



**INSTITUTIONAL VIOLENCE BY THE CULTURAL INDUSTRY:
EDUCATIONAL DISCUSSIONS**

LA VIOLENCIA INSTITUCIONALIZADA POR LA INDUSTRIA CULTURAL:
DEBATES EDUCATIVOS

A VIOLÊNCIA INSTITUCIONALIZADA PELA INDÚSTRIA CULTURAL:
DEBATES EDUCATIVOS

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ABSTRACT: Cinematographic works offer us rich raw material for new understandings of the world, culture and languages that can be reconstructed in different contexts, as well as launching sensitive and ambiguous issues that arise as concerns to learn to think about institutionalized violence. Through a hermeneutical approach, we interpret and understand the *Game of Thrones* show as a possibility to establish a counterpoint to the complex dynamics of physical violence in the social arena, because there are technical issues related to the market that underlie the film that provoke us to reflect on the poignant problems in contemporary life. Education, in this sense, has a political dimension to challenge with the cinematographic work itself the established standards, enabling new discussion to re-educate the mass and violent modes of action, to respect and value the socio-cultural differences. Only by a path of endless reconciliation with the other in their differences and social conflicts can we overcome the individualistic feeling in the face of violence and the permanent controversial relations and conflicts that devastate us. The results indicate that it is necessary to consider the institutionalized form in which education takes place as the appropriation of knowledge of the cultural industry, to overcome the truisms and banalities of the world and to establish educational dialogues less oppressive, passive and conformist, articulating social projects against recidivism or perpetuation of marketed violence and other types of barbarism at school.

KEYWORDS: Violence. Cultural industry. Discussion. Education.

RESUMEN: Las obras cinematográficas nos ofrecen rica materia prima para nuevos entendimientos de mundo, de cultura y de lenguajes que pueden ser reconstruidos en diferentes contextos, así como plantean cuestiones sensibles y ambiguas, que surgen como inquietudes para aprender a pensar sobre la violencia institucionalizada. Por medio de un enfoque hermenéutico, interpretamos y comprendemos la serie *Game of Thrones* como una posibilidad de establecer un contrapunto a las complejas dinámicas de la violencia física en la arena social, pues hay cuestiones técnicas vinculadas al mercado subyacentes a la película que nos provocan reflexiones sobre los problemas punzantes en la vida contemporánea. La educación, en ese sentido, posee una dimensión política de desafiar con la propia obra cinematográfica los patrones instituidos, viabilizando nuevos debates a la reeducación de los modos de actuar masificados y violentos, a fin de respetar y valorar las diferencias socioculturales. Sólo por un camino de interminable reconciliación con el otro en sus diferencias y conflictos sociales podremos superar el sentimiento individualista ante la violencia y las permanentes relaciones controvertidas y conflictos que nos asolan. Los resultados indican que es necesario tener en cuenta la forma institucionalizada en que la educación se concreta como apropiación de conocimientos de la industria cultural, para superar las obviedades y banalidades del mundo e instaurar diálogos educativos menos opresores, apasionantes y conformistas, articulando proyectos sociales contra la sociedad reincidencia o perpetuación de las violencias comercializadas y otros tipos de barbarie en la escuela.

PALABRAS CLAVE: Violencia. Industria cultural. Debates. Educación.

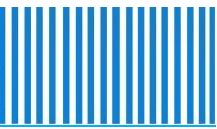
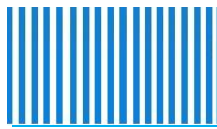
RESUMO: As obras cinematográficas nos oferecem rica matéria-prima para novos entendimentos de mundo, de cultura e de linguagens que podem ser reconstruídos em diferentes contextos, bem como lançam questões sensíveis e ambíguas, que surgem como inquietações para aprender a pensar sobre a violência institucionalizada. Por meio de uma abordagem hermenêutica, interpretamos e compreendemos a série *Game of Thrones* como uma possibilidade de estabelecer um contraponto às complexas dinâmicas da violência física na arena social, pois há questões técnicas vinculadas ao mercado subjacentes ao filme que nos provocam reflexões sobre os problemas pungentes na vida contemporânea. A educação, nesse sentido, possui uma dimensão política de desafiar com a própria obra cinematográfica os padrões instituídos, viabilizando novos debates à reeducação dos modos de agir massificados e violentos, a fim de respeitar e valorizar as diferenças socioculturais. Somente por um caminho de infundável reconciliação com o outro em suas diferenças e conflitos sociais poderemos superar o sentimento individualista diante da violência e das permanentes relações controversas e conflitos que nos assolam. Os resultados indicam que é preciso levar em consideração a forma institucionalizada em que a educação se concretiza como apropriação de conhecimentos da indústria cultural, para superar as obviedades e banalidades do mundo e instaurar diálogos educativos menos opressores, apassivadores e conformistas, articulando projetos sociais contra a reincidência ou perpetuação das violências comercializadas e outros tipos de barbárie na escola.

PALAVRAS-CHAVE: Violência. Indústria cultural. Debates. Educação.

INTRODUCTION

Violence is a human behavior that goes back to the most primitive instincts. For this reason, we emphasize a *re-education* as something necessary front the trivialization of violent behaviors, to break away from the legitimacy of barbarism caused also by show such as *Game of Thrones*, fruit of the production of the cultural industry (ADORNO; HORKEIMER, 1985). The semi-formation society reflects the passivity and reproduction of life forms, assuming uncritical mechanisms, massified, consumers, alienated, amid the distractions promoted by the cultural industry. When we discuss about *Game of Thrones*, we generate new understandings to break with the subjective and social violence present in the school, questioning the homogenizing narratives. The thinkers Adorno and Horkheimer (1985) also argue a re-education as something necessary front of the trivialization of life colonized by violent behaviors, breaking with the legitimation of human barbarism caused, in part, by the reproduction of the cultural industry not questioned and socially not reflected. Exploring the cinematographic works strengthens the intercrossing of multiple areas of knowledge and the sense of creation as a task of unequivocal approximation, since they represent ethical, aesthetic and political values of experiences from the tradition cultural. The films in the school as technological and educational resource go to the direction of the a posing culture of reality, as they encompass a plurality of meanings, with social values, interests, ideologies, contradictions, which awaken to new social recognition¹.

¹ A recent film that illustrates the issue of violence that exists in the school system in relation to differences is addressed in the film *Extraordinary* (2017). Throughout the film a child suffers *bullying* of the other students for having a facial deformity that makes him strange in the face of conventional standards. In one of the scenes the school principal calls the family of one of the children who held the *bullying* to repress such practice in school. The scene unveiled socially rooted violence, since the mother of the child called to explain herself participated in the reassembly of the class photo (excluding the different colleague) and did not recognize his mistake, while

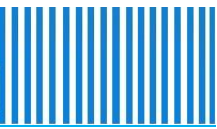
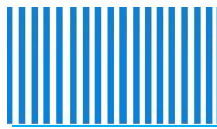


In view of this, we ask: what are the possibilities of reeducating students to strengthen critical reflection about something that is manipulated and generates violence, in a way to stimulate the thinking about the alienating mechanisms that compete with the fun and creative imagination, which are strongly stimulated by cinematographic works? We adopted for the analysis, a hermeneutics approach to understand and interpret texts. To achieve this scope, it is essential to identify the hermeneutic as an element that helps to rebuild concepts and overcome barbarism by the dimension of dialogue with pedagogical praxis. In this study, “[...] the hermeneutical effort aims at the appropriation of meaning, sensing in each document a silenced voice that must be reawakened to life”. (HABERMAS, 1990, p. 351). Hermeneutic tries to explain and interpret the concrete existence, based on the possibilities of existing languages for the interpretative exercise, since all knowledge is fallible and verifiable. It presupposes to give itself to the other, to the text, to dialogue, to the world as a range of meanings, in the search for senses in between of the existing human atrocities. In turn,

Analyzing a film or a fragment is, first of all, [...] decompose it into its constituent elements. It is to shatter, [...] and to designate materials that do not perceive themselves in isolation “with the naked eye”, since the film is taken over by the whole. It is therefore part of the filmic text to “unbuild it” and to obtain a set of distinct elements of the film itself. [...] A second phase is then to establish links between these isolated elements, to understand how they associate themselves and become accomplices to bring about a significant whole: rebuild the film or the fragment. [...] It is a “creation” totally assumed by the analyst, it is a kind of fiction, while the realization continues to be a reality. The analyst brings something to the film; For its activity, in its own way, it makes the film exist. (VANOYE, 2005, p. 15).

To explore the cinematographic work is important for the formation of critical readers, from the human reflection, to the re-creation of the culture itself, since the artifact can be identified as an ethical and aesthetic analysis document, which represents values, customs and beliefs, as well as, an ideological complexity of representation of the social sphere, where knowledge passes through the formal teaching environment. In this way, the explanation of the films in the school goes to the directing of the eminent culture, because the film productions are in arenas that are able to replicate, compile, in the same production filmic, a multitude of meanings with social values, interests, ideologies, among other perspectives. In this way, the films with their languages, images and sounds provide a plurality of associations and educational activities, becoming a means to the re-construction of the criticality in the education process, from the promotion of observation, Questions and collective debates, walking towards the review of barbarism coming from the thoughtless repetition. Therefore, the discussion is fundamental to assist in the re-construction of knowledge among subjects who are in constant training in social life.

the son himself apologizes to the director of the institution. Movie Trailer available at: <https://www.youtube.com/watch?v=6g80d7igX0k>



Education, in this sense, has an important political dimension, since it has the capacity to rethink human works (incomplete) and to provide a reeducation of thinking and acting by conversation and coexistence of differences, considering the individual experiences. In this optics, the qualitative methodology is delineated through a hermeneutical process of dialogue with the reality, bringing texts and studies of Theodor Adorno on the cultural industry and barbarism, in analogy with the show *Game of Thrones*.

GAME OF THRONES AND THE TRIVIALIZATION OF EVIL: EDUCATIONAL INCOURSES

Faced with the complexities and challenges that the cinematographic works present to us, it is possible to explore them with a critical and problematized look at the dimensions assigned to it and which are underlying, in order to emphasize studies that generate processes for reconstruction of knowing in the school environment. As a didactic resource, films besides being challenging are an interesting and possible possibility to dialogue with subjectivity and human criticism, seeking an evolution of thought. According Adorno and Horkheimer (1985, p. 19),

In the broader sense of the progress of thought, enlightenment has always pursued the goal of ridding men of fear and investing them in the position of gentlemen. But the Earth fully clarified shines under the sign of a triumphal calamity. The Enlightenment program was the disenchantment of the world. His goal was to dissolve the myths and replace the imagination with knowledge.

Who watches the film, for example, and is allowed to carry out analyses and the exercise of reflection on social life, is subject to education in its becoming, in order to face the decay of culture and the trivialization of violence including in education, trying to get rid of the alienation of prejudiced worldviews, broadening their horizons and autonomy, which are built on social interdependence. Considering the importance of the media in individual and social relations, we emphasize that these should be seen as an opportunity for multiple collective learning and should be inserted in the teaching and research spaces for the discussion of important and fundamental themes for the construction and training of students. In the educational sphere, the use of cinematographic artifacts cannot be considered only as a resource of audiovisual distraction, it needs to serve for the knowledge and the production of new understandings, involving feelings and emotions, in a dimension of alterity, of placing themselves in the place of the other, provoking the debate about paradoxes and human atrocities, reviewing ways of thinking about the educational sphere linked to ways of action.

In this way, “the chance of a film becoming an emancipated product lies in the effort to break away from this *we*, that is, with the collective character *A priori* (unconscious and irrational) and put him in the Service of Enlightenment intent: Reflection critical about himself”. (LOUREIRO, 2008, p. 145). Thus, we present the cinematic artifact as a pedagogical pretext

for the teacher to feel able to develop the subject of barbarism, violence and dehumanization in the classroom, entering into the different possibilities contained in this resource, as a mechanism of illusion or real, a fiction with hidden ideologies or a record of reality.

The issue of cinematography in education becomes necessary to sensitize the discussion in the classroom, since the conversations about the films lead us to think about the images conveyed, as well as, through other features like songs, poems, that can be contextualized and are mostly made public and free of charge. The cinematographic works show paradoxes that can be remeaned by teachers and students in conversation, as they coincide with a culture packed and dehumanized in all social spheres, taken mechanically and silencer, supported by the identification of subjectivities to the commodity. And this culture converted into merchandise is consumed passively and portrays the irrational and conformist content seized by its subjects, in an attractive way by hypermiditics images, taking care of leisure and entertainment time, atrophying the movement of reason and creative imagination.

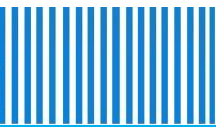
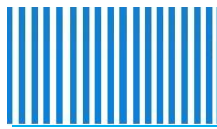
Without a doubt, cinema has a strong influence on the ways of thinking the world, which ends up feeding revolutionary and visionary ideas with the power to convince and denounce by the gesture, as was worldly recognized the film *Modern times*², as well as, repercussions of behaviors with disaggregates and dehumanization traits, such as the reproduced in the shows *Game of Thrones*, in an act of fighting between killing or dying. According to the words of Adorno (2003, p. 159-160),

I suspect that barbarism exists everywhere where there is a regression to primitive physical violence, without a transparent linking with rational objectives in society, where there is, therefore, identification with the eruption of physical violence. On the other hand, in circumstances where violence leads even to very embarrassing situations in transparent contexts to the generation of more dignified human conditions, violence can no longer be condemned as barbarism.

Adorno presents a concern with the issue of barbarism in the civilized process, which produces and reinforces anticivilization, through violence and the escape of reality, in which the culprits are deprived of a conscience. And this dehumanization is assisted by thousands of viewers in the show *Game of Thrones*, which reflect an irrationality as manipulative rationality of the masses, without the objective conditions of the formative experience in contact with each other and in the opening to history. Adorno (2003, p. 155) clarifies the concept by saying:

I understand by barbarism something very simple, that is, that, being in the civilization of the highest technological development, people are lagging in a peculiarly misshapen way in relation to their own civilization-and not just because they do not have in their devastating majority experienced the formation in terms corresponding to the concept of civilization, but also because they find themselves

² The film *Modern times*, by Charles Chaplin, was released in 1936 and is available for viewing at: http://www.youtube.com/watch?v=ieJ1_5y7fT8



taken by primitive aggression, primitive hatred or, in the cultured terminology, an impulse of destruction, which contributes to further increase the danger that this whole civilization will explode, in fact a immanent tendency that characterizes it.

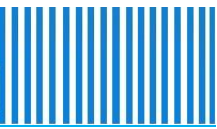
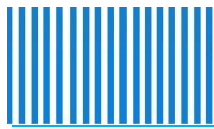
What is striking is that barbarism is formalized, systematized and strategically administered to meet mass and market policies, which contribute to the alienation and development of a logic of thoughtless perpetuation of the existing one. In this sense, the problem is that generally the technical knowledge is disregarded in the pedagogical and unbound practices of a learning rationality of knowledge, to meet an “educational system merely based on a strategy of *clarification* of consciousness”. (ADORNO, 2003, p. 9). Or are still inserted in the classroom in a superficial, uncontextualized way, as machines of educating, of simplification and adequacy (as purposes in itself), which does not qualify the pedagogical experiences provided, falling in the condition of mere spectators, without arousing the dialogue with the ambiguities and vital dilemmas of the students.

It is to promote a critical and attentive look at the cinematographic works regarding the underlying ideologies, so that they do not become conservative of offensive gestures, baffling in mechanical accelerations and inciters of barbarism, due to the absence of educational discussion. The speeches present in the film production are, on countless occasions, contradictory because they do not contemplate the differences, which greatly promotes the annihilation of the other the power of domination, the cultural impoverishment and the desensitization of the subject.

[...] The numerous agencies of the mass production and culture created by it serve to instill in the individual the normal behaviors as the only natural, decent, rational. From now on, it is only determined as a thing, as a statistical element, as succession or failure. Its standard is the preservation, the well-unsuccessful or the objectivity of its function and the models placed for it. (HORKHEIMER; ADORNO, 1985, p. 40).

In this understanding mat, the author already perceived the strong power of manipulation of these cultural media in the behavior of individuals, shaping them to an established pattern, filled with social distortions, dictated to a manipulated collective, of a submissive conscience. In this approach, the educational environment is the perfect space for interactions, conversation with different and exchange of know-how, to experience and act on their own, aiming to deepen discussion and promote the reflection and autonomy of collective actions.

Anyhow, *Game of Thrones* (2011-2016) is a show of the HBO channel, based on the literature of George R. R. Martin, which has censorship released from 16 years in Brazil. Even the show depicting a historical period of kings, reigns and battles, it is notorious how high the index of violence is found (on average 13 deaths per episode) and destruction of life throughout the show, causing a kind of legitimacy of the banalization of life, that generates traces of contemporary culture of consumption, of functionalist and technical rationality, with various forms of brutality and extremism. In this show, we see clearly the cultural industry



making use of violence as spectacle and manipulation, to meet the interests market. It is the domination of culture by the reduction of criticism, from the standardization of the modes of thinking based on the spectacle, where the viewer is a consumer of desires, of false needs and ideologies. Second Adorno (2003, p. 86),

[...] This harmonization of life and this deformation of life are imperceptible to people because they happen behind the scenes. I use the term "backstage" in a broad sense. They are so perfect, so realistic, that ideological smuggling takes place without being perceived, so that people absorb the harmonization offered without the least realizing what happens to them. Maybe they even believe they're behaving in a realistic way. And it is precisely here that we must resist.

He already highlighted Adorno (2003) on the need to teach children to be horrified by violence, to be banished from the spheres of school culture. For all this, we emphasize the importance of discussing the various themes involved in contemporary culture as in the show *Game of Thrones*, and disseminated by other means, such as documentaries, cartoons, long films, advertisements, etc., promoted and disseminated as consumable commodity by the cultural industry and which can peacefully reproduce forms of violence, since approaches and places students in contact with a culture of indifference in the face of death and pain of others (ADORNO; HORKHEIMER, 1985). In view of the extension of the formative task, Adorno and Horkheimer (1985, p. 128) reveal that,

In the cultural industry, the individual is illusory not only because of the standardization of the mode of production. He is only tolerated as far as his unconditional identity with the universe is out of the question. From the standard improvisation in jazz to the original types of cinema, who must let the fringes fall on their eyes to be recognized as such, what dominates is the fake individuality. The individual reduces to the ability of the universal to mark so fully the contingent that it can be preserved as the same.

The cultural industry, aiming at social homogenization, disseminates the banalization of evil, because it is not necessary to care about the suffering and pain of others, it is enough only that we accept it as consumers. In the eyes of the cultural industry, in this show, the value of life is nonexistent, and the civilizing destruction is still stimulated in the name of a rationality of domination.

Underlying the film productions, according to the Frankfurt thinkers Adorno and Horkheimer (1985), survives the cultural industry, which in its market logic, the disposal and the re-production of a new need for the desire to buy, promotes an uncritical posture of their viewers facing the world. For Adorno (2003), education implies emancipation and does not reduce to the prospect of conformity to the existing world. In fact, it reveals that the ambiguity of education lies simultaneously in the adequacy of the Institute and the emancipating awareness. The dialectical thought of the contradiction is pointed out as the support to overcome the socialized semi-formation, and the dissolution of the culture. In the perspective of Adorno (1996, p. 388), "cultural formation now converts into a socialized, omnipresence

of the alienated spirit, which, according to its genesis and its meaning, does not precede cultural formation, but succeeds”.

Mass media were born and raised in the industrialization process that has been occurring since the nineteenth century. In the mid-twentieth century, capitalism established principles for a consumer society deeply grounded by the media, especially by cinematic artifacts. This market logic, not only began to determine consumption, but also the way of thinking and acting, provoking a form of standardization of the subject through dictatorship of certainties that silences, isolates and interrupts the communication in the plot of the plot with the world. “There is no longer a field to choose” says Adorno, “it does not even pose the problem anymore, and no one demands that the canons of the convention be subjectively justified”. (ADORNO, 1996, p. 65-66).

It is through a critical stance and a counterculture of the market that emerges the knowledge of the critical theorists of the Frankfurt school, pointing out criticism of this ideological system of isolated interpretations of the media, alienating and unthinkable conduct, for the use of the semi-formation, the removal of memory and the emptiness of experience. For Adorno and Horkheimer (1985, p. 101), “cinema and radio no longer need to appear as art. The truth that they are nothing but a business, they use it as an ideology designed to legitimize the garbage they purposely produce”.

The cinematic artifacts because they are subject to the logic of functionality, with processes of formulation and assimilation, present a possible life, however, utopian and unreal, weakening the historical character of the events and the experiences of social learning. That way, we disregard the plurality of life in the relationship of acceptance, without clearing the motivations and interests that lie in the experience, and we fall into the illusion and the emptiness of the adequacy of the world (of barbaric activism), forgetting even the assisted suffering, to escape from everyday life.

Having fun means agreeing. The fun is possible only while isolating and departing the whole social process, while absurdly renounced from the outset to the pretension compelling of all work, even of the most insignificant: that of, in its limitation, reflect the whole. Having fun means that we should not think, that we should forget the pain, even where it shows itself. It is, in fact, escaping, but not, as you wish, escape from perverse reality, but rather from the last grain of resistance that reality may yet have left. The liberation promised by entertainment is that of thought as denial. The impudence of the rhetorical question: “What do we want?” is to address people by pretending to treat them as thinking subjects, when their purpose, in fact, is to wean them into contact with subjectivity. (ADORNO, 2002, p. 44-45).

The spectator seeks in cinema perceptions contrary to his routine, seeks solutions idealized for his difficulties. Thus, the cultural industry through its mechanisms creates expectations, even for a limited time, trapping the spectator in dissociated contexts of thinking about reality itself. It is noticeable how the cinema causes an unconscious involvement of the individuals,

by the technical possibilities, manifesting the ability to demonstrate non-existent realities, from a concentrated distraction, which, “in a massive way, the Shock (audio-visual) focuses attention on one point, to be able to grind this concentration through countless repetitions. The means of concentration is properly the means of decomposition”. (TÜRCKE, 2010, p. 266-267). A fascination and distraction are desired in cinema, which seeks the rupture and escape of reality, by a superficial approach and without consciousness.

[Is] the escape of everyday life, which the cultural industry promises in all its branches. [...] The cultural industry comes back to offer as paradise the same every day. [...] It is an escape, but not, as you say, an escape from the bad reality, but of the last idea of resistance that this reality still leaves. The release promised by the fun is the liberation of thought as denial. (ADORNO; HORKHEIMER 1985, p. 119).

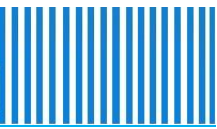
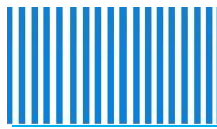
The cultural industry promises its viewers an illusory reality and blocks other forms of knowledge by the fetishization of economically mediated productivity, which today achieves planetary domination. For Latour (2002, p. 26-27, Griffin of the author),

Though the fetish is nothing but what man makes of it, he *Adds*, however, something: it reverses the origin of the action, it *Conceal* The human work of manipulation, he *Turns* The creator in creature. But the fetish does even more: it modifies the quality of human action and work.

The suspicion is that the subsidies of the capitalist fetishization deceives the subjects, blinds them, to the point of conditioning and making linear their thoughts and lives, because, “culture is a paradoxical commodity. She is so completely subjected to the law of exchange that she is no longer exchanged. It is so blindly confused with the use that you can't use it anymore”. (ADORNO; HORKHEIMER, 1985, p. 151). The way of life presented by the cultural industry does not resemble the actual daily lives of each viewer, even being presented to them from the same reality. In programmed segments, there is an ideal that is regulated by the denial of singularities and personalities, so that everyone can reach the closest to the long-sought way of life that the cultural industry perpetuates. He who clashes or does not show himself in accordance with the standard of living stipulated, is renegade and becomes socially excluded, as he lives on the sidelines of the functionalist culture of the great masses. “Those who do not adapt are massacred by the economic impotence that extends into the spiritual impotence of the isolated. Excluded from the industry, it is easy to convince him of his insufficiency”. (ADORNO, 2009, p. 16). So

the consumer is not king, as the cultural industry would like to make believe, he is not the subject of this industry, but his object. (...) The cultural industry abuses the consideration with respect to the masses to reiterate, firm and strengthen the mindset of these, which it takes as given a priori and immutable. It is excluded everything that this attitude could be transformed. (ADORNO, 1986, p. 93).

The great system behind the cultural industry is the market, which by dictating systems and



lifestyles, through cultural manipulation, no longer needs to produce according to the interests of the population, but the conditions to the needs manufactured, and still the It imprisons a culture dictated by advertisements. As Adorno and Horkheimer (1985, p. 209), “propaganda manipulates men; Where she cries freedom, she contradicts herself. Falsehood is inseparable from her”. It is notorious that,

The films of this industry manifest characteristics such as: 1) present themselves as more real than reality itself, but, contradictorily, they throw a fictional reality in which the happy end is fundamental; 2) appear as a faithful mechanism of reproduction of the sensitive world; 3) They do everything to equalize the phenomenon that appears on the screen to the real world itself and, in this way, contribute to the maintenance of the conformism of the Spectator. (LOUREIRO, 2008, p. 141).

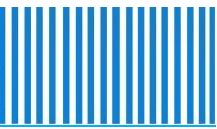
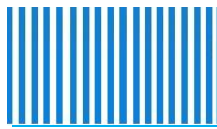
The cinematographic works are interconnected to the interests of the market, that finance their domination. The subjects subjected to the spells of the merchandise become puppets of this system of bondage. It is a dichotomization that goes on to dictate what is consumed and the ways of life, driving relations with otherness and with the different realities. Many of the barbarism is sustained by the cultural industry and yet the subjects begin to take over and accept the injustices, since they are recognized as natural. For Adorno (2003), the transformation would reside in making known the contradictions of the current society. On the other hand,

Critical sense and competence are banished as presumptions of those who believe superior to others, as culture, democracy, share their privileges among all. Faced with the ideological truce, the conformity of consumers, as well as the recklessness of the production they keep in life, acquires a good conscience. It satisfies the reproduction of the ever-equal. (ADORNO, 2009, p. 16).

The uniformization of domination in the face of reality, mainly through cinema, means an impoverishment of thinking about the dissemination mechanisms of institutionalized structures of social injustice, which motivate conformity and indifference experience in the face of barbarism. Film productions maintain the *status quo*, disseminate ideologies, distinctions, inequalities and their way of thinking for future generations. In the instant that students become in contact with any cinematographic work, they are already instilled ways of thinking from shared truths. One who clashes of this common pattern is seen as a different, strange, problematic subject and becomes rejected and excluded from the social environment. From that perspective,

Violence is presented as human ignorance in every way, including by seemingly rational attitudes justified in the name of reason. Any kind of aggressive attitude becomes barbaric if it happens in the name of power, dominance and personal or group interest devoid of humanistic values, such as investment in scientific research to increase the power of warfare or activities Technologies that are not aimed at emancipation and the fight against social injustices (ZANOLLA, 2010, p. 118).

Therefore, we have the need to take the barbarism away and to break with the process of



trivializing life (ADORNO, 2003). A new educational posture is needed in the face of young people who, in contact with products of the cultural industry, such as the show *Game of Thrones*, assimilate ideologies that legitimize atrocities of domination, oppression, and behaviors of indifference to the pain of others. In the light of Adorno (1985) reflections, it is understood that the critical reflection is the necessary way to break away from the alienated and fragmented educational praxis, to overcome the banalization of life and to understand our *polis* globalized by industry. For Adorno (2003, p. 117), “to take the barbarism away of humanity is the immediate assumption of survival. This should be the goal of the school, no matter how restricted their reach and possibilities”. It is not possible to extinguish access to the ideologies presented by the cultural industry, as well as the access of young people to the trivialization of violence in the show *Game of Thrones*. But we can bring these topics to work on the issues of aggression in the classroom, to develop a critical posture of young people when they meet such productions, tracing paths that reeducate our sensibility to reflection critical, breaking with the trivialization of life designed by the cultural industry.

ON THE WAY TO A HUMAN EMANCIPATION BY REEDUCATION

In view of the desire to build a more equitable society, aiming at a more equitable, liberating and emancipating education, free from barbaric gestures, it is necessary to confront the atrocities presented by different media resources, promoting the conditions for the critical reflection of students. Hence the importance of a training of educators, so that they feel more prepared for the debates, not giving in to the external demands and the immediacy of the know.

In the cinematographic works the technical reproducibility of the product is not, as in the case of literature or painting, an external condition for its mass diffusion. The technical reproducibility of the film has its immediate foundation in the technique of its production. This not only allows, in the most immediate way, the mass diffusion of the cinematographic work, as it makes it compulsory. The diffusion becomes mandatory, because the production of a film is so expensive that a consumer, who could, for example, pay a picture, can no longer afford a movie. The film is a creation of the collective. (BENJAMIN, 1994, p. 172).

Benjamin highlights in the cinematic language a potential learner and intense of human nature itself, which serves to the perception of people and their relations with the experience of the situations in which we are living, which is marked also by holocausts, Corrupting the social engagement of people. The great challenge of thinking about cinema in education is precisely in the debate on aesthetic perception, which can also serve commercial alienation, concentrated distraction and ideological manipulation, if it is automated, without resistance against the forms of homogenization, standardization and coding. The uses of these resources should be analyzed in their potential, because they are there, and there is no denying or avoiding the use in the classroom. The school as an interactive building and training space

must be attentive to the insertion and use of these artifacts, seeking to be aware of the imaginary stimuli, the social, cultural, political and economic approaches that reach the students through different sources, whether from TV, from cinema, from the Internet. If the messages will arrive, it is up to the teachers to assist in understanding these materials filled with ideologies and false needs, which students are watching, reading and using as a resource for the construction of their identities.

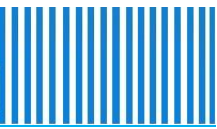
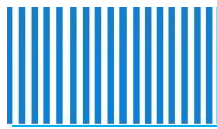
Thus, we need to collaborate for an emancipatory education stimulated in didactic-pedagogical proposals, considering the context, autonomy and interdependence of students, to overcome the lesser imprisoned in the ways of thinking reality. According to Kant (1974, p. 63-64),

Clarification [Aufklärung] is the way out of the man of his lessness, of which he himself is guilty. The smallest is the inability to make use of their understanding without the direction of another individual. Man is guilty of this minority if the cause of it is not in the lack of understanding, but in the lack of decision and courage to serve oneself without the direction of others. (All) You have the courage to make use of your own understanding, such is the motto of enlightenment.

Emancipation is possible only through education or sensitive reeducation, which surpasses the inability to think and the collective alienation and the forms of violence in which we watch without resistance or indignation. Thus, education must prepare men to orient themselves in the world. "What i mean is that education, as a formation, as a process of knowledge, of teaching, of learning, it became, throughout the adventure in the world of human beings, a connotation of its nature, becoming in history, as the vocation for humanization". (FREIRE, 2014, p. 20).

One must think of what form and how education should be conducted, so that we can contribute to the formation and human emancipation, built in the collective. For Becker (1998, p. 53), "the subject, in all its dimensions, builds on the collective relationship, with nothing subtract from the individual dimension. On the contrary, the collective performs the individual as well as the individual performs the collective".

Education should seek this approximation with the reality and the contexts of the students, as well as the resources available and disseminated by the cultural industry, avoiding denying its existence, so that we can develop new ways of understanding the world. It is up to the school to promote these moments of debate, reflection and social interaction, presenting the different ideologies and conceptions of the world, helping in the intersubjective construction of a more equitable and egalitarian society, endowed with ethical values. By expanding the ways of thinking and acting in the world, in a more sensitive way, we will fight against aggressive attitudes or violence in school, considered as something normal in recent times in our society. Second Adorno (2003, p. 165),



With the education against barbarism in the background I do not want anything other than the last teenager in the camp to be ashamed when, for example, he assaults a colleague with rudeness or acts in a brutal way with a girl; I want people to begin to be fully taken by the aversion to physical violence by means of the educational system.

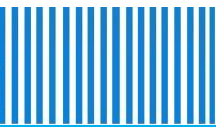
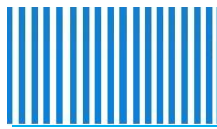
This aversion to violence must start from childhood. Hence the importance and need to educate for sensitivity, since this has been losing space for the cultural industry, following “a set of subjective forces that are not normally put into play in the passive attitude in everyday life, and that are virtually abandoned in the cultural industry”. (FREITAS, 2003, p. 36). These provocative experiences of pedagogical, philosophical, sociological and political reflections, considering the situations observed in this set of forces, need to be explored in the educational spaces in order not to fall into the danger of homogeneous generalizations and perceptions of the capitalist system. According to Zuin (2013, p. 144),

[...] Technology has gone from *modus operandi* to the condition of *modus vivendi*. That is, it can no longer restrict itself to a sum of techniques, because the way in which production relationships and productive forces develop is transformed into a form of life production, since it reconfigures technologically human identities in their more hidden forms of manifestation.

The more vulnerable and susceptible we are to these transformations, the more we need to confront the know-how and social practices. A critical and reflective appropriation of cultural heritage depends on an educational approach, focused on resistance and contestation.

[...] The social organization in which we live continues to be heteronomous, that is, no person can exist in the current society according to their own determinations; While this occurs, society forms people through countless channels and mediating instances, in such a way that everything absorbs and accepts in terms of this heteronomous configuration that has strayed from itself into its consciousness. This will reach the institutions until the discussion of political education and other similar issues. The problem itself of emancipation today is whether and how we — and who is ‘the us’, is a big question too — you can face it. (ADORNO, 2003, p. 181-182).

This makes us think of the lack of clarification of society and how we are responsible for the formative delays and the alarming problems of violence, aggression and exclusion of the present. Thinking about these issues, “education would be powerless if it ignored adaptation and did not make men to orient themselves in the world. But it would also be questionable if you stayed in it, producing nothing but *well-adjusted people*, because of which the existing situation is in the worst case”. (ADORNO, 2003, p. 143). Education needs to fulfil its social role and overcome this impotence by providing moments of discussion and pedagogical practices that awaken collective responsibility, construction and joint evolution, by ways that lead to the liberation of consciousness Oppressed and alienated. For Freire (1987, p. 79), “by now no one educates anyone, nor does anyone educate themselves: men educate themselves in communion, mediatised the world”. In this perspective, Adorno and Horkheimer (1985, p. 13) emphasize that “freedom in society is inseparable from enlightening thought”. And how to forward to a change in school practices that surpasses naïve consciousness, activism and



superficiality awakening to human potential?

The critical theory begins with the characterization of an economy based on the exchange, because it deals with the current era. The concepts that arise at the beginning, such as merchandise, value, money, can function as generic concepts by considering the relationships in concrete social life as exchange relationships, and of referring to goods from the character of commodity. (HORKHEIMER, 1991, p. 56).

According to Horkheimer (1991, p. 45, 46), “a critical thinking is motivated by an attempt to overcome tension, to eliminate opposition between the consciousness of objectives, spontaneity and rationality, inherent to the individual, on the one hand, and the relations of the process of work, basic to society, another”. Education has this role of intensifying the struggle and denouncing the barbarisms of a disappointed humanity with exploitation, reproduction of distorted values, social manipulation, misery and violence, visualizing in emancipation a path for the transformation and socio-cultural evolution of reality. For Horkheimer (1991, p. 67), “it is the desire of a world without exploration or oppression, in which there would be a subject acting in fact, that is, a self-conscious humanity, and in which would arise the conditions of a unitary theoretical elaboration as well as a thought that transcends individuals”.

This freedom is necessary so that we can understand the rationality of social relations, which still makes us powerless before the world, because alienation is not only in relation to objects, it is in the relationship between men, incurring deadlocks of rationality. In this context, Adorno and Horkheimer (1985, p. 125) affirm that “capitalist production keeps them so well trapped in body and soul that they succumb without resistance to what is offered them”. Without the capacity of critical reflection, we are stuck with this totalitarian capitalist production, which dictates ways of life by innovations and progress of democratic inconsistencies, performing a collective seduction and forming, inhibiting the possibilities of Reaction, by means of the cultural industry. For Zuin, Pucci and Oliveira (2008, p. 119), “the conception of Adorno education aims precisely to criticize this society that potentially carries within it the return of barbarism”. Education implies the possibility of conferring new meanings to the subject to overcome the modeling of people and the mere transmission of passive content.

To overcome barbarism, it is necessary to stimulate an attitude of constant transformation of thought, to the point of generating free thoughts of the forms of domination, which causes us threats and oppressions in terms of coercive freedom. Adorno (2003, p. 141-142) points out that the scope of education is “the production of a true consciousness. That is: a democracy with the duty of not only functioning, but to operate according to its concept, demands emancipated people. An effective democracy can only be imagined as a society of those who are emancipated”. In this way, we note in cinematography a potential that is a form of concepts, as well as education, which can make maintainer of the status quo or can be

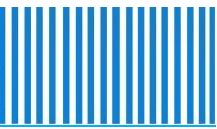
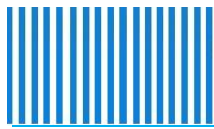
recognized as a way to prepare for contact with each other (in an attempt to put himself in the place of the other) and with the existing social differences, aiming at problematizing and learning from the world.

In this direction, understanding to what extent and how the actions of teachers as cultural agents can articulate the different knowing of film production in the dispositional and contextual complexity arises as a demand of our time. In this way, we consider that the socio-cultural manifestations entered in the films need to be contextualized historically for the broadening and accountability of the epistemological, ethical, aesthetic and political processes, to training, elucidation and development of a critical awareness and the construction of a more just and humane society, less conformist with the barbarism witnessed in everyday life. Such transformations pass through the pedagogical practices to resume the dialogue with the differences that are realized and rooted in the ways of making history, from the developments and new meanings that arise in this construction. Participation in discussions, exchanges, social interactions and collective engagement assists us in the formation of our opinion and attitudes. It is up to the school to develop these formative practices, avoiding attitudes of dehumanization, which contribute to other violent behaviors. Thus, we will continue to discuss, showing and pointing the limits of the cultural production that comes to us, to withstand the existing consumerist ideologies.

FINAL REFLECTIONS

We conclude from this hermeneutics analysis that only by a path of endless reconciliation with the voice of the other in their differences and by the collective reeducation, we can overcome the individualistic feeling and dehumanization in the face of violence and human misery. which ravages us and makes barbarism something natural, banal. The connection between *Game of Thrones* and education is necessary to raise awareness of the discussions between discordant voices in relation to the issues of trivialization of evil, since the visualization of the films leads us to rethink the life itself, because it shows patterns that can be confronted and remained by educators and students in the communicative debate. The big problem is that often these possibilities are not taken into consideration in pedagogical praxis or are uncontextualized and unlinked from a learning rationality to the re-construction of knowledge.

The filmic artifact is a way of resisting speeches about human barbarism and atrocities on the part of all segments of society, especially education, combating violence and socially accepted generalizations. Without a dialogue on beliefs, values and collective constraints it does not promote an emancipatory education. At this juncture, *Game of Thrones*, it may be a way of initiating these less oppressive dialogues, both in education and in educating educators, to articulate new projects against propagated violence and to make sense of democratization and recognition of rights human and social through critical interaction. By



problematizing the society through films, we create new understandings to break with the types of barbarism in school, avoiding violent attitudes and behaviors of a collective desensitization, and we want it is a more just society, not the reproduction of distorted values that lead to barbarism.

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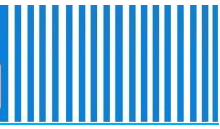
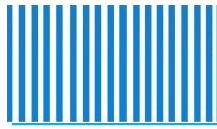
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