

**PHYSICAL GEOGRAPHY AND THE SEMI-ARID: A MEETING OF THE FILM  
BACURAU WITH THE GEOGRAPHICAL KNOWLEDGE**

*"Cinema is the country that was missing from my geography map."*

*Jean-Luc Godard (1930)*

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**ABSTRACT**

Geographic science and cinema always have much in common, not only because socio-spatial relationships are represented by screens, but mainly because such representations may indicate an alert of the inequalities involved in the articulations between society(s) and nature(s). Cinema is an ally of the educational process, it is able to make the subject see and see around him, as well as can also be a driving force to bring creative stimuli and add new perceptions of life and world to students and students. In this article, the relationship of the backcountry people with water is analyzed through the landscapes and plot transmitted in the film Bacurau (2019). Aspects of physical geography are addressed in order to mediate the interpretation of the landscapes seen throughout the film and to explore the controversial narratives about the historical water crisis of the Northeastern Backcountry. The reading was based on the Four Factors Theory (TQF), a theory of own authorship that addresses the challenges, reinforces perspectives and proposes reflections and ways to contribute to the teaching of physical geography from a constant debate about the field and its possibilities of dialogue with film productions.

**Keywords:** Teaching physical geography; Sociohydrology; Sertão Nordestino; Cinema.

**GEOGRAFIA FÍSICA E O SEMIÁRIDO: UM ENCONTRO DO FILME  
BACURAU COM OS CONHECIMENTOS GEOGRÁFICOS**

**RESUMO**

A ciência geográfica e o cinema têm sempre muito em comum, não somente porque as relações socioespaciais são representadas pelas telas, mas principalmente porque tais representações podem indicar um alerta das desigualdades envolvidas nas articulações entre sociedade(s) e natureza(s). O cinema é um aliado do processo educativo, é capaz de fazer com que o sujeito se veja e veja ao seu redor, assim como também pode ser força motriz para trazer estímulos criativos e adicionar novas percepções de vida e mundo aos alunos e às alunas. Nesse artigo, a relação do povo sertanejo com a água é analisada através das paisagens e do enredo transmitidos no filme Bacurau (2019). Aspectos da geografia física são abordados a fim de mediar a interpretação das paisagens vistas ao longo do filme e de explorar as narrativas controversas sobre a histórica crise hídrica do Sertão nordestino. A leitura realizada se deu a partir a Teoria dos Quatro Fatores (TQF), uma teoria de autoria própria que aborda os desafios, reforça perspectivas e propõe reflexões e

maneiras de contribuir com o ensino da geografia física a partir de um constante debate sobre o campo e de suas possibilidades de dialogar com produções cinematográficas.

**Palavras-chave:** Ensino de Geografia Física; Sóciohidrologia; Sertão Nordeste; Cinema.

## INTRODUCTION

Bacurau is a 2019 national film directed by Kleber Mendonça Filho and Juliano Dornelles. The plot takes place in the west of Pernambuco in the middle of the landscapes of the Northeastern Backcountry having as main place of development of the plot the village that received the fictitious name of Bacurau. The film tells the story of this community that suddenly begins to experience mysterious and unusual situations of the local day-to-day. The following events touch on questions about the perceptions that the South-Central of Brazil has about the Brazilian Northeast. The characters who represent the southern side of the country arrive in Bacurau with a look of contempt for the village and the people present there, so much so that, when they receive an invitation to know the community museum, they deny and do not understand why this would be interesting to them, after all, the history of this small place in the northeast of Brazil for them matters little. Further in history, it is noted that the southeastern are accompanying a group of Americans mostly composed of white men, all highly armed who, upon arriving in Bacurau, the first thing they do is literally erase the location of the village from the map. The purpose of these subjects is to carry out a human safari and the main plan is to annihilate all the residents of Bacurau. Any twist forwarded to the end of the film is not necessary to be described here so that *spoilers* are not shared. Moreover, even though the central debate of the plot is a political and decolonial analysis from the movements of contemporary reality between north-south relations, Bacurau also touches on a historical problem of the northeastern Backcountry that is the relationship of the backcountry people with water. This relationship appears in the film in a rather subtle way, and so it was even more interesting to investigate the details that are presented in the scenes and deepen them from a geographical analysis. Thus, for this article, the objective is to analyze the aspects of the physical geography of the backcountry region in order to mediate the interpretations of the landscapes seen throughout the film and to explore the controversial narratives about the historical water crisis of the northeastern Backcountry. Furthermore, the role of cinema in education is discussed based on its importance in the sociocultural enrichment of subjects and in world readings that are expanded with the support of the knowledge of a critical geography. For this, the Four Factors Theory (TQF) was created, this is a beginner theory of own authorship, developed with the purpose of debating the main challenges to the teaching of physical geography. The theory is dismembered into four factors that carry with it perspectives seen as fundamental to the teaching of physical geography, which are: the Enlightening Factor; the Multi-Dimensional Factor; the Critical Factor and the Experience Factor. In addition to theoretical reflections, the TQF was based on putting into practice the knowledge of physical geography through dialogues with film productions, in order to strengthen the interlocution between these two areas. In the following sections each factor of the theory focuses on different but at the same time complementary aspects that reinforce old debates in geographical science and proposes new approaches.

## BACURAU AND THE ENLIGHTENING FACTOR

When we think of working a more enlightening physical geography, the use of the visual element becomes indispensable, thus, the theoretical explanation should go along with tools that make it possible to visually represent the phenomenon studied. This

representation can be through images, drawings, audiovisual productions, models, physical-chemical experiments and, when possible, fieldwork. From the visual is that the descriptions presented in the theory are confirmed and/or that new observations are also revealed. It is in this sense that the Clarifying Factor (FE) has its concern focused on the requirement that the teaching of physical geography highlight the visual aspects of its taught contents. The film Bacurau is the visual element chosen here, but before establishing this choice we sought to understand how the film would fit into the Theory of Four Factors. The first step is part of the principle; this is the factor that seeks in the film the landscapes that show dialogues with the teaching of physical-natural contents. After identifying these landscapes, they are selected and analyzed within all aspects that that phenomenon in the landscape - and in the context of the film - presents in geographic science. Early in Bacurau, the location of the story appears on the screen: west of Pernambuco. We then have the name of a state and the part of its geographical position that will be depicted in the film, its west side. Thus, we know that every state has its region and that every region has its particularities, the film is about the northeast of Brazil, but in the selected landscapes geomorphology indicates that the analyses will be attributed to the northeastern Backcountry. As said by Roberto Lobato Corrêa (1996) the Backcountry is a region that gained such a name by those who experienced it - and they experience - the people who live there recognize the existence of the Backcountry and know that they are geographically Northeastern, but that they also feel and identify themselves as backcountry people. Knowing and understanding the formation and what constitutes the regional physical and sociocultural particularities is extremely important for geography. Thus, from the selected landscape of the film Bacurau (Figure 1), the analyses of the F.E aim to work, within the objectives of this article, the natural aspects of the semi-arid northeast and its relations and influences with the water availability of the region.

**Figure 1** - Physical-geographic landscape of the country region presented in the film.



**Source:** Bacurau (2019).

The issue of water in the northeastern Hinterland is strictly related to its physical-geographical characteristics. To understand the levels of water availability of the semi-arid, at first, it is necessary to understand the natural dynamics of its geology, soils, reliefs and, mainly, its climatology. Let's start with the Brazilian geological structure that is predominantly composed of crystalline shields and sedimentary basins, in this region,

70% of the territory is occupied by the crystalline shields (SUASSUNA, 2007, p. 136). This geological structure interferes with the physical-chemical composition of the soil and its depth. Because of this, the soils of the semi-arid are quite shallow and, consequently, have low water storage capacity. Within this context, the crystalline rocks present in this region, although they can store water underground, the chemical composition of their minerals makes this water salinized, having its quality inadequate for human consumption (SUASSUNA, 2007, p. 136).

As for sedimentary basins, these are geological structures less present in this part of Brazil. However, its occurrence appears more frequently on the coast and in parts of the territory of the states of Maranhão and Piauí, and may contain up to 70% of the volume of water from the northeastern subsoil (SUASSUNA, 2007, p. 136). Unlike the soil formed in the crystalline shields, in the sedimentary basins the soils are deeper, so they store more water and also have good drainage to transport the water to the water table, keep it in better quality. The Backcountry Northeast is within what Aziz Ab'Saber (2003) called the *domain of the Caatingas*. "This landscape domain has its vegetation characterized as hyperxerophilous caatinga. It then presents the cacti plants in predominance, in addition to shrubs and trees with thorns (SUASSUNA, 2007, p. 137)". The country vegetation has its own adaptations to the predominantly dry climate of the Backcountry. Climate types will be defined, among other factors, by the annual average rainfall. "Thus, the semi-arid northeast has its rains annually ranging between 268 and 800mm (AB'SÁBER, 2003, p. 86)". Rainy periods occur in the summer and autumn seasons, and the interval between rainy months is commanded by the long period of drought. According to Suassuna (2007, p. 136), which will characterize semiaridity "[...] it is not the low volume of fallen rains, but its distribution in time." that is, the explanation of the semi-arid was commonly attributed to the issue of the formation of orographic rains. However, as discussed by Jatobá, Silva and Galvíncio (2017) even though the compartmentalization of the relief is important in the rainfall analysis of the Backcountry, research has demonstrated the great influence of the air mass of the Kalahari desert in South-West Africa as the main contributor to the semiaridity of the Northeastern Hinterland. In this case, the country region of Brazil would be hit by the hot and dry "Cala-Arryan air". Thus, the authors Jatobá, Silva and Galvíncio (2017, p. 148) conclude that the "[...] northeastern semi-arid is a consequence of atmospheric circulation and not simply of the result of topographic influences and the effect of continentality."

The entire physical-geographical explanation of the Northeastern Backcountry exposed here came as a demonstration of what is aimed at the FE through an analysis of the landscapes of the film Bacurau and its didactic relationship with physical geography. Before entering the next factors to discuss the water issue in the semi-arid, it is essential to understand the natural elements that have influence on this, seeking to make the studies of physical geography more enlightening and visual.

### **BACURAU AND THE FACTOR OF MULTIPLE DIMENSIONS**

In the previous factor (EF), the analyzed image of the film Bacurau required knowledge of physical geography to understand the natural elements that interfere in the water availability of the backcountry region, as well as provided us with knowledge about the domain of the Caatinga's, making it possible to identify that landscape belonged to the Backcountry do northeast. Now, to work the Multi-Dimensional Factor (FMD), we can observe another image (Figure 2) that in addition to the physical landscape presents us

with a specific element, the kite car. It is possible to notice the name "drinking water" written on the vehicle referencing its function of transporting this element. If in the FE we understand the relationship of the physical-geographical aspects of the Backcountry related to water availability, in the FMD attention is drawn to the presence of a kite carrying water in a semi-arid environment and, it is in this observation that a new reading of the landscape begins.

**Figure 2-** Landscape with natural and anthropic elements



**Source:** Bacurau (2019)

The Multi-Dimensional Factor (F.M.D) has the role of affirming the Indissociability between society(s) and nature(s), but first it is necessary to know how the functioning and existence of the natural and social dynamics of a place takes place. Soon after is when analyzing the articulations, causes and consequences arising from the relationship between nature and society in a given time and space. It is from the FMD that the geographic look unveils the most diverse details of a landscape or any situation, many of these details interact with each other, but this is not always noticeable. However, the FMD brings a discussion to strengthen the plurality of perceptions that keep the physical and human area always interconnected. Thus, we saw how climatic, topographic, pedological aspects, etc., have an influence on the amount of water in the Backcountry and, consequently, affirm this region of northeastern Brazil in the condition of semi-arid environment. By adding this knowledge with the need for a transport that distributes water to the sertaneja communities, it is possible and necessary to direct this interpretation to discuss, for example, the process of desertification within its natural causes and the anthropic intensifications of this phenomenon, as well as the consequences brought to the locals and the population already living with desertification. This is the case of many cities in the country region that, according to the authors Tavares, Arruda and Silva (2019), live with threats of desertification not only by characteristics of the climate and soil, but mainly suffer aggravation from overgrazing activities—which involve inadequate agricultural practices—deforestation, among other causes.

Another possible situation to debate from the FMD that occurs in the film Bacurau is a scene (from the 57th minute) in which the Americans are talking and are surprised that Bacurau is not a complete desert. They say: *"What complicates not only the weather, which is hot as in Florida, but the vegetation."* The other character agrees, "Yes, it's a lot greener than I expected." In this dialogue of the film there is a relationship between the vegetation of the caatinga present in Bacurau and the foreign imaginary —and even other national regions

—in relation to the Northeast as being a place dominated by drought and where its biodiversity is not recognized. In another scene it is possible to analyze the relations society/nature explicit in the film Bacurau, thus promoting the approaches of the Multiple Dimensions Factor, this being the factor that explores the profound analyses that the knowledge of geographic science provides in its teaching and in the formation of citizens belonging to a world that does not disintegrate in its multiple interactions and interpretations.

### **BACURAU AND THE CRITICAL FACTOR**

When we go to the Critical Factor (HR) it is intended — after understanding the previous factor that reveals the various geographical dimensions that a landscape can present — to promote reflections and critical questions of the relationships observed between the natural and social elements. Remembering the first factor worked, the (EF), we consider the importance of knowledge proper to physical geography for the understanding of natural phenomena present and that act more directly or indirectly in the northeastern Backcountry and that, consequently, attribute to the physical characteristics of the semi-arid. From this, it would not be enough to understand the climatological, geomorphological, pedological and vegetative approaches, at least not when there is a reality that involves a major social problem. One then acquires the understanding that there is indeed a natural interference with regard to water vulnerability in the semi-arid northeast. As has already been observed, the researchers have revealed the influence of atmospheric circulations in the rainfall regime of the Backcountry of northeastern Brazil; these are studies that overcome the responsibility for this characteristic to the orographic factor. However, it is when reaching the Critical Factor that the facts of the sertaneja physical geography begin to be questioned in order to understand the real reasons around the water "scarcity" that has been both a geographical and historical characteristic that has had repercussions for decades on the region of the Brazilian semi-arid region. Thus, from the landscapes and dialogues analyzed in the film Bacurau that refer to the water issue of the semi-arid, the following discussion of HR, is based on the reflections raised here, the studies and researches of Silva, Sobrinho and Gomes (2019) ideologies and social agents that influence the distribution and access and use of water in the Backcountry of the Northeast. In this sense, the main points chosen to be analyzed and that allow dialogues with situations observed in Bacurau refer to: water as a market product and the de-responsibility of the State; the social hierarchization of water access; and the structural ideologies that naturalize the water crisis.

Water became a market product from the moment it acquired its own price, that is, a value necessary to be accessed. This is a value determined by the logic of a market that appropriates the most basic element of human subsistence and which, of course, should not have an owner. However, the backcountry reality is also – and much — inserted in the capitalist system and in neoliberal interests, this is even more evident when exposing the industry behind the water tankers that move capital from the purchase of these vehicles and the service they will provide by transporting liters of water to those who have been able to make the purchase. The figure of the kite car appears in the initial minutes of Bacurau, symbolizing a reality of environments devoid of treated water in Brazil, being possible to identify this element in the landscape in different Brazilian regions, both in urban and rural areas. I myself have lived with the presence of the kite car in my everyday landscape - north of Minas Gerais - I had no idea that such transport that distributes water free of charge, planned and coordinated by the government would reveal such contradictions. From research conducted, in a geographical section of Catolé do Rocha in the Backcountry of Paraíba, the authors Silva, Sobrinho and Gomes (2019) confirm that,

Unequal access to water resources in the semi-arid region of northeastern Brazil is still intense. Along with this continuity, we have seen the intensification of the water trade: that of large mineral water companies; that of suppliers of water tankers; and the little vendors. (SILVA; NEPHEW; GOMES, 2019, p. 954).

What is observed is a greater interest in profitability over what should be a basic right for all citizens and all citizens. However, what is in fact a transfer of state responsibility to water companies, placing them as main agents in the distribution of water resources, which is a characteristic of governments that are guided by neoliberal logic. According to the authors Silva, Sobrinho and Gomes (2019):

The absence of a democratic governance of water, which faces the problem as a public issue, opens the doors to the water market that takes for itself, in ideological terms, the task of mediating agent for the solution of the problems of access and use of water resources in the region. (SILVA; NEPHEW; GOMES, 2019, p. 956).

The lack of a state constantly present in the agency of water supply and distribution for the backcountry population has as a consequence, in addition to the business domain over water resources, the daily effort of the most economically vulnerable population to have access to water use in their daily tasks. This effort takes place in the midst of situations of precariousness, neglect and a human dignity that is not considered. In this sense, we can talk about another point pertinent to the water issue in the semi-arid: the social hierarchization of water access. When political governance is observed that are absent in defending the democratic right of access to water and that allows ways for the market to be the central regulator of water distribution, what accompanies such events as a consequence is a hierarchy among those subjects of society who will have more or less access to water in relation to both quality and quantity. Water pricing means that the most financially affluent groups can enjoy the privileges of those at the top and the poorest, which are at the base of this hierarchical pyramid. This scenario is commonly presented in the Northeastern Backcountry, and through the terms used by Silva, Sobrinho and Gomes (2019) it can be said that in the northeastern water hierarchy there are groups called "water elite" and the groups of the "water rabble". As well imply the names; the elite subjects are those who have access to water facilitated— properly because it has greater capital — being able to enjoy this water in large quantities and better qualities. They are subjects who can pay for more water tankers and who can afford the drilling of an artesian well, restricting and individualizing, within their land, enough water for all their day-to-day activities. On the other side, or rather, at the bottom of this hierarchical pyramid, the "water rabble" is represented by the subjects who often need to use food money to buy water or that to have access to this resource you often need to move miles to get water to perform basic tasks such as cleaning the house, wash dishes and clothes, bathe, flush, cook and drink. These are some of the reports that appear in the interviews made by Silva, Sobrinho and Gomes (2019). In addition to these basic activities, the little water that reaches these subjects limits their activities of agriculture and livestock, and this is one of the aspects that influence the historical rural exodus - forced migrations from the countryside to the cities. Water that does not adequately reach these subjects

directly interferes with the work of family farmers, that is, in an essential practice for their livelihoods. As for the water hierarchy Silva, Sobrinho, Gomes (2019) point out that,

Social stratification is revealed through what and how much water can be bought and consumed; storage capacity and the routines of its use. The greater the amount of social, economic, political and cultural capital, the better and more water one can access. (SILVA; NEPHEW; GOMES, 2019, p. 954).

In the selected scenes of the film *Bacurau*, in addition to the presence of the kite car, are noted the so-called cisterns (Figure 3) which is "[...] one of the recent public hydrobiopolíticas, consisting of a program for the construction of residential cisterns in the Brazilian semi-arid region (SILVA; NEPHEW; GOMES, 2019, p. 953)". The cisterns are used by the "water drain" and have the function of storing rainwater. In this case, as was treated in the *Clarifying Factor*, the rainfall of the semi-arid is even low, so the cisterns will only accumulate rainwater in the rainy periods. This makes families that use this mechanism always need to be in water rationing, and hence the questions that arise are: what are the measures and public policies to deal with the shortages of this social group? Are they efficient for every day of the year? Do the most vulnerable subjects have water security? This brings us back to the film *Bacurau* that, in the midst of the dialogues of its plot (from the 55th minute), the character representing the southern part of Brazil hears the foreign character say that the water he just used "stank", then she comments: "— It's because it's well water. It smells bad but it's safe." From this situation we can reflect even more on the quality of water that one has access to the communities of the Backcountry.

**Figure 3** - Cistern in the right corner of the image



**Source:** *Bacurau* (2019)

Moving towards the end of what the *Critical Factor*, from *Bacurau*, here proposes to analyze, we should also consider the structural ideologies that naturalize the sertaneja water crisis and that are also exposed in the research conducted by Silva, Sobrinho, Gomes (2019). The first of these presents a religious direction, which is quite expressive by a large part of the backcountry people. For the most religious people in the culture of the semi-arid, rain is seen as a "divine permission", when it rains or stops raining, these



subjects understand that this effect is determined by "God". In this sense Silva, Sobrinho, Gomes (2019) describe the religious imaginary of this region saying that "[...] Both Catholic and evangelical interviewees mentioned in some way as an independent causal variable of droughts and problems caused by them the "will of God". (SILVA; NEPHEW; GOMES, 2019, p. 952).

This strong religiosity is a structural characteristic of the Backcountry region of the Northeast, historically represented in northeastern films, music and literature. This is no different when it comes to water "scarcity" that ends up being naturalized from religious beliefs. For Silva, Sobrinho, Gomes (2019, p. 952) these explanations based on religion contribute to a sense of conformism on the part of these subjects, making them not mobilize to organize greater social movements to fight for the right to access to water. When talking about a second historically structural ideology in the political organization of the semi-arid with regard to the naturalization of water "scarcity", one should also consider the policies of Colonelism. Within what is known by the concept of colonelism we have situations of control of water resources on the part of those politicians who only carry out their actions from interests by electoral votes of the population. In the film Bacurau there is a scene (from the 28th minute) in which the mayor of the city (Tony Junior) appears in the community dumping food and books on the street, while asking for the filming of his action saying that *"I'm here to take care of you [...] the election is coming up, as everyone knows. We will continue to work together."* The candidates' promises are said to facilitate and ensure access to water as long as the population fulfills their political loyalty from their vote in election periods. And even if the candidate is elected, the water remains far from those most marginalized, because of the promises made; none actually materializes efficiently to guarantee the right to access water at levels worthy of quantity and quality. What seems is that everything is just a staging, just as seen in the movie Bacurau. Therefore, this naturalization of water "scarcity" only hides the real lack of chance with the democratic supply and distribution of water to the backcountry population.

### **BACURAU AND THE FACTOR OF EXPERIENCE**

The last factor of the Four Factor Theory is called the Experience Factor (EFF) and was created with the intention of seeking to reflect on the development of a significant physical geography teaching. This means that the main challenge of the EFF is to try to bring the contents of the physical area closer to the daily lives of students and their experiences already consolidated. The great philosophical question of the EFF is how to collectively share an individual experience is a time of creation of a new experience. Thus, when the teaching of physical geography manages to come into contact with the experience of the other, this will tend to be a great step towards that the student-discipline relationship is seen as significant, because this may become an emerging experience. From the challenge of the EFF and its philosophical basis we can think about how to approach the water issue, worked in this article through the film Bacurau, with experiences lived by the students. Initially it is interesting and necessary to analyze the regional and local context in which the students reside. For this, it should be remembered what was worked with the previous factors (EF; FMD; and HR). Thus, the climatic, geological, topographic, vegetative aspects, relations and interests of political and economic agents will be listed, and also the interactions and cultural values of the various social groups belonging to the place analyzed with the water element. Through this approach, students and students can share their experiences with some situation that has

involved water, be it this water linked to rain, a river, an ocean, a sewer, a flood, a flood, a tsunami, a dream that marked, a religious celebration, in short, the water remembered in the most diverse contexts. With this activity, the study of hydrology is closely related to the students' experiences, makes it possible to reflect the value of water for society(s) and through shared experiences, a new relationship - and new experience - is constructed between student and geography.

### **STILL ABOUT THE FACTOR OF EXPERIENCE: CINEMA, CULTURAL CAPITAL AND EDUCATION**

Within the Experience Factor another important analysis can be worked by the concept of cultural capital created by sociologist Pierre Bourdieu and which will be brought here by the reading of the author Olinto (1995). Basically, cultural capital is linked to the so-called legitimate culture that is, to that culture classified erudite, cultured and restricted to the ruling class (OLINTO, 1995, p. 27). Within Bourdieu's studies, subjects who have contact with legitimate culture consequently have a form of power over those who did not have the same contact. According to Olinto (1995),

A large part of Bourdieu's work is devoted to the detailed description of culture - in a broad sense of tastes, styles, values, psychological structures, etc. - which stems from the specific living conditions of the different classes, shaping their characteristics and helping to distinguish, for example, the traditional bourgeoisie of the new small bourgeoisie and this working class (OLINTO, 1995, p. 24).

Thus, social classes would be differentiated not only by the difference in economic capital, but also by access to cultural capital. This cultural baggage "legitimate", intellectual, cultured, artistic, throughout history was being placed as restricted to the ruling class, because it would have economic resources and would already be inserted in a circle of sharing these tastes considered more refined and exclusive. We can then think of opera concerts, literary clubs, theatre scans and cinemas. In our contemporary society, access to culture needs to be analyzed considering the same aspects that Bourdieu pondered in his studies, such as the influence of the family and the role of the school in the treatment of the concept of cultural capital. The sociologist notes cultural capital as something that can be inherited, that is, something permeated within the family bond (OLINTO, 1995). The family is the social institution that will be the first and most present at the beginning of the individual's life, so cultural consumption within this medium will mark the cultural baggage of that child, that adolescent. Thus, the school can be seen as the next social institution that will present another culture to the subjects. However, "the school would tend to give value to all the characteristics of legitimate culture; from the most subtle, as ways and tastes, to the most palpable, as interest and involvement in erudite culture" (OLINTO, 1995, p. 30). There is then in the educational system the tendency to highlight this legitimate culture that is a hegemonic culture, which has a place, gender, ethnicity and breed of creation. This is thus the culture of the global north, predominantly made in the perceptions of men, white people, American and European. In this sense, there is no denying that in the school environment these cultural characteristics will be disseminated. Following this aspect, the hierarchical processes are constituted in the school based on the understanding that each subject, until then, had unequal opportunities for access to the "legitimate" culture, either by economic resource or by family influence or by both at the same time. Within this analysis, then comes the

paradox of the concept of cultural capital seen in Bourdieu. On the one hand, access and construction of cultural capital would remain restricted to the ruling class, and this would prevent this access from becoming democratic, so that the consumption of legitimate culture would continue as an important control of social power. On the other hand, access to cultural capital would come as an opportunity for social mobility; it would then be a chance for a change of social class from consumption by culture (OLINTO, 1995). For Bourdieu, even if the economic capital of the subject is little, a significant cultural background would be able to open ways to achieve a future social ascension (OLINTO, 1995, p. 28).

The Experience Factor, based on its philosophical basis in which it states that by having contact with the experience of the Other, new experiences arise, can be placed in the perspective of social mobility through cultural capital. In teaching, by presenting legitimate culture - and also those considered non-legitimate - to students, a new experience is built. But this experience needs to be critical, enlightening, of multiple dimensions. The interpretative mediation of the teacher or teacher will make all the difference in the way in which the culture worked will be inserted into the cultural baggage of that student or student. Thus, the film analyzed here, Bacurau, can be treated as belonging to the "legitimate culture", because it is a production that is outside the mass consumption and that somehow isolates itself in an "alternative" niche where those who watch the film already have political knowledge, cultural, geographical and artistic aspects. However, this bubble needs to be "burst", and this action is the goal of a critical education. In addition, Bacurau is a production that was carried out by cultural support and foreign capital (from France) and in that same country, the film received important awards (GOMES; THUNDER, 2020, p. 236). This says a lot about the film being inserted within the legitimate culture when we realize that European support, that is, a continent given as hegemonic recognizes the artistic and representative value of Bacurau. Presenting these values to students removes the film from its exclusive niche to individuals in the academic/intellectual environment and places it in a democratic and meaningful way to students of basic and working class level. Hence comes the opportunity of these students, with the support of teachers, to pierce the bubble of something seen as exclusive or difficult to understand. Thus, new interpretations of the world(s) are constructed in the classroom, something that can contribute to new interests of students with regard to their baggage of cultural capital, thus achieving a future of greater possibilities of social mobility.

### **FINAL CONSIDERATIONS**

From this article, the Theory of Four Factors goes in an attempt to combat the gaps that may exist in the teaching of physical geography and that compromise the richness of the readings that geographic science provides for the development of the world. Together with cinema, especially our national cinema, it is evident how the knowledge of geography and film denunciations can contribute to inquiries that lead us to reflect on social injustices in our country and across the globe. To apply TQF in audiovisual productions some points are fundamental. In addition to watching these productions closely, it is necessary to certify the possibility of working on each of the four factors of the theory, analyzing which contents of geography teaching can be addressed. Not to be too comprehensive, it is interesting to delimit a theme and then separate the main concepts that will be pertinent to the theme and conduct a research about them. The production that is worked - film, serial, anime, novel, etc. - is also important to be explored with regard

to the backstage, for this, one can read articles about how the recordings took place, what were the locations, their time contexts and other curiosities. From this article another conclusion is that many inequalities are even unknown or poorly understood from region to region, thus socio-environmental and socio-spatial problems of northeastern Brazil are little critically known by the southeast population and vice versa. This makes us think that an effective national integration needs to cover not only their cultural, dialectical, artistic or natural differences - as much is done by economic interest linked to tourism - but also needs to expose, in full to all, their most diverse inequalities, whether in the media or in the classroom. In this sense, the problems that involve the socio-water issue backcountry must be a national concern and not remain restricted and constant to the backcountry region. Finally, I emphasize the importance that has the role of a complete geography, the one that uses its knowledge to think of ways to combat socio-spatial inequalities, if geography does not expose the most diverse types of inequalities is more in the human or physical field; this could only be considered as incomplete.

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