

Inventiveness and deviation in the *Ad Vitam* series:

Human vicissitudes in a dystopian context

Inventividade e desvio na série *Ad Vitam*:

As vicissitudes humanas em contexto distópico

Breno da Silva Carvalho

*PhD in Anthropology (UFBA) and Professor at the Communication Department (UFRN).
Universidade Federal do Rio Grande do Norte, Departamento de Comunicação, Natal (RN), Brasil.*

Raquel Assunção Oliveira

*Master in Communication (UFRN) and Professor at the Communication Department (UFRN).
Universidade Federal do Rio Grande do Norte, Departamento de Comunicação, Natal (RN), Brasil.*

1. Introduction: *Ad Vitam*'s narrative premises

In *Ad Vitam* (2018), from the Latin: “for life”, we experience a future time after a pandemic event started in North America. Surviving and staying alive are the most significant achievements for humanity. Sickness and aging are delayable and the solution comes from the cellular regeneration process that is commonly performed in the society, when genetic compatibility is recognized and ensured after the adulthood is achieved – on the series, 30 years old.

The argument of this French series – created by Sébastien Mounier and directed by Thomas Cailley and Manuel Schapira – is structured from the themes of mortality and suicide. Launched in 2018 on the

<https://doi.org/10.46391/ALCEU.v21.ed43.2021.206>

ALCEU (Rio de Janeiro, online), V. 21, Nº 43, p.50-67, jan./abr. 2021

European channel Arte, the production has been available in its entirety on *Netflix*, streaming platform, since 2019 – a single season of six episodes, each with an average duration of 50 minutes.

In the series, the physical and motor recovery of individuals are inspired by jellyfish (*Turinapsis idraecula* species), taken as a symbol of eternal youth and immortality – the first episode, for example, depicts the 169th birthday celebration of the oldest woman's in the world.

Despite medical and scientific advances, there is no consensus among social actors about their permanence in the world over countless years: social groups try to experience aging in its biological temporality and some young people resort to suicide as a radical response from the obligation of keeping themselves alive forever, *ad vitam*.

It is in this context that the investigation regarding the death of seven teenagers found on the shore is triggered: would it be a new situation of collective suicide, such as that carried out 10 years ago in a sports stadium? To solve the police riddle, the viewer is invited to follow the investigation journey of Darius Asram (played by Yvan Attal), a 120-year-old police officer, with Christa Novak (played by Garance Marillier), a 24-year-old – therefore, an underage – survivor of the episode of a decade ago, summoned by him as a key player of the case.

The methodological parameter for the reflection on the narrative uses the reference of Penafria (2009). Through her, the following references are articulated: (a) internal analysis of the production: recognition of its uniqueness; (b) content analysis: understanding of the series as a report with a specific theme.

That analytical definition allows the identification of premises that entangle the narrative: the discussion about the perpetuity of life and the perception about individual subjective motivations, which will be discussed in the next section with the help of contemporary socio-anthropological and communicational references.

2. *Ad Vitam*'s uniqueness and its thematic originality

Filmic and serial narratives with a dystopian approach evoke significant debates for Western modernity when they rise up over the social imaginary, emulating fictional futures near or far. Works such

<https://doi.org/10.46391/ALCEU.v21.ed43.2021.206>

ALCEU (Rio de Janeiro, online), V. 21, Nº 43, p.50-67, jan./abr. 2021

as *Metropolis* (1927), *Blade Runner* (1982), *Gattaca* (1997), *Matrix* (1999), *War of the Worlds* (2005), *Blindness* (2008whit), *Melancholy* (2011), *Contagion* (2011)¹ and *Branco Sai, Preto Fica* (2015) propose to investigate the goals of humanity from the projection of these scenarios. For dystopia, we align ourselves with Almeida (2018), when he understands the concept in opposition to utopia. For the researcher:

Utopia is a dream; dystopia, nightmare. [...] Utopia and dystopia are like the sides of the same coin, which imprints both the modern project of a more just society, organized for the benefit of collective development and individual happiness, and the nightmare of a chaotic world, affected by war nuclear power, the scarcity of natural resources or the effects of terrorism. (ALMEIDA, 2018, p. 5).

The series, however, has the particularity of mixing recurring elements in dystopian narratives with classic characteristics of the crime genre, here understood within an even broader category, the thriller (ALMEIDA, 2007), characterized by the following elements: “a dialectical relationship with the historical present of the society in which it is born (a relationship that is sometimes taken in a metaphorical sense); an expressionist root, present in the atmospheric tones of its aesthetics; the ambiguity in the production of meaning within these films.” (ALMEIDA, 2007, p. 139).

The exploration of the crime genre is a relevant property to be mentioned in this reflection about *Ad Vitam* mainly due to the protagonism that the character Darius – a policeman – has in the plot. Still in dialogue with Marco Antônio de Almeida (2002), the crime narrative, more broadly, has its birthplace in the French and Anglo-Saxon literature of the 19th century. It is worth adding: also within a social disciplinary context (FOUCAULT, 2014). Its emergence is inseparable and reinforces, therefore, “the Enlightenment paradigm of Reason, by showing how deductive reasoning is capable of clarifying mysteries” (ALMEIDA, 2002, p. 82).

In this movement, scientific knowledge has a central role, legitimizing or marginalizing the strategies of knowledge – and, consequently, of power – inscribed on bodies (FOUCAULT, 2021). The series' narrative reveals an entire investigative process that is inseparable from the techniques of knowledge/power, which are validated by the medical-scientific discoveries of the film universe, and which will be commented on in the next sections. About the factors that contributed to the spread of crime narratives, are:

logical-deductive reasoning; the creation of a scientific-based police apparatus by the State; the metropolis and urban problems as a background (the masses, poverty, delinquency); the setting of crime and its solution

¹ In January 2020, with the recognition of the COVID-19 pandemic, the film, directed by Steven Soderbergh, reached the 10th position in the iTunes movie rental ranking (GARDNER; MCCLINTOCK, 2020).

as the center of intrigue; the emergence of the individual and the problem of the constitution of identities (ALMEIDA, 2002, p. 82).

The approach built by the *Ad Vitam* plot guarantees its uniqueness from the perspective of the production's internal analysis (PENAFRIA, 2009). In its six episodes, the narrative composition allows the handling of current themes, correlating problems in the fields of communication, demography, law, sociology and anthropology. It is worth mentioning, for example, the report given in the first episode by the character Markus Larcher, sociologist and consultant on youth, when granting an interview to a television channel:

If we don't get older anymore, if we don't die anymore, how are we going to open spaces for new generations? Because they are the ones who pay the high price of our dreams. [...] These radical movements were born out of this lack of perspective [...] [The referendum on birth control?] Yes! I always talk to young people and they tell me that they feel personally attacked by the referendum. They feel that we are trying to get rid of them. [...] Don't think that I want to justify the violence committed by them, but I noticed that this act [of collective suicides] is deeply political. [...] In the last 60 years, life has become the absolute value of our civilization. These collective suicides force our society to face the possibility of death and the desire for death. Nothing is eternal. (AD VITAM, 2018).

The speech highlights the central categories of the series, such as aging, death, the formation of new generations, valuing of the life for the subject, etc. This raises, for example, the confrontation of issues related to birth control, population growth, adulthood and individual agencies.

Ad Vitam's report (PENAFRIA, 2009) is the outcome of a creative process in which the life and death binomial moves the narrative, establishing itself as its central theme. From it, original content derives and articulates about the following categories: (a) health and performance; (b) time, linked to the notion of mentality and, finally, (c) formulation of life projects and deviant behaviors – notions that will be discussed in the next section.

3. *Ad aeternum*: to live is to remain?

Regarding the audiovisual language presented, *Ad Vitam* shows some peculiarities. The series' visual composition and sonority result in the creation of a dystopian universe supported by postmodernity (HAN, 2017; 2018). The lean, precise and synthetic narrative – especially when compared to other traditional productions, which are able to emulate blockbusters' cinematographic representation – results in a plot that develops with a slow and contained pace.

The photography is signed by Yves Cape – a professional who has worked with important contemporary filmmakers, such as Bruno Dumont and Leos Carax – and favors cold tones and neon luminosity, with an emphasis on blue, present in several elements: sea, jellyfish, urban lighting, clothes and other scenic elements. The visual set combines with the electronic soundtrack created by the Parisian collective HiTnRuN, giving it a “modern, extremely rhythmic sense and [that] matches perfectly with the direction of photography” (ROSA, 2018).

Regarding the narrative, *Ad Vitum* moves, ironically, from deaths – despite the fact that society celebrates vitality through physical/biological recovery. The appearance of the bodies of young people on a beach is investigated as a probable new action by SAUL, a pro-suicide cell, responsible for the movement against renegeation and for the previous occurrence of the episode of collective suicide in the sports stadium with 23 dead. Such facts generate pain and point to the formation of gaps – social and existential – whether in the collective or in individuals.

The protagonist of the plot, Christa Novak, suffers an emancipatory pain: her suffering can lead her to death or to a clinical case of psychic imbalance – fortunately, at the end of the narrative, more positive and hopeful possibilities are launched. However, it is exactly in the expression of pains that the character becomes humanized. In contrast to the profile of the young woman, there's Darius': the regenerated policeman, immersed in personal pain, such as the loss of his son.

The advancement of the narrative follows the tensions of this relationship and the subjective motivations of the characters: there is an opposition between the refusal of the young woman's immortality and the expectation of permanent vitality on the part of Darius. In an interview, Cailley (2018), one of the series' directors, emphasizes these divergences and highlights the existential issues that the narrative evokes:

On a personal level, what touched me was what happens with a society where you can prolong life indefinitely, where you don't die anymore. What remains to be transmitted when we no longer die? What if we don't retire anymore? If we have no capital, no knowledge, no culture to give to someone, if we keep everything to ourselves, which is, ultimately, the ontological interest for the man? So we started with this somewhat philosophical question and tried to address it in the form, at the same time, of a detective story, and especially of a relational intrigue between a 120-year-old man who fully lives his immortality and a young woman who is in twenties and don't see the meaning of life at all. To see how it flows between these two people and how each one has things to convey. (CAILLEY, 2018, our translation).

Looking at this coexistence is to shed light on the understanding of current cultural values and their dynamics of transmittability to new generations. Therefore, issues related to health, time and life project will be discussed.

3.1. The positivity in *Ad Vitam*

In the *Ad Vitam* diegetic universe, health is celebrated and maintained, periodically, with the regeneration procedures carried out by the adults – when they're genetically compatible. The practice consists of immersion in tanks, kind of tanning beds, available in specialized places – similar to the contemporary aesthetic clinics – spread across the country.

In a scenario with such vigor of vitality and valorization of health, experiences that touch the death emerge: pills that emulate the feeling of death; warehouses for the practice of wrestling (also equipped with regeneration machines for the participants); sex shops – or rather, *Death Shops* – with appliances and utensils that provide “near-death” experiences: asphyxiating garrotes (with remote control and safety lock) and poisons of venomous animals (accompanied by the respective antidotes).

Also in this store, a mirror is displayed with the following sign: “see your real reflection”. In it, the curious people can satisfy their desire to see themselves with the physiognomy that they would really have at the “current” age: aging is projective, but it is not fulfilled as an effective social praxis.

The social construction of these devices/solutions for the minimum experience and approximation with senescence and death is strategic for the legitimation of the indispensability about life. After all, as suggested by Byung-Chul Han (2018, p. 47), “a life that was made up solely of positive emotions and maximum experiences would not be human. It is precisely the negativity to which the human spirit owes its deep tension”.

If the death would be allocated to the negative pole, its annulment puts this possibility in abeyance and projects the vital exercise in a continuous and uninterrupted flow. In this sense, Han (2018, p. 108) points to the new position given to health: “[it] is elevated to the new goddess and must be prolonged at any cost and with all means”.

Consequently, two interconnected questions unfold: (1) there is a “subject of performance”, an “entrepreneur of himself”, the true materialization of individual motivation discourses that are multiplying today, in addition to the (2) side effects of this process, such as psychological distress and mental disorders – for example, depression, Attention-Deficit/Hyperactivity Disorder (ADHD), Burnout Syndrome, among others.

In the condition of “explorer and at the same time exploited” (HAN, 2017, p. 105), the subject of performance is the result of the current neoliberal economic scenario in which the maximization of profits establishes prominence and relevance. This conjuncture outlines a system that finds in the subject's self-exploration an extremely effective strategy for increasing productivity – an achievement that “is much more efficient than strange exploration, because it goes hand in hand with the feeling of freedom” (HAN, 2017, p. 115) and, consequently, of autonomy, of being “owner” of your own time, being your own “boss”.

Facing the contemporary scenario, Han (2017, 2018) states that we are experiencing a “neuronal” time, based on excess positivity. A time when violence can no longer be justified by the existence of an alterity to be fought – be it a terrorist cells, a biological or computer viruses, etc. –, due to an “excess of equals”. It is, therefore, a violence embedded in the system, derived from a performance society.

If Darius' performance is aimed at maintaining productivity, Christa's purpose is to draw new benchmarks of performance, anchored in the rupture and in the possibility of launching himself in search of other alternatives, as suggested by the sequence that ends the series. At sea, she assumes her legitimate refugee stance driven by freedom and interested in breaking biological (regeneration) and temporal (eternity) imprisonments. Therefore, it is essential to think about time – what will be done next.

3.2. Slices of time in *Ad Vitam*

Scene 1. In a sophisticated clandestine restaurant with *à la carte* service, offering dishes with animal meat and selection of songs in a jukebox, Odessa (played by Ariane Laped), antagonist of the plot, comments to Darius in a provocative tone: “You know well the feeling the passage of time is the only way to endure eternity”.

Scene 2. At the *Stern Museum*, a space dedicated to exposing the history and scientific achievements of the regeneration process, its audience – visibly, a high social class portion of French society – watches an unusual scene, that causes repulsion and fascination in the public: connected to breathing tubes, sedated young people appear in transparent aquariums with liquid, aging tens of years in minutes, as a form of timelapse transmitted live.

It is a show that serves to entertain and teach by showing the aging process in a repulsive and sensationalist way. At this point, it is essential to make a parallel with certain practices, such as zoos; the African and indigenous slave trade – until a few centuries ago held in a public square in Brazil; and the circus racist shows, explicated by Sarah Baartman, the Venus Hottentot (PARKINSON, 2016).

One of the young people presented at the *Stern Museum* is Christa, who appears similarly to the jellyfish that his family keeps in an aquarium in the domestic environment. In the personal history of the underage, there is a record of hospitalization by her parents in a psychiatric clinic after her “unsuccessful” involvement in the collective suicide organized by SAUL – her clinical discharge was given due to the intervention of Darius that needed her assistance in the criminal investigation. Back to family life, her parents insistently try to convince her of the regeneration, knowing that Christa is compatible with the treatment. For them, her insurgency and non-conformity are bothersome and threatening.

In a moment of discussion with the parents, Christa throws the house's jellyfish on the family's dining table. The effect of the gesture is significant: the animal is the symbol of immortality and Christa wants to put time in check.

It is enriching to think about her attitude in the light of understanding the history of mentality conceived after the First World War from a group of historians, formed by Lucien Febvre and Marc Bloch, Henri Pirenne, Albert Demangeon, Lucien Lévy-Bruhl and Maurice Halbwachs (ADAY, 2019). In fact, this perspective of study takes shape in the second half of the twentieth century, as pointed out by Barros (2007):

This new modality of History, which had precursors already in the first half of the 20th century, but which, rigorously, began to be outlined as a new space of action for historians in the second half of the century, *proposed to focus on the dimension of society related to the mental world and the ways of feeling* (BARROS, 2007, p. 13, emphasis added).

When looking at the past, impressions, cultural values and rules of conduct impregnated in the collective imagination are revealed, recognizing them as components of the social dynamics practiced by

society in the contemporaneity. With this, there is the benefit of obtaining clarity about the understanding of the present time.

For Phillippe Ariès (2011), the history of mentalities allows a prior understanding of a society's past. Ariès' proposal (2011) establishes a relationship with the vision of Giorgio Agamben (2009, p. 62) from the emphasis on the importance of the past for the understanding of the present, because “contemporary is the one who firmly holds his gaze on his own time so as to perceive not its light but rather its darkness”.

In the dystopian scenario presented, death is seductive: eternity is lived and the spectacularization of aging is established as a premise. The two described scenes present their characters as spectators of “aging”: the guarantee of eternity requires covering the passage of time in a symbolic way, giving rise to the creation of entertainment or the adoption of new social and legal conducts, such as the approval of birth control. After all, it is opportune to restrict the population contingent in order to not inflate the demographic depiction, because we are living longer than before.

The current habits of the represented society are understood when the construction of the mentalities in question is reiterated, privileging the contemporary "mental structure" and "worldview" (ARIÈS, 2011). In the case under study, stand out the possibility of an imminent death after the experience of a pandemic, the postponement of adulthood and the vehement desire for eternal youth. By resorting to the subjective motivations of individuals and their practical consequences, one can "subtract slices of the past from the present, making the present much thinner, to the point of transforming it into something transparent". (ARIÈS, 2011, p. 293).

This transparency makes it possible to glimpse individual paths in the treatment of subjective aspects and in the elaboration of personal life projects. It is good to understand this category and its possible readings from the trajectories of some of the characters in the series.

3.3. Life project in *Ad Vitam*

The end of *Ad Vitam* is emblematic: you can see Christa and other young people boarding a motorboat. The escape attempt left open, with the closure of the plot, is more than an adventure – including

possible deaths –, it is the driving by these young people to launch themselves to the possibility of living autonomously.

They seek to deviate from the limitations imposed on their existence: they refuse the birth restriction – recently approved in a plebiscite by 88% of the population – or an eventual asylum hospitalization for the treatment of those who oppose the social system, as occurs with Christa herself.

The final sequence is crowned with a peculiar scene. Already embarked and at sea, the fourth wall is broken: Christa looks at the viewer, revealing a mixture of joy, hope and expectation. Along this route, there is a life project, a deviation in progress, an opening to new relationships and interactions.

Attention to socialization practices is a relevant exercise for the interface between Human and Social Sciences. The Chicago School stands out, for example, at the beginning of the 20th century, emerging in the face of major changes in American society – issues and challenges linked to the modern city. The society was redesigned in the face of industrialization and urbanization; influx of immigrants from other cultures; dissolution of the decentralized political and economic structure, combined with economic changes, in addition to the emergence of a new professional middle class.

The analytical treatment given to these social transformations is subject to projection and dialogue with the dystopian scenario of *Ad Vitam*, since they are based on reviews of the problem of action itself and from human consciousness (COULON, 1995; BECKER, 1996; VALLADARES, 2005).

One of the main disseminators of the references of the School of Chicago in Brazil was Gilberto Velho (1945-2012). The anthropologist explored the interactionist tradition from the contributions of Erving Goffman (1922-1982) on stigma and social representation, and Howard S. Becker (1928-) on deviation and labeling. Velho (2002) describes this context of knowledge production from the confluence of disciplinary fields:

The presence of Goffman and Becker valued the contribution of American social science on the theme of *individual and society*, through the *Chicago School* and, specifically, the interactionist line. Both did not see the academic boundaries between sociology and anthropology as barriers. They crossed them and considered them unnecessary or even as a source of misunderstandings. It should be remembered that at the University of Chicago, for almost 40 years, until 1929, there was a single department with anthropologists and sociologists (VELHO, 2020, p. 13, author's emphasis).

The social interaction between subjects and situations arising from sociability exercises from the individual to the collective bring new meanings about facts and shared occurrences from the exchange of manifest opinions, interpretations (personal and community), conventional and prohibited values, among other behaviors and ideas.

Velho (2002; 2008) absorbs the Chicago premises of these thinkers, in addition to others to direct their gaze to the individual and their personal itinerary. The concept of “project” (SCHUTZ, 1979; VELHO, 2008), for example, derives from the recognition that the subjects choose or can exercise choices. When establishing “what you want and what you intend”, the subject builds a plan and formulates strategies related to his life story. Says Velho (2008):

The projects are designed and built according to socio-cultural experiences, a code, interpreted experiences and interactions. But how do you identify a project? It is clear that one can deduce the reasons for the conduct of individuals, interpret their actions and speculate on their motivations. The problem is to know if the result obtained corresponds to what the individuals, in the agenda, really *projected*. (VELHO, 2008, p. 28, author’s emphasis).

Clearly, a project can be reconfigured before the reality that is outlined, being convenient to resort to the subject's discourse as a way of measuring and mapping his personal expectations. The project also articulates directly with the subject's life trajectory and provides, in a complementary way, the understanding of the “individualizing contexts” and the “relevance system” experienced by individuals in a society. The context recognizes the subject as a significant unit – it is around it that a system of relevance is formed.

For Velho (2008), the context favors the cultural and symbolic dimension present in all levels of social life. It is, therefore, constituted as a network of components that have significant relationships. The relevance system, on the other hand, comprises a field of socially validated domains through which a given social group orders its world and elaborates its lifestyle: “due to these relevances, the individuals of this social group set up their life strategies, make choices, establish projects.” (VELHO, 2008, p. 90).

In *Ad Vitam*, the context legitimizes a longevity that shields itself with regeneration, an artificial vitality, in addition to the tangency with death, which preserves itself exciting and seductive – it's better to avoid it. Narrative dystopia draws a controlling and asphyxiating scenario, institutionalized through a system of relevance articulated and integrated into society: eternity for a large part of this collective is a *continuum* plan, devoid of disruptions.

In the narrative, the *Stern Museum* even illegally obtains data from young people linked to the *Tomorrow Foundation* – an institution maintained by a group opposed to the social imposition of the defense of eternal life. The “supposed” collective suicide on the beach, therefore, corresponds to a criminal action for the murder of young people orchestrated by the *Museum* in order to eliminate those considered “useless to the system”, those incompatible with the regeneration procedure.

This episode dialogues, therefore, with the notion of psychopolitics of the data (HAN, 2018), which uses precisely big data and micro-targeting techniques to build knowledge driven by data, numbers and other records:

Digital memory is made up of indifferent present moments or, so to speak, *zombie* moments. It lacks that extended time horizon that constitutes the *temporality of the living*. As a result, digital life loses its vitality. The temporality of the digital is the one of the undead. (HAN, 2018, p. 93, author's emphasis).

On the other hand, such temporality allows access to a kind of digital unconscious, whose memory, different from the human – narrative – is cumulative, “a simple addition of events or information” (HAN, 2018, p. 92). The presence of the *Stern Museum* in the series operationalizes this postmodern dynamic and occurs, ironically, in an ambivalent way: it appropriates “lifeless” data in order to guarantee the eternity of the living. Its political and organizational conduct legitimizes it as an institution not only immersed, but also totally interested in maintaining a mentality supported by the psychopolitics of data.

Insurgency actions are expected in the face of a scenario like the one described. Eventual fractures and disjunctions can occur, mainly, when dynamics of individualization arise. Regarding this process and the emergence of deviant behaviors, Velho (2008) points out:

In every society, there is, in principle, the possibility of individualization. In some it will be more valued and encouraged than in others. In any case, the individualization process does not take place outside norms and standards, no matter how much individual freedom can be valued. When it meets or exceeds the symbolic boundaries of a given cultural universe, then there will probably be a situation of *deviation* with accusations and, in certain cases, stigmatization. [...] Therefore, the possibility of the existence of *individual projects* is linked to how, in specific socio-cultural contexts, the fragmentation-totalization ambiguity is dealt with. [...] When there is action with a *predetermined objective*, the project will be carried out. (VELHO, 2008, p. 26, author's emphasis).

The relation between individual project and the deviation gains prominence when it recognizes the establishment of actions of direct confrontation, like suicidal practices (illustrated by the formation of SAUL) or the construction of other routes – for example, those traced among young people who participate in the *Tomorrow Foundation*, without pre-defined future project, or even for those who wish to age naturally.

Christa adopts this last alternative, but chooses to venture out, in order to enter new contexts and systems of relevance – far from dystopias. Her individualization process is designed with the departure of the homeland, accompanied by the search for social scenarios in which the margins of choice are broader and more free to exercise their achievements.

4. Final considerations

According to popular wisdom, "death is the only certainty in life". Even so, the desire of human beings to shatter such a conviction, to achieve immortality, to defy death, is old. In Western culture, narratives on the theme are broad: fountains of youth, magic elixirs, time lapses.

In Brazil and in the world, the search for aesthetic surgical procedures to rejuvenate, harmonize and "lift" body parts, smooth facial expressions and their marks, reduce traces and effects drawn by time is increasingly expressive (SBCP, 2018). Simultaneous to this phenomenon, there is a notorious growing number of conditions related to psychological distress, enhanced by the pandemic of COVID-19 (GUTERRES, 2020).

Immersed in a dystopian scenario with a restrictive context and a plastered relevance system, dedicating oneself to the elaboration of life projects and deviant actions are breaths of encouragement. The new social activities and personal behaviors will perhaps be created, tested and reworked in the face of eventual failure or the need for readjustment. This movement remains alive with subjects motivated to constitute and reconfigure their own response.

In this sense, *Ad Vitam* unveils interpretations of human action and invests in deviant behavior with an original maneuver, capable of overcoming the dystopian scenario, refuting the inherent phantasmagoria and covering the future with a new imaginary – more inviting, inspiring and human. With this, the perspective of discussion and projection about the collective practices manifested in society is broadened, with its potential for invention (and misdemeanor) and its effective driving force: the subject itself.

Breno da Silva Carvalho

ORCID: <https://orcid.org/0000-0003-3196-2328>

Universidade Federal do Rio Grande do Norte, Departamento de Comunicação, Natal (RN), Brasil

PhD in Anthropology (UFBA)

E-mail: brenosc@uol.com.br

Raquel Assunção Oliveira

ORCID: <https://orcid.org/0000-0001-9876-7151>

Universidade Federal do Rio Grande do Norte, Departamento de Comunicação, Natal (RN), Brasil

Master in Communication (UFRN)

E-mail: assuncaoaraqueloliveira@gmail.com

Received on: March 15, 2021.

Approved on: April 1, 2021.

References

ADAY, Yuliedys Ruiz. Acercamiento a la historia de las mentalidades. **Uisrael, Revista Científica**, v. 6, n. 2, mai./ago. 2019.

AD VITAM. Direção: Thomas Cailley e Manuel Schapira. Produção: Katia Raïs (Kelija Productions). França: Arte. 2018 – presente (6 episódios). Título original: **Ad Vitam**.

AGAMBEN, Giorgio. **O que é o contemporâneo?** e outros ensaios. Chapecó, SC: Argos, 2009.

ALMEIDA, Marco Antônio de. **Sangue, suor & tiros: a narrativa policial na literatura e cinema brasileiros**. 2002. Tese (Doutorado em Ciências Sociais). Instituto de Filosofia e Ciências Humanas – Universidade Estadual de Campinas, São Paulo, 2002.

_____. O cinema policial no Brasil: entre o entretenimento e a crítica social. In: **Cadernos de Ciências Humanas - Especiaria**, v. 10, n.17, jan./jun., 2007, p. 137-173. Disponível em: <https://periodicos.uesc.br/index.php/especiaria/article/view/864>. Acesso em: 19 mai. 2021.

ALMEIDA, Rogério de. Cinema, educação e imaginários contemporâneos: estudos hermenêuticos sobre distopia, niilismo e afirmação nos filmes *O som ao redor*, *O cavalo de Turim* e *Sono de inverno*. **Educação e**

<https://doi.org/10.46391/ALCEU.v21.ed43.2021.206>

ALCEU (Rio de Janeiro, online), V. 21, Nº 43, p.50-67, jan./abr. 2021

Pesquisa, São Paulo, v. 44, e175009, mar. 2018. Disponível em: http://www.scielo.br/scielo.php?script=sci_arttext&pid=S1517-97022018000100441&lng=pt&nrm=iso. Acesso em: 19 mai. 2021.

ARIÈS, Phillipe. A história das mentalidades. In: NOVAIS, Fernando Antônio; SILVA, Rogério Forastieri da (Orgs.). **Nova história em perspectiva**. V. 1. São Paulo: Cosac Naify, 2011, p. 268-295.

BARROS, José D'Assunção. História, imaginário e mentalidades: delineamentos possíveis. **Conexão – Comunicação e Cultura**, Caxias do Sul, v. 6, n. 11, jan./jun. 2007.

BECKER, Howard S. A Escola de Chicago. **Mana**, Estudos de Antropologia Social, Rio de Janeiro, v. 2, n. 2, p. 177-188, out. 1996.

_____. **Outsiders**: estudos de sociologia do desvio. Rio de Janeiro: Zahar, 2008.

BERGER, Peter L. **Perspectivas sociológicas**: uma visão humanística. Tradução de Donaldson M. Garschagen. 5. ed. Petrópolis: Vozes, 1980. Antropologia, 1.

BERGER, Peter L.; LUCKMANN, Thomas. **A construção social da realidade**: tratado de sociologia do conhecimento. Tradução de Floriano de Souza Fernandes. 4. ed. Petrópolis, RJ: Vozes, 1978. Antropologia, 5.

CAILLEY, Thomar. *Ad Vitam*, la série SF et policière événement d'Arte se dévoile. **AlloCiné**, Levallois-Perret, 1º fev. 2018. Entrevista concedida a Brigitte Baronnet. Disponível em: <https://www.allocine.fr/diaporamas/series/diaporama-18670384/>. Acesso em: 05 fev. 2021.

COULON, Alain. **A Escola de Chicago**. Campinas: Papyrus, 1995.

FEATHERSTONE, Mike. **Cultura de consumo e pós-modernismo**. São Paulo: Nobel, 1995.

FOUCAULT, Michel. Poder-corpo. In: _____. **Microfísica do Poder**. São Paulo: Paz e Terra, 2021, p. 234 - 243.

_____. **Vigiar e punir**: nascimento da prisão. Rio de Janeiro: Vozes, 2014.

FRÚGOLI Jr., Heitor. **Sociabilidade urbana**. Rio de Janeiro: Jorge Zahar, 2007. (Passo-a-passo, n. 80).

GARDNER, Chris; MCCLINTOCK, Pamela. 'Contagion' Hits Top 10 on iTunes Movie Chart Amid Coronavirus Outbreak. **The Hollywood Reporter**, 2020. Disponível em: <https://www.hollywoodreporter.com/rambling-reporter/contagion-hits-top-10-itunes-movie-chart-coronavirus-outbreak-1274163>. Acesso em: 05 fev. 2021.

GIDDENS, Anthony. **A constituição da sociedade**. Tradução de Álvaro Cabral. São Paulo: Martins Fontes, 1989. (Coleção ensino superior).

GOFFMAN, Erving. **A representação do eu na vida cotidiana**. Petrópolis/Rio de Janeiro: Vozes, 1975.

GOMES, Wilson. La poética del cine y la cuestión del método en el análisis fílmico. **Revista Significação (UTP)**, Curitiba, v. 21, n. 1, p. 85-106, 2004.

GUTERRES, António. **Mental health services are an essential part of all government responses to COVID-19**. United Nations, COVID-19 Response, 13 mai. 2020. Disponível em: <https://www.un.org/en/coronavirus/mental-health-services-are-essential-part-all-government-responses-covid-19>. Acesso em: 07 mar. 2021.

HAN, Byung-Chul. **Psicopolítica**: o neoliberalismo e as novas técnicas de poder. Belo Horizonte: Âyiné, 2018.
_____. **Sociedade do cansaço**. Petrópolis, RJ: Vozes, 2017.

MORIN, Edgar. **O cinema ou o homem imaginário**: ensaio de antropologia sociológica. São Paulo: Realizações, 2014.

PARKINSON, Justin. Sarah Baartman: a chocante história da africana que virou atração de circo. **BBC News Brasil**, São Paulo, 11 jan. 2016. Disponível em: https://www.bbc.com/portuguese/noticias/2016/01/160110_mulher_circo_africa_lab?ocid=socialflow_fa-cebook. Acesso em: 11 mar. 2021.

PENAFRIA, Manuela. Análise de filmes: conceitos e metodologia(s). **Anais do VI Congresso SOPCOM**. Abr., 2009. Disponível em: <http://www.bocc.ubi.pt/pag/bocc-penafria-analise.pdf>. Acesso em: 05 mar. 2021.

ROSA, Jorge Pereira. *Ad Vitam*: a série francesa “para a eternidade”. **C7nema**, 05 nov. 2018. Disponível em: <https://c7nema.net/artigos/item/49530-ad-vitam-a-serie-francesa-para-a-eternidade.html>. Acesso em: 05 fev. 2021.

SBPC. **Censo 2018**: análise comparativa das pesquisas 2014, 2016 e 2018. Sociedade Brasileira de Cirurgia Plástica. Disponível em: http://www2.cirurgiaplastica.org.br/wp-content/uploads/2019/08/Apresentac%CC%A7a%CC%83o-Censo-2018_V3.pdf. Acesso em: 07 mar. 2021.

SCHUTZ, Alfred. **Fenomenologia e relações sociais**. Rio de Janeiro: Zahar, 1979.

VALLADARES, Lícia do Prado (Org.). **A Escola de Chicago**. Impacto de uma tradição no Brasil e na França. Belo Horizonte/Rio de Janeiro: Editora UFMG/IUPERJ, 2005

VELHO, Gilberto. Becker, Goffman e a antropologia no Brasil. **Sociologia, problemas e práticas**, n. 38, p. 9-17, 2002.

_____. **Individualismo e cultura**: notas para uma antropologia da sociedade contemporânea. Rio de Janeiro: Jorge Zahar, 2008.

WHO. **Preventing suicide**: a global imperative. World Health Organization. Disponível em: https://apps.who.int/iris/bitstream/handle/10665/131056/9789241564779_eng.pdf;jsessionid=0A067E80F123E608CEA09A70418D3955?sequence=1. Acesso em: 07 mar. 2021.

Abstract

Looking at the universe created by Sébastien Mounier in the series *Ad Vitam* (2018), directed by Thomas Cailley and Manuel Schapira, we have the opportunity to debate about the perpetuity of life and individual subjective motivations in the light of contemporary socio-anthropological referentials. When considering living in a dystopian environment, its challenges and insurgencies for society and the collective, this article aims to analyze questions about the effects of health, time and the construction of life projects based on the narrative of the series.

Keywords: Dystopia. Time. Life project. Cinema. Contemporary narratives.

Resumo

Debruçando-se sobre o universo criado por Sébastien Mounier na série *Ad Vitam* (2018), dirigida por Thomas Cailley e Manuel Schapira, tem-se a oportunidade de debater sobre a perpetuidade da vida e as motivações subjetivas individuais à luz de referenciais socioantropológicos e comunicacionais contemporâneos. Ao considerar a vivência em ambiente distópico, seus desafios e insurgências para a sociedade e o coletivo, o presente artigo tem como objetivo analisar questões acerca dos efeitos da saúde, do tempo e da construção de projetos de vida a partir do enredamento narrativo da série.

Palavras-chave: Distopia. Tempo. Projeto de vida. Audiovisual. Narrativas contemporâneas.

Resumen

Mirando el universo creado por Sébastien Mounier en la serie *Ad Vitam* (2018), dirigida por Thomas Cailley y Manuel Schapira, tenemos la oportunidad de debatir sobre la perpetuidad de la vida y las motivaciones subjetivas individuales a la luz de las referencias socioantropológicas y comunicacionales contemporáneas. Al considerar vivir en un entorno distópico, sus desafíos e insurgencias para la sociedad y el colectivo, este artículo tiene como objetivo analizar interrogantes sobre los efectos de la salud, del tiempo y la construcción de proyectos de vida a partir del entrelazamiento narrativo de la serie.

Palabras clave: Distopía. Tiempo. Proyecto de vida. Audiovisual. Narrativas contemporáneas.

Este artigo é publicado em acesso aberto (Open Access) sob a licença Creative Commons Attribution Non-Commercial (CC-BY-NC 4.0), que permite que outros remixem, adaptem e criem a partir do seu trabalho para fins não comerciais, e embora os novos trabalhos tenham de lhe atribuir o devido crédito e não possam ser usados para fins comerciais, os usuários não têm de licenciar esses trabalhos derivados sob os mesmos termos.