

Scientific
Journal of
**Applied
Social and
Clinical
Science**

**INTERDISCIPLINARITY
AND HUMANISM: A
DIALOGUE WITH THE
FILM: "A FRATERNIDADE
É VERMELHA"**

Mara Regina de Oliveira

Master and PhD in Philosophy of Law.

Professor at the Faculty of Law of:

Universidade de São Paulo. Assistant

Professor at the Faculty of Law of: "Pontifícia
Universidade Católica de São Paulo"

<http://lattes.cnpq.br/2230002368205014>

All content in this magazine is licensed under a Creative Commons Attribution License. Attribution-Non-Commercial-Non-Derivatives 4.0 International (CC BY-NC-ND 4.0).



I promise to love you
Until love falls
Sick, sick
So I prefer to go
in time of power
People get rid of people
After losing you
I'll meet you for sure
Maybe in a time of delicacy
where we won't say anything
Nothing happened
I will just follow
How enchanted by your side
(Chico Buarque, with all love)

Abstract: This article demonstrates that interdisciplinary legal study enhances our ability to reflect on human issues related to law. Interdisciplinarity does not characterize a simple juxtaposition of different theories, but an integrated articulation that generates a new creative reflection. Assuming that critical legal theory admits an integrated reading with artistic imagery language, we will analyze the film: "*A Fraternidade é vermelha*", as an exercise of interdisciplinarity. We will demonstrate how the study of image-concepts of this artistic film will enable a human and sensitive understanding of the Enlightenment ideal of fraternity.

Keywords: Interdisciplinarity, fraternity, cinema, law.

INTRODUCTION

This article is a tribute to the thinker Ivanaldo Santos, one of the great scholars of the importance of interdisciplinarity for humanistic training in the field of teaching pedagogical work. In the wise reflections of our honoree, interdisciplinary pedagogy is associated with a daring attitude on the part of the teacher, who must relate the study to social and human issues that are in our reality, often perceived as complex and aversive to simplifications. Interdisciplinarity also aims to encourage the formation of knowledge to take

into account the student's own construction, enhancing their ability to think, actively, about issues of reality of citizenship and democracy that involve the understanding of content from several different related disciplines. As Hilton Japiassu asserts, interdisciplinary reasoning does not only involve a juxtaposition of diverse disciplines, but the ability to extract from this integrated reading a new, deeper reflection on complex themes.

Based on these assumptions, we aim to demonstrate the great relevance of these reflections, through an analysis that is itself an exercise in interdisciplinary reflection, which we have been developing for many years in our pedagogy of undergraduate and graduate courses in Philosophy of Law. The field of exercise of this interdisciplinary pedagogy is based, in large part, on the dialogue between critical theories of law and the imagery language of cinema, which will be our methodological guideline in this article. In philosophical terms, artistic cinema, capable of reconstructing human complexity in depth, presents image-concepts of legal themes, perceived through reason and sensitivity, which allow us to delve into various issues emerging from theoretical texts, from a cognitive point of view.

Our study proposal takes into account the need for a dialogic and integrated approach between films and theoretical texts, with a prior selection of themes to be highlighted. Cinema and the arts in general are powerful instruments of social criticism and expansion of the capacity for thought, not its trivialization. The philosopher and the artist have something in common: they are born questioners of any and all systems of social or existential control and their power structures, which are normally hidden.

We aim to indicate artistic interdisciplinarity as a fruitful way to expand legal zetetic reasoning, which develops a

broader, critical and humanist look at the legal phenomenon. Therefore, we chose to reflect on the relevant theme of fraternity in the film: "A *Fraternidade é vermelha*", directed and scripted by the magnificent Polish director Krzysztof Kieslowski. His work reverberates, in philosophical-imagetic terms, the spirit of deep and sensitive Christian humanism that constrains us from the surgical perception of our imperfections and our condition of moral indifference. Kieslowski was born in Warsaw in 1941, studied at the traditional School of Cinema and Theater in Lodz, and witnessed his country suffer the tragic consequences of the nazi and communist genocides that were perpetrated. However, he never left his Christian spiritual formation aside. In his major work entitled: "O *Decálogo*", makes an artistic reading of the ten commandments, translated into a profound cinematographic humanist poetry, where spiritual questions stand out in concrete symbolic human situations. One of his main aesthetic traits is the economical use of words to expand sensitive communication through the silence of the image. Before analyzing the highlighted film, his last work, completed a little before his death, we will make some incursions on our interdisciplinary methodology.

CINEMA, INTERDISCIPLINARITY AND WISDOM

From the perspective of Edgar Morin, in line with the ideals of Ivanaldo Santos, the role of education would not only be to transmit ever more information and knowledge to students, but to enable the existential transformation of acquired knowledge into wisdom, which must be incorporated by all life. In this line of thought, contact with the humanities culture gains importance, whether in the field of literature, poetry, theater or even cinema, which is the object of our specific reflection. (MORIN, 2000, p.48).

The cognitive importance of contact with the humanities culture lies in an expansion of our subjective life, which remains, to a certain extent, inaccessible in our concrete life. In the novel or in the cinematographic spectacle, the magic of the book or the film makes us understand what we do not understand in ordinary life, where we perceive others in an external way, while, on the screen and in the pages of the book, they appear with all the dimensions, subjective and objective. The role of education would be to figure as schools of human understanding, capable of enhancing our humanism and our understanding of ourselves and others, that is, about the different. We can understand that we must not reduce a being to a portion of himself, as we usually do in everyday life, where we are almost indifferent to physical and moral miseries. We feel more sympathy, pity, and kindness when reading a novel or watching a movie than we do in real life. (MORIN, 2000, p. 51).

Interdisciplinary relationships, according to Hilton Japiassu, appear as an internal demand of contemporary human sciences, as an expression of improvement of the reality they aim to know. But they are constructed, concomitantly, as an external requirement, that is, as a way for man to respond to the needs of action, in the form of a global interpretation of human existence. For the author, knowledge and action must be combined dynamically, as an overcoming of pure encyclopedic knowledge, disconnected from the reality that surrounds us. Interdisciplinarity goes beyond the mere mechanical joining of themes, as occurs in the multidisciplinary perspective, requiring integration of analyzes that generate new reasoning. Its essential characteristic is the incorporation of the results of several disciplines, which can be integrated after being compared and evaluated in depth. (JAPIASSU, 1976, p. 29).

In the view of philosopher Julio Cabrera, in affinity with Japiassu's thought, for us to understand a philosophical problem, it is not enough to understand it, rationally, as a theoretical/semantic concept. We have to live it, feel it, be affected by it, as an emotional, non-empirical experience that sharpens our cognitive sensitivity, close to a dimension that we could call pragmatic-impacting, which must produce some kind of transformation cognitive. (CABRERA, 2006, p. 15 and 16).

Although the literary form has prevailed in the history of philosophical thought, nothing would prevent a philosophical problematization through the analysis of cinema images, raising the controversial hypothesis that cinema would be a more appropriate language than writing itself this way of thinking. philosophers, whom he calls logopathists. Some human issues cannot only be said and articulated logically, they must be presented, sensibly, through a logopathic, rational and affective understanding. (CABRERA, 2006, p. 19).

In order for the cinematographic language to be captured, as a philosophical discourse, it is necessary to realize that it is constructed from the so-called image-concepts, which are not to be confused with the so-called idea-concepts, worked on in written philosophy. In Cabrera's thinking, they do not have an essentialist and definitive character, but heuristic and critical. They characterize a relevant experience so that we can understand and work with this concept, in the form of doing things with images.

Cinema can be seen as a form of contemporary artistic production, which encompasses all others in a unique way. It articulates, to produce meaning, various artistic languages such as music, photography, theater, literature, dance and others. The perception of the image produces the so-called effect of the real, acquiring a high power

of mental penetration, enabling the critical reflection of themes, in a complete way. It unites rational reflection with the emotional manifestation of feeling the theme, favoring what we call existential interdisciplinarity and the humanization of the individual.

There are many philosophical-legal themes present in the imagery language of cinema, which can be studied in depth, without Manichaeism around right and wrong, fair/unfair. The theme of fraternity, as a concept-image, is seen from a profound philosophical point of view, based on several moral questions, in the imagistic narrative of Krzysztof Kieslowski's sensitive and often silent lenses. That's what we'll see next.

FRATERNITY IS RED AND THE MEETING OF OPPOSING HUMANITIES

The film "*A Fraternidade é Vermelha*", released in 1994, it is part of a trilogy *Trois Couleurs: Bleu, Blanc e Rouge*, filmed simultaneously, which seeks exactly to pay tribute to the bicentennial of the French Revolution, signed in 1989. It presents the three colors of the French flag as a point of reflection – blue – white – red associated with the three Enlightenment rational ideals that aimed to combat the abuses of power committed by the Old Regime– *liberty Equality Fraternity* – all human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and must act towards one another in a spirit of brotherhood. *All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and must act towards one another in a spirit of brotherhood.*

Kieslowski's imagetic reflection deepens this complex human vision of the rational ideal of fraternity, which can only exist alongside freedom and equality, in the historical context of the rational formation of

the European Union. He questions the limits of his rationalization in the three films, which intertwine in an interesting way. What are the real chances of achieving freedom and equality built as Enlightenment ideals? The movies: “*A liberdade é azul*” and “*Igualdade é branca*”, they seem to indicate image-concepts of complex concrete human situations of the impossibility of being free and equal from an instigating association with Enlightenment ideals. The narrative of the last film: “*A Fraternidade e Vermelha*” is the least realistic and the most philosophical of the three films, as it juxtaposes two distinct narrative planes, which develop simultaneously, being filled with symbolologies that leave open several questions and possible interpretations.

Just like: “*A Igualdade é Branca*”, the theme of justice appears in a clear and relevant way, although it has a more optimistic ending. One of the protagonists is a lonely retired judge, embittered and pessimistic, who cannot even emotionally interact with his dog, who will play a relevant role in the narrative. Usually, he dedicates himself to listening to his neighbors’ telephone conversations, leaving the door of his house open permanently, as a kind of self-challenge to his privacy. Kieslowski, with genius, anticipates all the control of technology over privacy that would come to dominate us in the 21st century. The film aims to reflect on this controversial attitude, seen as immoral, in dominant evaluative terms, and qualified as illicit, in legal terms. In this endeavor, the theme of truth and justice emerges as an exemplary philosophical reflection, analyzed from the zetetic-legal point of view.

Right in the first scenes, the director makes us experience the judge’s observation angle, by putting us in the position of witnessing the loving intimacy, expressed through telephone language, of two other protagonists, namely, the model Valentine (Irene Jacob) and aspiring judge Auguste (Jean-Pierre Lorit). Both are

neighbors, are very much in love with their respective partners, but have never really met.

The chance of involuntarily running over a dog named Rita, by Valentine, and the care taken to send her to the veterinarian and return her to the owner, will lead her to meet the judge, masterfully embodied by Jean-Louis Trintignant. In this clash of values and ideals of justice, the dramatic core of the film will be located, largely translated into the silent facial expression of the actors, with the sensitive use of close-up. Valentine is young, sensitive, loving and optimistic, open to the life that lies ahead. The judge is elderly, bitter, lonely and pessimistic, facing a life already lived, with unhappiness. In the interaction between both, the most beautiful and sensitive image-concepts of the film are located, because from the initial clash of values, an authentic fraternal relationship between them will emerge, in a spontaneous and unusual way. A fraternity based on a deep humanization, where there is no space for rationalist perfection, based on the construction of ideal models, but for the understanding of weaknesses and failures. Both grow, from a human point of view, from this interaction, Valentine will mature realizing the sensitive human figure behind the bitter judge and he will revive a taste for jovial loving sensitivity.

One of the philosophical-legal themes of great relevance is the problem of truth and justice. In a general perspective, it concerns the impossibility of the judge to know the truth of the facts, called the fact itself. According to Kelsen, not only the interpretation of the general norm, but also the investigation of the criminal fact would have a constitutive and interpretative character. The court determines the body to verify whether the fact actually occurred, so that it enters the domain of law. It is not the fact that someone has committed a homicide in itself that constitutes the presupposition established by the legal order,

but the fact that a legally competent body has verified, in a process determined by the legal order, that an individual committed a homicide. The suspect can confess or deny the fact, but only the opinions of the individuals in charge of applying the law matter, which may even contradict each other. However, only one opinion can prevail, to the extent that it is legally relevant, and can only be challenged by means of an appeal, until it becomes final. The court may find that an individual committed murder even though in reality it did not, or the court may find that an individual did not commit murder even though he actually did. The procedurally verified fact takes the place of the fact itself. (KELSEN, 1979, p. 257 and 258).

The problem of truth appears right away in the opening dialogues, when Valentine shows a moral shock when he perceives informal eavesdropping. The judge points out, with a certain disenchantment, that, even though they are illegal, at least they allow him to know the truth, which is so obscure in judicial proceedings. The character touches on the philosophical problem, already mentioned, of the impossibility of the law accessing the fact itself, of the truth being a probative narrative construction, where “guilty in the world of facts” can be “innocent by law” and vice versa. The judge lives this anguish in a profound way. The presence of the young woman’s critical moral conscience makes the magistrate legally denounce her acts. He even gets stones thrown at his neighbors’ windows, as an informal sanction, and finally manages to see their perspective, saying that he would do the same thing if he was being spied on.

As the narrative progresses, image-concepts of the moral and human intimacy between them grows, we are gradually informed of the judge’s personal life, which, symbolically, and in a non-realistic way, appears portrayed in the life of the young judge Auguste,

simultaneously. Image-concepts of the climax of this moral intimacy appear in the theater’s farewell dialogue, when the judge, after being moved by Valentine’s artistic performance, manages to open up his intimacy and talk about the profound disappointment in love he suffered, when he was betrayed and exchanged, by his girlfriend in his youth. A betrayal never accepted, discovered with an act of spying on the girl’s bedroom window, which led him to opt for freedom from permanent solitude. He seems to have lived through the cold mourning to the end present in the character of Julie in the film: “*A Liberdade é azul*”, who gives up on being free, after learning that her beloved dead husband had a second family, in the name of loving reconciliation with the other, at the end of the beautiful symphony: “*Concert for the Unification of Europe*”, that will mirror the symbology of an ideal of contemporary rationality that unites the trilogy.

The judge reveals to us how this resentment was intensified when chance led him to have to judge the man who had enchanted his former girlfriend, causing his love tragedy. He could have declared himself prevented from judging, due to intimate valuation issues, but he did not. Even though the conviction was based on legally accepted evidence, we perceive that, from a moral point of view, there was an inconvenience, a doubt, because, in the decision, there was an evaluative influence of resentment. His sentence appears to have been a reaffirmation of the vertical model of justice as revenge. Dissatisfied with the sense of justice established, the judge asked for early retirement. There is a certain correlation with the resentful vertical retribution signed by Karol in the film: “*A Igualdade é Branca*”, in relation to his wife who rejects and humiliates him, claiming sexual impotence, and asks for divorce. The attempt to affirm equality, such as the reversal of roles promoted by Karol, when he took his wife to Poland, is the affirmation

of articulated revenge, which indicates the unequal, in paradoxical terms.

In this final dialogue, the judge appears rehumanized, with his face illuminated, the director plays with light and dark, in a symbolic way, in close-ups all the time. We realize that he realizes that he didn't meet the right person in the past and that his life could have been happier if he had found the deep love so desired. We realize that perhaps he glimpses this unrealized possibility in Valentine. Valentine, in turn, has to face up to the fact that he does not receive the same deep affection from his boyfriend and assume his loving incompleteness. The final scene of the sinking of the ship, which was bound for England, with the protagonists of the trilogy as the only survivors, is an allegory of a possible salvation of the three couples that make up the work, in the face of the greatest human tragedy. The two couples from the first films, albeit imperfectly, end up finding love and perhaps there is the possibility of chance joining Valentine and Auguste, who in real life did not know each other, in a future successful and truly loving union. We would have the utopian link of freedom, equality and fraternity, based on the profound recognition of our imperfect humanity examined in the three films.

FINAL CONSIDERATIONS

The movie review: "A *Fraternidade é vermelha*" made it possible to reaffirm the relevance of the ideals defended by the thinker Ivanaldo Santos around the possibility of interdisciplinary studies expanding the human perception of legal issues, stimulating the development of creative reasoning, focused on the critical analysis of reality. The filmic work studied was not just an example, but a narrative resource that allowed us to broaden some philosophical-legal issues and build an authorial interdisciplinary reasoning.

In this study, several image-concepts of this last Kieslowski film, finished a little before his premature death, lead us to spiritual questions already present in his previous work: "O *Decálogo*". His spirituality does not start from the affirmation of ideal religious and moral models, but from the rich and profound observation of our complex nature that has a dark and, at the same time, suffering side, where moral questions are ambivalent and often irrational.

The film: *A Fraternidade é vermelha*, like the other two films that make up the trilogy, it assumes this spiritual vision in an intelligent way, as it calls into question the real possibility of effective human behavior resulting in the realization of the Enlightenment normative ideals of freedom, equality and fraternity, translated into terms contemporaries, in proposals to rationalize the formation of the European Union.

In our reading, we noticed that the figure of the judge seems to bring together all the human impossibilities revealed in the films: "A *Liberdade é Azul*" and "A *Igualdade é Branca*", where the ideals of freedom and equality encounter paradoxical situations of non-realization. Aspects of logopathy, which unite reason and sensitivity, allow us to exercise cognition of these themes from a significant enhancement of our ability to be moved by our precarious human condition.

The themes of truth and injustice, present in the experienced and anguished figure of the solitary judge, resume the uncertainties about the possibility of the law reaching the truth of the facts and about the affirmation of greater justice, even having before it a probative element considered sufficient. However, the great philosophical magic of the film was to bring a spiritual light that radiates over existential anguish, from the fraternal relationship that is built, in a profoundly human way, between Valentine and the judge.

Chance, provoked by the human feeling of care for the dog Rita, has a symbolic value and unites the destinies of our protagonists, based on the recognition of the opposites love/dislove, life/death. In this sense, the allegorical scene of the shipwreck, where only the three couples are saved from death, is indicative of a concept-image of the utopian possibility of human fraternity being the greatest ideal

that could elevate the ideals of freedom and equality. This symbolic scene indicates, after the perception of our human frustrations and ruptures, the possibility of reaching the time of delicacy in which it is admissible to redeem ourselves and be together with the other, in the red beat that symbolizes our heart, present in the sensitive poetry of Chico Buarque, the epigraph of our article.

REFERENCES

A FRATERNIDADE É VERMELHA. Direção: Krzysztof Kieslowski. Spectra Nova, DVD, 100 minutos.

BERNADET, Jean-Claude. **O que é cinema?** São Paulo: Editora brasiliense, 2006.

CABRERA, Júlio. **O cinema pensa – uma introdução à filosofia através dos filmes.** Rio de Janeiro: Rocco, 2006.

EPSTEIN, Jean. **O cinema do diabo-excertos, in A Experiência do cinema: antologia/Ismail Xavier organizador.** Rio de Janeiro: Edições Graal: Embrafilmes, 2008.

FERRAZ JR, Tercio Sampaio. **Introdução ao Estudo do Direito, técnica, decisão, dominação.** São Paulo: Atlas, 2004.

FERRAZ, JR. Tercio Sampaio. **Estudos de Filosofia do Direito: reflexões sobre o poder, a liberdade, a justiça e o direito.** São Paulo: Atlas, 2002.

JAPIASSU, Hilton. **Interdisciplinaridade e patologia do saber.** Rio de Janeiro: Imago Editora, 1976.

KELSEN, Hans. **Teoria Pura do Direito.** São Paulo: Martins Fontes, 1987.

MORIN, Edgard. **A cabeça bem-feita, repensar a reforma, repensar o pensamento.** Rio de Janeiro: Bertrand Brasil, 2000.

OLIVEIRA, Mara Regina de. **Cinema e Filosofia do Direito em diálogo.** E-book Kindle, Amazon, 2015.

SANTOS, Ivanaldo O. MOURA, Luciene. 2019/10/02. Interdisciplinaridade e dignidade da pessoa humana, V 20. **Revista de Ensino, Educação e Ciências humanas.** DOI:10.17921/2447-8733.2019v20n3p233-236 . Disponível em (PDF) Interdisciplinaridade e Dignidade da Pessoa Humana (researchgate.net)

XAVIER, Ismail, **A Experiência do cinema: antologia/Ismail Xavier organizador.** Rio de Janeiro: Edições Graal: Embrafilmes, 2008.