is surprising precisely because the subject sees himself and identifies himself with the dangers that will begin, in any case, the hero's path, or the Oedipal jump into a transit condition. The human being is the actor who will be able to set in motion the gear that will see the abyss of possible non-signification as the element capable of inspiring the deadly juggling for reception or death, the end of any verbal or pictorial daring.

However, in many moments, it aspired to become high culture, through European geniuses such as Bergman, Antonioni or Fellini. In the early days, technical issues spoke louder, with directors like Griffith or Eisenstein or, a little further on, in masterpieces like *Citizen Kane*. In fact, cinema intends to be a total art, bringing together various aspects or resources through other inherited expressions. The image is a strategic issue to capture the viewer and make him confuse the realities as if there were no mediation. The camera wanders through the scenarios transporting us to identifications of all kinds, often referring us to situations that we could only share in the dreamlike universe. The various narratives that constituted the Amazonian imaginary come from projections exogenous to the region, so it is not difficult for us to perceive that everything contained in it is predisposed to some form of capture that comes from childhood, for example, through the fear of the dark, or any other barbs of life that we have inadvertently collected since the first steps and that still echo in internal fractures apparently long forgotten. Edgar Morin reminds us that cinema is "at the same time art and industry, at the same time a social phenomenon and an aesthetic phenomenon, a phenomenon that refers at the same time to the modernity of our time and to the archaism of our spirits" (Morin, 2014, p. 15).

It is not difficult for us to understand why, among many didactic strategies, teachers use films in the classroom to bring their students pertinent information and digressions on the most different aspects. Cinema facilitates the analog transit between realities, and accelerates the contact between the learner and the content to be expanded. Our purpose in this article is to bring to the teacher possible strategies of action to face some controversial points of the history and narrative productions about the hyleia in South America through the seventh art. The Amazon, we believe, is much more than we usually apprehend from the information of the vogue of the moment, promoted, for example, by

⁵ One lives in eternal danger of falling into the unfathomable abyss of the non-signifiable.

some celebrity concerned about the fires or the fate of the orchids⁶. The trajectory of the great green and human valley is part of a thread of reports that have been collected since the first contacts between the colonizer and America. All the literature produced there stems from a relationship of astonishment and, in fact, also from an expectation of recreation. Secondary schools in the Amazon, incredible as it may seem, do not explore the dilemmatic elements that bind the world's concerns about the reality and future projection of the island. Amazonian teachers should encourage students to produce their own stories, trying to bring from the inside out the anguish and joys that lead life on this side, since the Amazon is many: rural area, with its muddy branches; urban and semi-urban areas, with their potholed streets, lack of sidewalks and basic sanitation; bathing in streams, for fun; indigenous villages, isolated or in direct contact with non-indigenous populations; riverside populations, with all the difficulty of contact with the cities; trails, which show the cleverness of the caboclos and natives; Oh, and, finally, the dense jungle, with all its sort of spectacularization⁷. Passive waiting, dominated predominantly by corporate interests, makes the region a prey to the conceptual trap that offers ease of understanding by relating simplistic formulas such as those of the oppressor versus oppressed relationship. As a result, the feeling of dependence through new strategies of domination and colonization comes from the most unexpected performances, today, mainly, by those who often claim to be preservationist defenders of the great green and human valley who enter our homes and tell us how we have to behave. When we propose classic or recent films, which work with images known to all, we intend to bring dormant memories to a more flexible critical field, without falling into political or opportunistic dogmatisms, either on one side or the other.

The experience of going to the movies marked generations and certainly continues its fascination. With the ease, nowadays, of downloading movies on the internet (YouTube), among those who still believe in physical media (DVDs and BLU-RAYS), or the availability of so many catalogs through streaming platforms, we have several ways to keep up to date, we just have to want to. As one scholar in the field said, everyone has a critic within them, because everyone evaluates their experiences of watching a movie (Young, 2014, p. 133). Therefore, we can be attracted to funny or violent films, or even romantic dramas, however, deep down, everything implies some more socially acceptable way of placing ourselves in the world through the catharsis provoked by the images in the dark room. By taking a film to the classroom, the teacher will certainly be attentive to all forms of identification on the part

⁶ This is not without importance in a much broader context of discussions.

⁷ As professors working in undergraduate and graduate courses in Acre, the authors of this article are also intrigued by the degree of ignorance of the overwhelming majority of their students about the history of the Amazon, such as that of their own state, as a result of the expansion of the gum economy. Many students today do not even have a deeper idea of the importance of what the Rubber Cycle once was.

of the students, who will try to know what type of immersion is being proposed there when they are going to be evaluated. By retranslating the tape into a more objective language, the teacher aims to give students the conditions so that they also believe in their reading power, as interpreters. The film must not only bring some level of approximation between realities, but it must also propose new possible parameters of understanding by those who are alienated from the multiple capacities of irradiation of what is real, or even the danger of the real, or the non-symbolizable. It is not appropriate for the teacher to present a situation that can be very simplified and projectable by means of any Manichean formula, or, on the other hand, that of leaving the student public at random, without being able to build bridges for the production of new meanings, between conflicts and contradictions, around dilemmatic contents. In both cases, the excess, or nullity of references, will lead to failure, to the danger of chaos, or to the lack of purpose of everything, and therefore may fall into the trap of purifications by means of worn-out formulas.

The Amazon has become a mythical entity, almost impermeable, for unsuspecting spirits. It is often difficult to describe what the subject experiences when faced with the grandeur of the raw jungle, often seen for the first time from the plane. Also, a boat trip along its mighty rivers, surrounded by apparently impenetrable forests, leads the imagination to even more unknown fields. Entering the forest, even under the surveillance of guides, can be a frightening experience, depending on the time of year, jamming our legs in soft clay or surrounded by huge spiders or crawling insects that are frightened by our presence, only often for us to appreciate or touch a gigantic sapopema, with its huge twisted roots that invites us to wrap up warm and become part of a whole. There is something magical and frightening about all of this and that still attracts scholars and tourists from all corners. Researchers, for example, wander in obscure swamps in search of frogs and snakes in an impressive classificatory rage still in these parts.

What is triggered from the expectations that are created around the great valley goes beyond the previous personal experiences of each one. Subjects who only, one day, lost their maternal protection in a children's playground, in front of the inspiring monumentality of the forest, end up reliving ancestral terrors and scares capable of provoking all kinds of atavistic manifestations. Therefore, we need to stick to marks that go far beyond the empirical situations experienced, with the luck of all kinds of imaginary reverberation. In front of the hyleia, the adventurer, or the explorer, will come across a space that is both welcoming and repulsive. There is no way not to notice that he has become involved with recognition risks over which he does not have full control. His unconscious demands from him an inexorable dialogue with the lost steps that he does not initially recognize. Being

provoked to the limit of one's imaginary sustenance is the great challenge, especially when faced with the danger of the unfathomable abyss of non-signification or the proximity of death. The Great Mother is in all the records left by primeval or original societies, through paintings, artifacts, sculptures, architecture, etc. The hyleia is projected as an unknown terrain, but it is soon realized that its reception is given by ancestral marks. The subject who enters the middle of the dense forest may hear almost recognizable noises, experience privations of all kinds, but, on the other hand, he will be ready to perceive the same signs as possibilities of escaping from his own imagery traps. It is at bottom part of a great unconscious, and the forest becomes only an important part of an initiatory rite. What terrifies you is the possibility of not belonging to the stunning scenery. Their privations or dangers are the price of ignorance or denial of recognition of their own ancestral marks.

The archetype, according to Erich Neumann (2021, p.20), always exists within a biopsychic commotion. It functions as a provocateur of the formation of a powerful consciousness.⁸ All the interconnection suggested here proposes a tracing of infinite marks that our perception would be able to encompass in the face of danger. All the films that involve the Amazon, or the difficult relationship between the expansionist imaginary and the brute jungle, lead us to an unexpected process of interaction. Going to the origin, rummaging through unknown marks or scars produces all sorts of speculation and creative production. We will be facing the known and the unknown, which causes the difficult climb over cliffs of our transit of invention in any context of challenges. The Amazon has been the indomitable feminine since the first contacts of the colonizer with the hyleia. Gaspar de Carvajal, in the famous expedition of Francisco de Orellana, in 1540, names the supposed warriors of Amazons (or bellicose and muscular women). Found on the way of navigation, they help to baptize the river and the entire region with a warlike and seductive feminine charm, the genesis of resistance, which remains, paradoxically, attracting and repelling over the centuries until today. This resistance of the region is notorious, as it will never bend to any symbolic hunger of the intruders. To belong to his imaginary embrace, without very painful traumas, one must learn to read it. There is no room for domination, but for exchanges, through the distortion of expectations. For Erich Neumann (2021, p. 36), there is a spectrum that forms a homogeneous archetypal group: the Great Mother, who can become the Kind Mother or the Terrible Mother. We would say that this projection safeguards the Amazon in the collective imagination. The jungle, which attracts greed upon it, also remains through all manner of verbal traps. To be in it, to try to tame it, is a risk that the appropriating gaze runs, for all sorts of unwary movement. He will be surprised by some

⁸ In this case, there would be no differentiation between unconscious and conscious.

threat which will lead him into danger of the abyss of non-signification. The magnificence of the jungle is often represented in a deaf dialogue with the idea of an untamed nature. More than any epithet, the Amazon radiates its own conditions to activate some level of dialogical process, or some form of exchange of information that will decide the destiny of men.

Faced with the abyss of non-signification, or volitional weakness, we also turn to Erich Neumann (2021, p. 41): "[...] it is the irruption of an archetype, such as the Terrible Devouring Mother, whose psychic attraction is so great, due to the energetic charge, that the charge of the ego complex, unable to cope with it, 'succumbs' and is 'swallowed up'". In order to acquire the form, or the power of projection, the subject must be ready for the transformation proposed by the abyssal relation, for a return to the origin, for a passive-active surrender to the maternal lap of the feminine radiation. For Neumann (2021, p. 46), "the *anima*, the image of the soul that man discovers in the Feminine, is that man's own inner femininity, his spirituality, an instance of his own psyche". It is this privileged instance of recognition that is at stake in the face of the danger of the real, or the emptiness of signification. The Kind Mother and the Terrible Mother are two sides of the same leaky coin. Trying to fill the vague, the seductive obscurity, makes the subject a living being, rather than a survivor. The forest is just one part of your inner journey.

For Camille Paglia (1992, p. 9), following Neumann's vogue, the image of the mother is an overwhelming force, since it condemns men to a life of sexual anxiety. The male reaction takes place through physical force and rationalism, which does not avoid a whole game of recognition that is often sadistic or perverse. Precisely because we are part of an artificial construction (idem, p. 13), any civilization is condemned to look for forms of imaginary compensation, to fight, or debate, against or in favor of nature; for this reason Paglia adopts the pagan perspective, much more celebratory of the *physical corpus*, capable of revealing the entrails before original sin. He sees nature as an adversary of society, but not necessarily cruel. They are, in fact, social conditionings (idem, p. 14) that project all kinds of anomalies and lack of control from the dance of images. The imaginary seeks to adapt to disconcerting situations and appeals. Conflicts are generated in these mismatches and the whole process of adaptability becomes a challenge for the inheritance that one wants to leave. Paganism illuminates our raw relationship with nature. It celebrates polytheism as a way of passing through dialogue with our dormant forces. Original sin wants the ignorance of oneself to be concealed, in the midst of physical and spiritual penances. Paganism provokes the warp of invisible ties with the cosmos: it celebrates nature, while at the same time holding us responsible for all kinds of violence that can be generated from the misunderstanding of it. From this point of view, we are no longer the

Rousseauian lambs vilified by an unjust society. In modernity, we have to produce signs that reveal the paths of the harsh ways of affirmation in the face of the interpretative challenge of our darkness.

With Romanticism, imaginary liberation was unleashed as a decisive action; a praise to the dormant forces that we need to know through the dance of images. Camille Paglia (1992, p. 15) warns us that any romantic gesture turns into decadence. Any individuality is put in check before the pagan force, we understand. The Amazon reveals the challenge of knowing our hidden self, or our "daimonic" force⁹, which awakens a deep identity crisis between the civilized self and the new affirmative conditions. Amazonian nature, an entity of profound femininity, linked mainly to telluric and aquifer forces, tries to gather all the energy dispersed around itself, through the awakening of an imaginary terror of origin. We projected on it ideals of renewing the roles. As we abandon our ancestral cults of tribute to these unknown forces, the hyleia, therefore, an indomitable female, becomes an avenging Medea, ready to castrate us through our implicating projections, bastard children of our precarious symbolic power of transferences. Our atavistic fears and dreads are awakened on the frontier line of understanding the abyssal danger of non-signification, as we have already noted in other previous moments here.

Religious cults derive from the archetype of the Great Mother. This, through the indomitable feminine attraction, inspires all good and all evil that can entangle us in the inexorable journey in search of an individual affirmation in the face of a grandiose and devouring nature of our egos. Everything seduces us to the depths of the earth, or the chthonic, by means of feminine or "diabolical" tricks, dismembering us and making the search for symbolic refuge arduous. The hyleia has this seductive power, capable of projecting us into all manner of perception of danger, of awaited betrayals, or by means of a specular relationship with the original cut. Our Oedipal anguish is retranslated into a thousand other unprogrammed projections, but which abound in the uncertainty of the search, through a safeguard that cherishes us as malnourished males of a fictitious virility. We expect childbirth, always, as a tribute to pay to a destitute, or overwhelming, nature of our archetypal shadows or our maternal safeguards that refer us to our domestic-urban comfort. Nature may, perhaps, become a holy prostitute, of which deep down we want to be a part, without atavistic fears, in search of eternal tranquility, or of the far beyond the pleasure principle, or of the nirvanic state where our rest would depend on the neutralization of desire, or even on the absence of the possibility of final enjoyment. The

⁹ Transformed into a mere demonic (the dismemberer, or what becomes part of our bad nature), by the Judeo-Christian tradition, the daimonic (from daimon) reveals, among the Greeks, our unknown spectrum, imposing a visceral dialogue with our Apollonian and Dionysian forces, in search of artistic form.

hyleia is the labyrinth that pours out in us a whole need for eternal return. Getting lost in it is a way of relearning the game of identities. It is a return to the repressed where the mishap becomes the necessary danger for us to reach the age of our eternal childhood, like crying babies who do not accept any imagistic suppository, through unexpected entrances or exits. We need to love hyleia, or the danger it poses, to escape "physical and spiritual castration . . . danger that every man runs in intercourse with a woman. Love is the spell by which he numbs his sexual fear" (Paglia, 1992, p. 24). To accept being birthed by nature is a consent to form. Art redeems the resentment of the affected male in his pride. After being consumed by the "toothed vagina", ¹⁰the male comes to light in search of transactional resizing, ready to accept the female for whatever is dangerous and seductive she may offer him.

The hyleia retranslates the need for fluid exchange between bodies. It is a phenomenon that perpetually leads us to the primary conditions of existence as a whole. A return that is, in fact, a specular relationship between the possibilities of form¹¹. We accept the silent advice of nature. It redeems us as partners, as part of the elements. We are projective beings, waiting for the feedback of images, and so we slip, between the meanders of the conditions of use of our extravagances and perverse contours, or in the midst of disorders that culture allows in its battle to find a place for libidinal drives. Naked nature does not want to destroy us, it wants us to be part of it. To return to it is to return to the essential feminine, to the birth of origin of the first specular images, but we do not need to dive headlong into chaos, into non-culture to relate to the deeply inspiring nature of narratives, because we always run the risk of not returning, or losing form. When we are born again, surviving ourselves in our narcissistic fractures, we will be in better convergences with nothingness, or with the very danger of the real, or the return to chaos, without this immobilizing us. We are in permanent *quid pro quo* with the possibilities of form that nature inspires, but it is precisely poetry, or the power of language, that allows transactions until reaching the strength of artistic expression. It is necessary to know how to read the gaps, the pauses of meaning, to permanently re-educate ourselves in the face of the abysses, or the seductive thirst for an end.

To seek harmony is to know how to identify the precious stones of our capacity for projection. Leaving our territorial mark, dirtying or degrading the soil, or depleting the proposed resources, is a cultural vocation, but in times of urgency for conciliation, it marries

¹⁰ The myth of the "toothed vagina" of the North American Indians predicts the eternal anguish of impotence that surrounds us in the face of the seduction of the feminine. To approach the desire for fulfillment is to approach the danger of reality: "Man, justifiably, fears being devoured by woman, who is the proxy of nature." (Paglia, 1992, p. 26)

¹¹ A game of mirrors that leads to artistic construction.

the imminent sense of catastrophe that permeates preservationist and/or even developmentalist discourses. The process of deterritorialization is close to the risk and recognition of the abyssal danger, of non-signification. The struggle for symbolic shelter can represent a struggle for the resistance of the poetic himself. The hyleia inspires the subject in every way and only the form leads to the encounter. The last step may not be the last, it depends on the way we will welcome the seductive language. The charm of the feminine is at the root of the wild, and it inspires "to live a natural life, a life in which the creature has an innate integrity and healthy limits" (Estés, 2018, p. 21). Everything in the hyleia cries out to lead back to the whole, to reintegrate. Even in the face of the abyss of non-signification, what we have is, in fact, a possibility of healing. We produce narratives to face non-signification, to understand our metamorphoses, to translate the spirits that, momentarily demonic, or dismembering, actually appear as daimonic forces hitherto misunderstood, or poorly translated.

For this article, we will take five films for proposals to read this abyssal relationship between culture and nothingness, inspired by hyleia. They are, some of which are classics, *The Naked Jungle* (1954), *Fitzcarraldo* (1982), *Anaconda* (1997), *Z – The Lost City* (2016) and *In the Jungle* (2017). The last two films based on real experiences and facts, however, there is a halo that unites all these productions as a narrative construct: the search for a way out, or for a cure, inspired by the surroundings of brute, often suffocating nature, in the face of an inexorable feminine that challenges the human characters to face their limits in the best conduct of their ghosts, under the guardianship of the archetype of the Great Mother. We believe that it will become very instructive for high school and undergraduate students, especially in classrooms in the Amazon, in order to re-educate the gaze, so that they can move between vertigo of what made them what they are. Or to welcome culture as a partner and not as a mere aggressor of nature. To this end, given the magnitude of the Amazon, a broader approach seems to favor the valorization of the various elements that constitute this geological and human space. Thus, the elements of nature can be unveiled in their meanings and symbologies, enabling a more sensitive and creative analysis, through the phenomenology of imagination, with Gaston Bachelard and also with the symbolic hermeneutics, by Gilbert Durand, thus valuing language in its fullest possible potential.

METHODS: THE INVESTIGATIVE MAINSTAY

The Amazon, as already presented here, holds an aura of mystery, naturally, awakening the collective imagination, which retains the image of the forest as the Great

Mother. From this point of view, it offers vast resources for investigative studies and the improvement and innovation of pedagogical practices. The phenomenology of imagination and symbolic hermeneutics emerge as appropriate tools for the valorization of language, functioning as strategies for teaching. From this perception, analytical psychology presents interesting resources for understanding the operational substrate of the image formation process, contributing to the symbolic analysis of the forest presented in the selected films.

The word image originates from the Latin form *imago*, whose meaning is a representation of something, person or idea. In the Priberam dictionary, it also has the meaning of metaphor. In addition, it also presents a psychological functionality, showing itself as the matrix of thought, helping language, as a resource for its communication. For James Hillman (2018), a scholar of deep psychology, the image speaks as the world itself, in a concrete way, including sensory. Images, therefore, have a body because they evoke fantasies in our minds through imagination, in a possible transit, even, between the conscious and the unconscious. From this point of view, a convergence is observed around the Self positioned at the center of the psychic system that comprises a relationship between the outer and inner worlds. The psyche works as an organism capable of finding self-regulation, seeking balance between conscious and unconscious. Thus, the Self, as an essence, allows the ego to veil and unveil itself in its relationship with the other – the external world. Some studies present an understanding that, under the light, it makes the persona emerge and, in the shadow, it remains under the influence of the unconscious where animus and anima, in competition, seek to manifest themselves. This shows that the psyche is constituted by three levels: consciousness, personal unconscious and collective unconscious. In this organized whole, therefore, it is where the dialogue between the real and the imaginary takes place (Carvalho, 2012, p. 91).

Durand (2004) contributes to the understanding of the process of image construction, as he explains in the passage below:

The psyche is divided into at least two series of impulses: those that originate in the most active, most conquering part, when the animus often shows itself under the traces of the great archetypal image (of the archaic, primitive and primordial type) of the hero who defeats the monster, and, on the other hand, those elaborated in the most passive, most feminine and most tolerant part, the anima, which often appears under the figure of the mother or the Virgin [...] (Durand, 2004, p. 37-38)

The archetype, in this perspective, is an eternal presence in the determinant of the human psychological, expressed through the image and in the image, whose meanings are embodied by the symbolic character established in cultures. Hence the justification for the figure of the mother to be polysemic, possessing archetypal plurality. Each culture has its

particularities, with its symbols and mythologies, because, although there are universal representations, symbols release meanings that can be culturally adapted.

For Durand (1997, p. 62),

What differentiates the archetype from the simple symbol is generally its lack of ambivalence, its constant universality, and its adequacy to the scheme: the wheel, for example, is the great archetype of the cyclic scheme, because it is not clear what other imaginary meaning we could give it, while the serpent is only the symbol of the circle, very versatile symbol [...].

The archetype, therefore, is to the idea and the substantification, while the symbol is to the noun, as a noun, including a proper noun. Durand (*ibidem*) shows that for a Greek the symbolism of beauty is in Polykleitus' *Doryphorus*. Human thought is thus understood as a representation, because it is articulated through symbols that transit in the images, nourishing the Para Durand (1997, p. 62), also,

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Cinema as an imagery art, naturally, invites us to enter the imaginative universe about the Amazon, presenting us with symbols that transit through the possible projection of the forest. The films selected for analysis, for example, allow us to enter the imaginary of the Amazon through the richness of images and linguistic resources. For the teaching practice, this can enrich the student's education, through pedagogical strategies at different levels, since students of the teaching degree courses, when entering the educational system, prepare future licentiates, now, through a dynamic particularized by the circular movement inspired by many other resources more than just words, board and chalk.

RESULTS AND DISCUSSION

THE AMAZON AND CINEMA: FIVE POSSIBLE READINGS

The Naked Jungle: The Awakening of the Repressed

The Naked Jungle (1954) is one of those films that we know at random. Very dated, it still mirrors some concerns of the mid-20th century, among them, that of revisiting the position of the white man in his colonies to reactivate and legitimize certain values long agony. Precisely because it brings such perennial marks in the relationship between colonizer and colonized, that is, the way in which certain stereotypes have crystallized, it is still essential to investigate it in order to understand the process in which we unwittingly insert ourselves when we reproduce many of the prejudices in relation to hyleia, even today. The film is also a classic in this sense.

First of all, the film is located in the Brazilian Amazon, in 1901, at the beginning of the 20th century, and we have, instead of European protagonists, a North American couple as colonizers. Joana Selby, married by proxy, crosses the jungle to meet her husband whom she does not yet know personally. Christopher Leninger is presented to us, at first, as a powerful and mysterious figure, treated as a true king by the extensive power of his lands. He appears as a great civilizer, and not as just any upstart. The shock of the encounter is inevitable. Instead of a manipulable and young woman, he is faced with a powerful female, too intellectually refined for that environment. The conflict unfolds and we discover details of Leninger's early life: as an entrepreneur, he dedicated his life to domesticating those lands, the savages and everything within his reach. He never allowed himself to mix with the natives and kept himself for a (white) woman who could give him heirs. Joana, however, is already a woman in her thirties and a widow. She had been married to a man whom she herself considered a weakling, addicted to gambling. She was forced to remarry to pay the debts left by the first consort. Christopher does not forgive the fact that she is no longer a virgin and decides to send her back, as if she had a manufacturing defect – despite Joana being very beautiful. While waiting for the boat that will take her back, Joana ends up having the opportunity to learn about the crude local customs. She is horrified, but, at the same time, she does not back down and ends up showing the need for a higher female presence in those parts in the eyes of her husband. The emergence of the terrible marabuntas, the devastating ants, is the challenge that was missing for Joana to promote all her fiber and courage, in short, to confront Christopher's values. After everything destroyed, but diverting the invading insects from what was left of their properties, saving many lives, the couple unites, now in love, ready to start a new civilizational trajectory within the jungle.

At first, the film presents a series of inconsistencies that can be highlighted by the teacher right after the screening, with the students. Historical inaccuracies are obvious. The long shots, captured by the camera, seek, for example, to account for an incalculable expanse of land, such as a large plantation farm in the south of the United States. Leninger's fortune comes, it seems, from the cultivation of cocoa. It is difficult to imagine such an immense expanse of land, in the forest, dedicated exclusively to a plantation and that would give its owner the title of king. At that time, great wealth in the Amazon was due to rubber extractivism, among difficult trails opened by rubber tappers. The clothes to enter the forest, used by Leninger, are more like adventures in the African savannahs. The natives in the film behave, in fact, as subjects of the monarchy installed by Leninger. A brief statistical research would show us how impossible this would be to happen among the Brazilian indigenous people, in such a rarefied region of settlement. In addition, the behavior of the natives is miles away from having any verisimilitude with the customs noted by various scientific or anthropological expeditions at the time. The indigenous people are presented with an extraordinary apathy, incapable of outlining any reaction other than that of absolute submission to the white colonizer. They behave as if they were grateful to have been taken from the wild by the civilizer. This frame shows us a very crystallized situation, without the minimum conditions of movement other than within the almost deterministic formulas projected for the plot. The presence of the European colonizer, or descendant of European, at the beginning of the 20th century, would only reinforce the need for a unique civilizational idea there. In the 1950s, when the work was made, these ideas still had a powerful reverberation in the Western imagination, which explains why a film like this is projected without the slightest concerns of more rigorous research.

At a later stage, the teacher should explore with the students the symbolic elements at play in the plot of the film. The phenomenon to gain prominence here is land, as everything takes place around territorial possession. This element, naturally, carries within itself the strength of sustenance for what it produces and for the security of belonging to a place. Such understanding is addressed in several novels and cinematographic films. The film *Gone with the Wind*, for example, presents the struggle to maintain the O'Hara family farm, in the face of the Civil War conflict in the United States. In the field of symbolism, "fertile land and woman are often compared in literature: sown furrows, ploughing and sexual penetration. childbirth and harvest, agricultural work and generating act [...]" (Chevalier; Gheerbrant, 2009, p.879), thus reverberating the archetypal image of the Great Mother on several levels.

According to Bachelard (2003, p. 25), "in general, cutting a fruit, a seed, an almond, is preparing to dream the universe. Every germ of being is the germ of dreams." In this poetic and imaginative perspective, the forest composes the universe where everyone and everything is inserted through a dynamic of communion that unveils another significant image: the house, a place where one hopes to find warmth, prosperity, conciliation, even surpassing its toponymic sense. For Bachelard (1988, p. 139), "the lived house is not an inert box. Inhabited space transcends geometric space." Gilbert Durand shows the representative potential of this image, stating "the whole house is more than a place to live, it is a living being. The house doubles, overdetermines the personality of the one who inhabits it" (Durand, 1997, p. 243), and we would add to everyone around it. Therefore, it exerts a profound influence on its residents. The Amazonians, therefore, were forged in this space land that became home. Here, a motto of high potential to be addressed in the classroom is glimpsed, valuing the feeling of belonging to a place – Amazon, always returning to the mother archetype. Therefore, we see the symbols transiting through the images connecting the individual and the universal.

All the categories studied will gain strength when applied to the work. It should be evident to the student that the questions exposed serve to explain another shot of the film, very well disguised by the game of implicit messages. In the first place, the jungle appears apparently domesticated by the civilizer. The first sign that there is a complicated relationship between man and nature comes as soon as Joana arrives, a mature and intelligent woman, who does not bend to the whims of the dominating male. The fact that it is no longer a virgin becomes the nuclear ingredient that points to the failure of the phallic domain. Nature, an indomitable female, is now personified in the figure of the beautiful and forbidden Joana. The Great Mother Nature has a double face, because soon the terrible marabuntas, devastating ants, are raging to destroy Leninger's powerful and phallic empire. Joana, docile, passive, initially becomes a warrior woman, a true Amazon, alongside her husband, in the struggle for survival, embodying the spirit of the forest. The couple is challenged to enter a winding labyrinth through a jungle full of dangers in search of an essential origin. Both have to realize that they are part of a whole, through a powerful consciousness, so that they can finally start over. And that's what happens. Once the danger is partially overcome (the ants are diverted, which means that they can return), the couple is ready to start the work of reconstruction together and live a full sexuality, without exhausting tensions. There is no longer sexual fear. The initial interdict is overcome. This understanding of the whole, the return to the origin, the acceptance of the telluric and aquifer force of Amazonian nature makes love possible, the giving of one to the other,

breaking the taboo of virginity, provoking an acceptance of the double face of mother nature, good and terrible at the same time.

For the student, this ambiguous situation reinforces all the categories studied, showing that the abandonment of our ancestral roots, or of the cults of the past, or of respect for nature in its naked brutality, leads the civilizational process, at any level, to a situation of impasse and often of disaster. In the film, the values of the colonizer are put in check, from the moment a disturbing female presence appears. Conciliation temporarily relieves the fear of castration. This is what happens when the Leninger couple unites to face the marabuntas. They are not ordinary ants, because, according to the protagonist, they think. They are there to show that, in the face of the monumentality of nature, having everything means not having. The different codes in the film are mixed, bringing important details of information, so that the student is always aware of the representational imbroglio in which he is involved: farms in the Amazon with a profile of a large extension of cotton plantations in the south of the United States; clothes of adventurers from Africa; natives who behave from an intersection of cultural expectations as diverse as possible, far from the local anthropological reality. All these aspects allow us to point out how many values come into play in a simple film to entertain in a possible afternoon session. Armed with technological resources, the teacher can also show photos, or footage, taken from the internet, for comparison purposes, while inviting students to perceive more curious details involving the couple's life and the forest. This promotes the broadening of the regional view of the universal, expanding the frontiers for understanding the world. The attack of the devastating ants can represent the possibility of erasure, of the non-symbolization that surrounds the hyleia when one does not understand the forces that move it in its origin.

Fitzcarraldo: The Charm of Music versus the Charm of the Forest

Werner Herzog is one of the most respected European directors. The filming process of Fitzcarraldo (1982) even gained epic colors. Today, it would be unthinkable to imagine a film of such realistic magnitude being realized, with such vibrant scenes, without the digital resources that flood any recent production. We see this as a way to compensate for the lack of artistic boldness of current cinematography.

The film also takes place at the beginning of the 20th century, now in the Peruvian jungle. Opera lover Brian Sweeney Fitzgerald, nicknamed Fitzcarraldo by locals, has a big dream of bringing Caruso to sing in a large theater he will build in the far reaches of the Amazon jungle. To do so, he has the extraordinary idea of going to collect rubber through a great river shortcut, and thus enrich himself, to carry out his ambitious projects in relation to

music. In the middle of the jungle, he tries to cross a ship over a hill, with the help of the local indigenous people, the Jívaros, famous for being head shrinkers. The reports in relation to the filming report all kinds of difficulties faced by the production team and the actors, with illnesses, injuries and some deaths. To imagine that a whole group of original natives got involved and believed in Herzog's obsessions seems unbelievable from the angle of political correctness and today's strict security norms.

The film explores very familiar images in relation to the Amazon. Long shots to frame the forest, with its meandering rivers, as a large and mysterious protagonist character. Opera in the jungle is still a conquering and civilizing sign. To make the Indians and others believe that their project is possible borders on insanity, but in addition to the stable symbols, – which regroups the shard of so many references at stake – we also have increasing levels of tension between men and enunciations: rapids that represent evil spirits, setting the ship adrift; noisy silence in the forest, foreshadowing enemy attacks; convictions being radically tested by the very difficulties experienced. Fitzgerald wants to take the voice of the "white god" (Caruso) to the middle of the forest, replacing the violence of weapons to domesticate that world.

The teacher has plenty of material to explore after the screening of the film. Firstly, the ship as a great phallic symbol, capable of emblemizing the problematic relationship between the expansionist imaginary and the brute jungle. The indigenous people are enrolled in the great enterprise as subjects in trance, with natural reactions to the environment, however, believing in that project that leads nowhere. Fitzgerald is the "conqueror of the useless", and this becomes increasingly clear as the difficulties increase. The ship is adrift, as is the power of projection of civilizational conquest through music. Through a record player, Caruso's voice is lost in that immensity, at the end of the film. The achievement is much more imaginary. The song was just a device to overcome the sexual anxiety of domination of maternal nature. The archetype of the Great Mother endures and evokes forces that are far beyond the comprehension of the civilized. The opera, which was supposed to bewitch, ends up bewitched by the magnitude and impenetrability of the forest. The only possible resistance is through the poetic utterance. The forest is the pretext for art to project more future utopian images.

The boat emerges as an interesting element for us to seek meanings in its form of representation in the scenario. For Durand (1997, p. 251), "the boat may, in fact, be a symbol of departure, but it is more profoundly a cipher of closure. The taste for the ship is always joy in closing perfectly [...]. To like ships is above all to like a superlative house, because it is closed without remission." It shows, in the sense as a boat, therefore, a

mortuary sense, however, still, in its essence, it is inserted in the great theme of maternal cradling. Therefore, the archetypal image of the Great Mother recurs with more reverberative force, as soon as one advances over the forest. The dangers faced by the crossing, from one point to another that leads to nothingness, translates all the risk of meaninglessness, since the music itself does not ask for an immediate meaning. The mediations suffered by the adventure always point to non-signification.

The professor was also able to carry out research on opera in the Amazon, in the midst of the boom of the gum economy, showing how fortunes in that period brought all kinds of dreams and delusions of wealth, with luxury exhibitions in the capitals and in the countryside. Herzog's protagonist, Fitzgerald, represents exactly this moment when the region was under the extreme greedy eyes of the world. Rubber had become an essential raw material for industry in the West. A more detailed understanding of that period becomes, therefore, very pertinent to broaden the field of knowledge and understand why all the insanity of achievement that surrounds the film was possible to be imagined by the director. There is no doubt that, here, we are facing a true work of art. Apart from all the imbrolios of the filming, the narrative thread of the plot is quite a hermeneutical challenge. Fitzgerald tries to bring the pure spirit of art to try to populate the hyleia through music. He never gives up, because even the difficulties imputed by the forest propel him forward. The beauty of the scenes, often monotonously, can be enjoyed once again with the exhibition of parts selected by the teacher, for later reflection. Contemplating the forest, in general, is a way of integrating it into our great consciousness, without wanting to hurt it with any exogenous sign that eliminates the strength of its evoked archetypes.

Anaconda: The Resistance of the Savage

A quick survey by the professor can clarify the habits of snakes and where large snakes live in Amazonian Brazil. Anacondas, or anacondas, are not venomous and use asphyxiation as a strategy to kill their prey, slowly, and then swallow and digest them for days or weeks. In the film *Anaconda* (1997), we come across super-fast snakes that attack as if they were real predatory felines. We were starting the most advanced digital era in cinema, however, the resources used at the time are laughable today. But the success of the film guaranteed several sequels, which makes us wonder how much the exaggerations in relation to the wildlife in the hyleia reverberated and still reverberates.

A group of documentary filmmakers goes to the Brazilian Amazon to film an isolated tribe in the middle of the forest. The boat that takes them seeks to preserve several signs of civilizing comfort. We even listened to an opera. Everything went smoothly until they

rescued Paul Sarone, a Paraguayan adventurer, from a supposed shipwreck. This guy's entry into the boat will bring the jungle and its dangers to the entire crew. He represents the practical side of living with the wild world and contrasts with the beautiful Terri Flores, a theorist. Initially, the battle that is established is tacit between the two, and, as the plot progresses, it becomes clearer that Sarone does not have good intentions. Dangers follow one another and he ends up poisoning the director and leader of the expedition who ends up in a coma. Everything leads to believe that there was already a plan on Paul's part to take the boat, in collusion with one of the crew members. He intended to use the vessel to capture the large "warrior snake", although this did not make much sense in the overall tally of the plot, since he would have to dominate an entire crew with the support of only one person to do so. He would also imply that he himself had sunk his own vessel to fulfill these objectives. Sarone, therefore, demonstrates a morbid and obsessive attraction to the great serpent, since he had been attacked and marked by it at another time. He acts like a Captain Ahab who is a bit clumsy of the Amazonian rivers. After several dangers and brutal deaths, only three crew members survive and the film ends with the vision of the lost tribe, but there is no longer the initial impetus to document them, as everyone yearns to return to civilization and seems to have understood the message of that wild and untamed world.

The overabundance of images of anaconda attacks trivializes much of the film. Unrealism and exaggeration want to convey a clear message of civilization versus nature, with no possibility of intermediate action. Only the fittest will be able to survive, as long as they learn to respect it and leave it alone at first sight. Despite having practice on his side, Paul Sarone is not worthy of returning to civilization and ends up dead and devoured by the giant snake. The purest characters end up surviving. Each time the film progresses and the dangers follow one another, we realize that the initial educational impetus of the documentarians is replaced by a yearning to return to civilization and a rejection of wildlife. Alongside the anaconda, we have black panthers, wild boars¹² and candirus as threatening species. The dense forest can be a great trap.

The teacher has a profusion of images to explore with the students. Anaconda is an action movie for quick entertainment, but it explores, even at the end of the 20th century, the same ghosts that have haunted travelers through these shores, since forever. Once again the opposition between wildlife versus civilized life takes on drastic paints. The great snake possesses, disproportionately, an extraordinary power of claim. She is the phallic symbol, by which the adventurer longs to relieve the fear of castration, of sexual anxiety, but at the same time represents the repressed feminine, the terrible Great Mother who

¹² Wild boars were only found in the Amazon basin in 2018, and it is considered an exogenous species to the biome.

comes to punish her children who have disobeyed her. It is an invitation to the origin. To tame it, or to calm it, would depend on a power of translation and a good will that can save only those who have shown themselves to be decent so as not to desecrate their sacred space anymore. She is an unknown force and needs to close herself in her mystery. Any civilizing process will then be rejected. The only space for the poetic is when the survivors see the lost tribe, but no longer have the impetus to document anything else, except to carry forward what their imagination has already recorded. If there is a message in the film, it meets the vogue of preservation that asks to leave wildlife alone. The shots of the film are quite restrained, for the most part, to emphasize the focus of the action and the imminent dangers of a claustrophobic world. Only at the end, the focus broadens, showing the calm beauty of wildlife. There, the bad experiences lived invite the characters to just contemplate for a brief moment everything that is being left behind. As it is not the purpose of the film to dwell on slower and more elaborate reflections, the small reserved space points to a contrast that emphatically separates the two worlds.

Anaconda, of course, stands out as a menacing reptile. In the context of studies of the imaginary, the snake nourishes the human imagination in an intense way, possessing symbolic polysemy, since "it is a true archetypological viper's knot and slides into too many different, even contradictory, meanings" (Durand, 1997, p.316). It is Durand (ibidem), also, who shows a triple meaning, functioning as a symbol of temporal transformation, fecundity and ancestral perennality. A study by Solange do Nascimento (2018) shows the Amazonian environment in its symbolism, from an approach that values the native gaze. From the analysis of the interview, he states that

Ugger's speech brings us a synthesis of the meaning of the Tucandeira and the Snake in the life of the Mawé people. As he himself states, everything is an expression of the feminine. Everything is feminine. The archetypes of the ethnicity have their archemonial centrality in the feminine present in nature, present in the spiritual world and present in the daily life of this people from an early age, when the teachings left as an inheritance by their ancestors are started (Nascimento, 2018, p. 6).

From this perspective, the teacher can find a theoretical-methodological basis to address themes related to the region, arousing the interest of the student for their own issues, highlighting the cultural aspects and identity formation, for example, promoting a more inquisitive look in relation to the common phenomena of the region such as the natural coexistence with the ophidians, which takes place within the forest, but, often, even in Amazonian cities. The big snake threatens because it pushes the crew to their limits, in the fight for survival. In the end, when they come across the lost tribe, it becomes clear that survival, at the semantic level, is signic, as there has been a fierce confrontation between

two ways of life. Respect for nature guarantees the symbolizable by the minimal perception of the poetic presented with the natives calmly driving their canoes.

The Lost City: In Search of the Origin

Z - The Lost City (2016) is a film based on true events. It narrates the adventures of British officer Percy Harrison Fawcett in the Bolivian and Brazilian Amazon, at the beginning of the 20th century. Of course, more true elements are expected from a film like this than in the previous ones. This adventurer was well known at the time and drew a lot of attention from the journalistic world when he tried to discover an advanced and isolated indigenous civilization within the forest. As if it were a kind of missing link in a divided world. The film brings beautiful shots of the dense forest, the courses of the rivers, the indigenous habits and in fact works as an invitation to curiosity in contact with the exotic elements presented to the Western world through a force of translation that is often poetic, from the protagonist's point of view. Imagining that a guy faced so many dangers because of an idealistic view of humanity is still impressive, which justifies having made a film with such an expensive budget, with well-known actors, almost a hundred years after his disappearance on his last expedition.

Percy Fawcett is a British officer summoned, due to his experience in Africa, to help demarcate the borders between Brazil and Bolivia, in 1906, in the middle of the hileia, due to the great interest in ensuring that rubber production was not interrupted. He wanders for a long time, leaving his family behind (one of the children is born while he was there and the other does not recognize him when he returns). His partner is Henry Costin, who proves to be very faithful to the initial purposes established and becomes a kind of double. In fact, what initially moves Fawcett is a vague need to clear the name of his father, an alcoholic and addicted to gambling. In the midst of British officialdom, he is only honored until a certain moment, on his return as a hero, as his ancestry does not recommend that he be mixed with those of aristocratic birth. Already heavily involved in a club of explorers, in 1912, Fawcett again sets out with Costin for the Amazon, in search of an early civilization that he detected through some archaeological artifacts. Next to them is James Murray, a great coward who hinders the expedition and forces them to return. In contact with the indigenous people, Fawcett, delighted, tries to emphasize how far from the images brought by his peers, in England, the natives are. World War I comes, Fawcett and Costin act together and witness all kinds of horror, but survive. Injured, almost blind, Fawcett returns home and recovers. His eldest son cultivated, before the war, the image of a failed father in his adventures in the jungle. In the 1920s, he seduces his father, who is already very

broken, to return once again to the hileia, now by his side. This happened in 1925. Costin, already married and with children, prefers the quiet of civilization. In the Brazilian jungle, in search of the lost civilization, he and his son inexplicably disappear, after reporting that they were very close to their goal. The film takes advantage of this vacuum and implies that the fate of both has been sealed by finding the probable lost civilization; numb, when forced to drink a hallucinogenic drink by the indigenous people, they are passively taken to their execution. Before the end credits, information shows that recent archaeological excavations in the region indicate that there was indeed a possible advanced civilization in that same region explored by Fawcett and his son. For years, scholars have mocked the supposed delusions of the British explorer and archaeologist.

The film is above all an investigative challenge for the teacher and his students. A more accurate research shows us that Fawcett has been to the Amazon at least seven times and not three, as shown in the film. Of course, for reasons of economy and plot fits, this is even justifiable. Despite trying to tell a true story, the film does not fail to rely on fiction to have its own dynamics. This needs to be well evidenced to the class that, at this point, already has a lot of information about the character's wandering in the region. Many books have been written around the figure of Fawcett. The fact that he came to the Amazon for the first time, to resolve border issues between Brazil and Bolivia, in 1906, is far from historical reality, since Brazil had already acquired the territory of Acre from that country, in 1902. In 1906, there may have been some issues with Peru, but Brazil had already sent an expedition there, including led by the famous writer Euclides da Cunha, for contacts and diplomatic discussions. As Percy Fawcett had acted as a spy in Africa, surely his purposes should not have been so noble the first time he set foot here, since rubber, we know, attracted great interest for the development of the automobile industry at the beginning of the 20th century. All this imbroglio serves as an ingredient for some debates in the classroom, while arousing greater historical interest in that period.

There are several other interesting points in the film, such as Fawcett's appreciation of native life, in contrast to the prejudices of his fellow explorers in Europe. Also, his discourse against the slavery of indigenous peoples, still perceptible in some more isolated territories of the Amazon, at that time. The image of the green desert, even being identified as hell, in Costin's words, does not fail to bring something highly seductive to nothingness, from which his characters cannot escape at first sight. Fawcett's idealism is passionate at a certain point and the emphasis there should not be seen as a mere naïve reaction on our part, but the fuel that feeds humanity and its dreams since always. The idea of finding a new civilization in America fits perfectly into the post-war world: a different world to "put out

the flames", in the words of the protagonist. Finally, we have several aspects that can be brought to the current scenario. The jungle brings the danger of non-meaning that can only be rescued by the idealization of the men involved.

In the face of Fawcett's obsession with the origin of humanity, it is also not too difficult to identify his search as an essential contact through a hand that is welcoming and terrible at the same time. Welcoming is given by the detection of ancestral marks, the longed-for secret for the beginning of everything. Ignorance leads to the image of hell, in short, of the hardships and constant dangers of death, evoking the avenging reaction of those who dare to penetrate mother earth without permission, where incest is punished if there is no sublimation, through the powerful force of symbolic evocation. Fawcett is very close to knowing the great consciousness. To realize that everyone belongs to the same point of origin, without distinctions. We can highlight that at that time the monogenism of human origin was winning over the scientific racism propagated in the 19th century, supported by an idea of multiple (or polygenist) evolution of humanity. The contrast between the expansionist imaginary and the claustrophobia projected by the hileia, in closed shots, emphasizes all the time the need for integration. The jungle threatens, but it gives back wisdom to those who really seek to understand it. It is hell for cowards and those who cannot redirect their sexual anxiety from pure possession to higher and nobler points of the human condition.

As an intercessory element, the tree appears in the film with a strong symbolic representation of the claim of origin between earth and sky, as Chevalier and Gheerbrant show:

The tree also brings into communication the three levels of the cosmos: the underground, through its roots always exploring the depths where they are buried; the surface of the earth, through its trunk and its lower branches; the heights, by means of their upper branches and their top, attracted by the light of the sun. Reptiles crawl among its roots; birds fly through its branches; It thus establishes a relationship between the chthonian world and the Uranian world. It brings together all the elements: water circulates with its sap, the earth is integrated into its body through its roots, the air nourishes its leaves, and fire springs from it when its branches are rubbed against each other (Chevalier; Gheerbrant, 2009, p. 84).

All these aspects are perceived in the film as integrative, which help the perception of the whole of Fawcett and Costin, initially, and then Fawcett and his son, which makes them face the idea of any hell, where non-signification burns, in search of clues that feed the narrative flow, the signic resistance.

In addition to the cultural and historical aspects, there is also a wealth of elements to be worked on in the classroom, through a transdisciplinary approach, stimulating constant visitation to different areas of knowledge. From the symbolic tree, important and current

themes emanate, present in the curricular proposals of basic education, such as ecology, sustainability, preservation of forest peoples, urbanization, among others. From a strategy that values the dialogue between knowledge and the subjects involved in the teaching process, it is possible to arouse interest and curiosity about the regional reality. The student may be invited to share his experiences on chemistry, since the region is characterized by humid heat that promotes physical reactions of water, such as evaporation, for example. This dynamic can, perhaps, sharpen the student's perception of the multiple knowledges that circulate in the classroom space in communication with the outside world. Therefore, the elements of nature can help in the understanding of other types of phenomena, thus enriching the ways of looking beyond the Amazon, through a much more interactive way.

In the Jungle: The Encounter with the Unknown of Self

In the Jungle (2017), also based on true events, is perhaps the most claustrophobic film of the five worked on here in this article. The coverage of closed angles emphasizes the infinite anguish of the wandering protagonist. At a certain point, the jungle becomes an unbearable prison and the protagonist's survival depends only on her instinct to stay alive, until she is rescued. This aspect, in fact, is perhaps the most relevant in relation to the construction of the character. This attachment to life never leads her to give up, in the face of an environment that has seduced her almost irrationally.

Yossi Ghinsberg is an Israeli who has a thirst for adventure. Restless, he abandons his parents and goes to live in several countries, until we find him in Bolivia, in 1980, in search of even more extreme experiences. There, he befriends two companions, Kevin and Marcus. He meets Karl by chance who convinces him to be his guide on an expedition in search of an isolated tribe in the confines of the Amazon jungle. Karl promises to show him all sorts of wildlife news. Yossi convinces his two companions to go with them. On the way, the protagonist wants to take her motto forward, in an impressive eagerness to enjoy every second of her new experiences: "it takes time to live". Karl, the guide, turns out to be a rather gloomy fellow. It distills a very shallow misanthropy ("humanity is a cancer") and, at the same time, begins to be not very sure where they are going. Marcus ends up opening deep wounds in his feet that prevent him from continuing at the same pace as his companions. Yossi shows little patience with him, especially after Marcus rejects eating monkey meat. The forest brings out the "true" self of each one. Yossi shows himself to be intolerant of those who limit his adventurous impulses. Later, he will regret the way he treated his friend. Through an unsuccessful improvised raft descent into the rapids, Kevin realizes that Karl does not know how to swim and is suspicious of his real intentions as a

supposedly calibrated guide for those dangerous adventures. Karl gives up on moving forward, which seems to have already been planned a priori and ends up returning with Marcus, already quite weakened. Yossi and Kevin decide to move on, still facing the rapids. A collision on the rocks ends up separating the two friends. Kevin is found by a riverside community; ends up being treated, while Yossi gets lost for several weeks in the middle of the forest. Yossi will experience all sorts of obstacles and deprivations, reduced to the lowest condition of his humanity, except when he establishes a relationship with an imaginary entity of the forest in the form of a beautiful native. Kevin recovers and, even after many weeks, decides to try to rescue his friend. When everything led to believe that Yossi was already dead, Kevin finds him extremely impoverished, confused with the landscape that once seduced him so much. Karl and Marcus were never seen again. In the closing remarks, before the credits, Karl is identified as a fugitive from justice and the uncontacted tribe he had promised to take his clients never actually existed.

By seeking to escape from a conventional life in Israel, including entering into open conflict with her father, a survivor of the Nazi death camps, Yossi Ghinsberg translates a personal yearning that leads to the fascination of hyleia. Even with everything against his original purposes, he still has the urge to continue building his own saga, with increasingly vague objectives of where he could go, following even more uncertain instructions from his guide, at a certain point, unreliable. Yossi initially positions himself as a predestined, a strong guy who will overcome the limits set by the rules, leaving the weak behind. But more than that, Yossi is entering an initiation rite, without realizing it. In fact, every path leads him to a deep encounter with himself, when dealing with unknown forces. The teacher can emphasize these aspects with the students to better understand the purposes of each character, especially between Yossi and Karl. Both are the extreme of each other that helps explain the progress of the plot. Yossi, the enthusiast and Karl, the nihilist. This pendulum relationship involves the two other partners, and each will follow their own destiny. Marcus disappears with Karl and Kevin ends up helping to rescue Yossi, reactivating the belief in life. Attracted by the dark side of the jungle, Yossi is seduced by his own inner darkness, through the unresolved relationship with his father, with civilizational conventions and goes to meet the (Great) mother earth, through a challenge to overcome a barrier imposed by incestuous desire. He faces dark nights, scorpions, snakes, ants, hunger, torrential rains, all kinds of discomfort, because any noise in the jungle can be an announcement of death. In fact, everything looks dazzling, even when his fantasies lead him to dream that he is eating a juicy hamburger in a McDonald's-style diner. The encounter with the imaginary native, whom he believes he protects, becomes an encounter with his own essence, with what will

make him overcome obstacles, resist, until he is rescued. The jungle proves to be a great labyrinth, where Yossi always comes face to face with the same point, the eternal return. His hallucinations lead him to nothingness and he comes into contact with even more extreme revelations about the limits he has to face. Before being rescued by Kevin, he is in the fetal position, awaiting death, filthy, however, confused with the elements that are now part of his being. He had a deep encounter with his terrible and welcoming mother at the same time. His conciliation is total, finally, in those terrible moments of material deprivation. His figure, focused from a distance, resembles that of a survivor of a Nazi extermination camp, which leads him to an imaginary encounter and reconciliation with his father, in another sphere, which will force him to a total interconnection of the part with the whole, of the present with its roots and ancestral tragedies through visceral contact with the brute jungle. In the final information, we know that he became a family man, as conventional as everything he had once rejected for an adventurous life.

The film *In the Jungle*, in fact, closes with a golden key the approaches we made to the five cinematographic works in this article. The teacher has several links to explore, together with the students, through the great awareness that has formed between the characters and the forest. In the jungle, it represents the apex of this process of conciliation of the human and the physical and imaginary environment. Everything acclimatizes to the principles that have always moved humanity. The discovery of inner femininity causes a deep journey with the unknown and makes the man overcome the obstacles of sexual anxiety. The encounter with the Great Mother is an encounter of the whole with the scattered parts, condemned to wander by our Oedipal blindness. To face the jungle is to face your own ebb and flow. Idealism promotes the search. The path will depend on how much we want to know ourselves so as not to fall into the vacancy of the senses. Seduction to nothingness promotes risk and the need for self-recognition. And so the discursive process is configured by trying to join the loose threads.

In general, the river stands out because it is the conductive element to which one can transit. Its symbolism is complex, because "the symbolism of the river and the flow of its waters is, at the same time, that of universal possibility and that of the fluidity of forms (F. Schuon), that of fertility, death and renewal. The course of the waters is the stream of life and death" (Chevalier; Gheerbrant, 2009, p.780). From this perspective, the teacher can present aspects of the classic work *The River Commands Life: An Interpretation of the Amazon*, in which Leandro Tocantins presents the region through the waterways and its people, providing the opportunity to contact the environment in its occupational complexity, in order to seek resignifications for the place, based on reflections, Like "what place does

the Amazonian want to live?" Also, how to reconcile forest and city in the midst of necessary development? Provocative questions for the student to reflect on themselves, on their land, their people, and the world. The film, in fact, takes us along wild and curious paths that alert our senses and thirst for more knowledge to understand the many conditions of life in the Amazon.

FINAL CONSIDERATIONS

In the works analyzed here, we seek to evoke the relationship that the teacher can establish with his students based on a theme of common interest. Films have always fascinated by their approximation with immediate reality, since their origin. Bringing them into the classroom, once again, makes it possible to further emblemize this relationship. From previous readings, through relevant research, directed to the exhibition of the films, we will be able to conduct the meetings with much more pertinence, increasing the interest of the student public in relation to the theme studied related to the great hyleia. In the five films discussed here, historical, existential, cultural, and psychological issues come together to form a large complex picture that can be decoded by the teacher, along with the growing interest of his target audience, with students of different levels in high school. In higher education, we can initially propose even an extension course. Certainly, after working on the theme of the Amazon and its ghosts, its traces of courage and signic exploration, we will have access to a series of new information and disconcerting interpretations. After going through this process, the student will be able to enter the higher research field for future *stricto sensu* graduate studies, perhaps. The pedagogical strategy proposed here is presented in transdisciplinarity, as it allows, from the valorization of language, in its pluri-signification, to connect different perspectives and knowledge, enriching pedagogical practices. Our interest is in presenting a proposal that we know is not easy, as it requires the teacher to change his attitude towards the teacher's own know-how, challenging him to leave his comfort zone for a more dynamic paradigm, involving the dialogue between knowledge and the subjects present in the school space and beyond it, betting on a richer and more creative student education. We present, therefore, language as a stimulating resource for pedagogical strategies, because in its particular dynamism it offers semantic and imagistic subsidies for the understanding of phenomena through interpretative stimuli. Through the language, we find a connection between the films, perceived through the symbolism of various elements, highlighting: earth, boat, serpent, tree and river, nourishing the archetype of the Great Mother, in the representation of the hyleia in extreme situations of struggle for survival at a signic level, against the void, translating a reconstructed and



highly challenging reality against non-signification, escaping from an overwhelming reality of meanings and remaining interconnected to the metonymic network of the parts with the whole.



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2. Fitzcarraldo. (1982). Directed by Werner Herzog; Produced by Werner Herzog, et al. Germany and Peru: Filmverlag der Autoren (West Germany).
3. In the Jungle. (2017). Directed by Greg McLean; Produced by Berry Meyerowitz, et al. Australia and Colombia: Umbrella Entertainment.
4. The Naked Jungle. (1954). Directed by Byron Haskin; Produced by George Pal. USA: Paramount Pictures.
5. Z – The Lost City. (2016). Directed by James Gray; Produced by Aidan Elliott, et al. USA: Amazon MGM Studios, Bleecker Street.