

1 Maria Emília de Rodat de Aguiar Barreto Barros

2 *Received: 13 September 2021 Accepted: 4 October 2021 Published: 15 October 2021*

3

4 **Abstract**

5 This article comes from studies carried out during the post-doctoral internship, between
6 March and December 2019, at the Federal University of Pernambuco. During this period, The
7 Avengers' filmography was observed, taking as theoretical basis Foucault's researches,
8 Archaeology and Genealogy. In this work, four enunciative sequences taken from the film
9 'The Avengers' (2012), a Marvel Cinematographic Universe component, are presented and
10 analyzed. In this Universe, the stories form a network of overlapping narratives, a discourse
11 field (FOUCAULT, [1969] 1997), from which multiple contrasts are perceived:
12 utopia/dystopia; violence/peace; subjugation/ resistance, promoting truth effects. As an
13 analysis instrument, three questions were elaborated, trying to establish the relationship
14 between the Foucauldian concepts and the research object. They are: which truth effects are
15 produced from this film circulation? How are the heroes and villains' images produced in this
16 filmic materiality? What is the relationship between film media and the 'history of the
17 present'? In response to these questions, it was found that this filmography is crossed by
18 political, mythical, religious, scientific discourses (with the emphasis on the power of weapons
19 technology).

20

21 *Index terms*— avengers; archaeology; genealogy; discourse.

22 **1 Introduction**

23 from studies carried out during the post-doctoral internship, between March and December 2019, at the Federal
24 University of Pernambuco. During this period, The Avengers' filmography was observed, taking as theoretical
25 basis Foucault's researches, Archaeology and Genealogy. In this work, four enunciative sequences taken from the
26 film "The Avengers" (2012), a Marvel Cinematographic Universe component, are presented and analyzed. In this
27 Universe, the stories form a network of overlapping narratives, a discourse field (FOUCAULT, [1969] 1997),
28 from which multiple contrasts are perceived: utopia/dystopia; violence/peace; subjugation/ resistance, promoting
29 truth effects. As an analysis instrument, three questions were elaborated, trying to establish the relationship
30 between the Foucauldian concepts and the research object. They are: which truth effects are produced from
31 this film circulation? How are the heroes and villains' images produced in this filmic materiality? What is
32 the relationship between film media and the 'history of the present'? In response to these questions, it was
33 found that this filmography is crossed by political, mythical, religious, scientific discourses (with the emphasis
34 on the power of weapons technology). And, as these films have achieved high box office numbers, there is a wide
35 discursive circulation. Besides these discourses, the reupdating of superheroes, the dissemination of power and
36 the American way of life were verified. All of this induces this filmography viewers consider this way of life as a
37 model to be followed, promoting the homogenization of the present history.

38 **2 Keywords:**

39 avengers; archaeology; genealogy; discourse.

40 his work comes from post-doctoral internship study plans entitled: "How to read movies today? The Marvel
41 Cinematographic Universe (The Avengers): circulation and re-updating of discourses" 2 , a discourse analysis,
42 taking as basis the filmography The Avengers 3 And, as a philosopher who treated history from the perspective
43 of the event, he constituted a great mobilizer of memories, especially those concerning the excluded: the mad,
44 the prisoners. By studying these subjects, their bodies, he concluded that, in addition to explains:

2 KEYWORDS:

45 I want to focus my study on what happens to us today, what we are, what our society is. I think that there is, in
46 our society and in what we are, a deep historical dimension, and, within this historical space, the discursive events
47 that took place centuries or years ago are very important. We are inextricably linked to discursive events. In a
48 sense, we are nothing more than what was said, centuries, months, weeks ago... According to these arguments,
49 this multiplicity of subject/author positions reveals its dispersion, besides so many other multiple dispersions
50 promoted by the films and series created in the plan of this Cinematographic Universe. According to the analysis
51 of four selected enunciative sequences, the transmission of political, religious (Judeo-Christian), scientific (with
52 emphasis on the power of weapons technology) discourses are emphasized and, as these films reach high box office
53 numbers, their discursive circulation occurs worldwide. Apart from these discourses, the reupdating, there is
54 the same as an author position, to the point of an erasure of this function. As well explains Foucault ??[1969]
55 2009, p 279-280.):

56 [the author function] it is not defined by the spontaneous attribution of a discourse to its producer, but by
57 a series of specific and complex operations; it does not simply refer to a real individual, it can simultaneously
58 give rise to several egos, to various subject-positions which different classes of individuals may come to occupy.
59 9, 2009) of superheroes, the dissemination of power, of the American way of life are verified. Exposure to these
60 discourses can induce viewers of this filmography to consider this way of life as a model to be followed, promoting
61 the possible homogenization of the history of the present, in relation to multiple peoples, to multiple cultures
62 (SAID, 2007).

63 And, by returning to Norse myths (the transformation of Thor and Loki into characters, between hero and
64 villain), the filmic discourse recalls the image of demigods, from other worlds (Asgard). These images are added
65 to the presence of superheroes, in an action "against" villainy, death, and aiming achieving peace, holding power.
66 By promoting this movement of characters, worlds, meanings, this film sends viewers to discourses circulated
67 not only in official American history, but also in the multiple histories of the present. Because this reference
68 is used, it is understood that the story runs through this entire filmography, placing its audience in situations
69 corresponding to the order of the day.

70 This memory game, between the past and the present, according to Foucault ??[1974] 2009), is consistent
71 with one of the functions of cinema and television: "recoding popular memory". Also according to the French
72 philosopher ??[1974] 2009, p. 341), at the time the interview entitled Anti-retro took place, the history was under
73 the yoke of a battle, in the sense that there is a great need to "stereotype, to strangle" popular memory, aiming
74 for people to interpret the present moment under the same perspective, from what he called an interpretation
75 key of the present, consisting of what he called the recoding of popular memory. In other words, cinema and
76 television make it possible to build memories in people, showing them not what they really were, "but what is
77 necessary for them to remember that they were" (FOUCAULT, ??[1974] 2009, p. 331). In this case, as already
78 mentioned, these films, in addition to entertainment, the consequent achievement of high levels of box office
79 in the world, consist of a remembrance of American/world historical facts, causing a great movement between
80 memory and forgetting. As Foucault ??[1969] 1997) argues, the remaining statements are guaranteed, because
81 of its movement in a number of supports and material techniques (book, for example); according to certain types
82 of institutions. In this case, these statements are repeatedly used by the cinematographic media.

83 It is also recognized that this entanglement of discursive events, in the context of narratives, results from
84 a discursive strategy (FOUCAULT, [1982] 2013) used by its subjects/authors/producers/screenwriters and
85 propagated by the cinematographic media, a communication vehicle, with the purpose of wide dissemination
86 and obtaining box office. In line with Foucault ([1982] 2013, p. 294), among other meanings, one can understand
87 the "power strategy" as being "the set of means operated to make or maintain a device of power".

88 Still as Foucault ??[1982] 2013, p. 294) defends: "We can then decipher in terms of 'strategies' the mechanisms
89 used in power relations" (emphasis added by the researcher). Similarly, as a strategic resource, all this filmography
90 (in relation to the other films) can be identified by the thematic bias, a discursive field (1997), because the afore
91 mentioned overlapping of plots, characters, objects, spaces, times, throughout its four phases 10. As for the
92 concept of discursive field, 1972, p. 27 -28) 11 This field of discursive events (the four films of "The Avengers")
93 emerges from the MCU, in which the stories of superheroes, aliens, demigods and other characters explains as
94 follows:

95 The analysis of thought is always allegorical in relation to the discourse that it employs. This work, then, for its
96 intended purpose, publication of partial research results, is divided into two items, in addition to this introduction
97 and final considerations: 1. The film "The Avengers", a contextual and discursive view; 2. The contemplation
98 of the film, are based. They result, then, in publications made by Marvel Entertainment, distributed by Disney
99 and Buena Vista. And, because this object of study is inserted in this Universe, it is important to contemplate
100 it, paying attention to the functioning of discursive strategies, the relationships that link technology to power, all
101 of this initially conveyed by the cinematographic media. Then, in order to carry out the analysis of the corpus,
102 proposed in this introduction, according to a theoretical-methodological exposition, an attempt is made to answer
103 three guiding research questions: which truth effects are produced from this film circulation? How are the heroes
104 and villains' images produced in this filmic materiality? What is the relationship between film media and the
105 'history of the present'? 10 The Marvel Cinematographic Universe currently has four phases, with the launch
106 of the Wanda vision series, on March 6, 2021, on streaming Disney+ (Brazil). This series is connected to films
107 previously released by Marvel Entertainment. 11 Work translated from French to English by A. M. Sheridan

108 Smith. 12 All characters are created in the light of socio-political, sociohistorical events of their times. It is as
109 if, suddenly, this Universe constituted the mirror of the American society, with its social, economic, political,
110 historical conflicts (FOUCAULT, 1999).

111 brief discourse analysis, according to a theoreticalmethodological bias.

112 I. The Film "The Avengers", a Contextual and Discursive View First, it is explained that the contextual view
113 that is intended to be built in this item does not refer to the search for origin, nor the cause of a given event/scene.
114 On the contrary, it seeks the space of a dispersion (of discourse, history, time), in the words of Foucault ??[1969]
115 1977), for whom there is a contrast between a global History and a general History. While, with the first, the
116 researcher approaches structuralism, in an analysis of a continuous discourse, of an original subject; with the
117 second, he approaches post-structuralism, in the search for a new temporality, trying to "attempt to define a
118 particular site by the exteriority of its vicinity (FOUCAULT, ??1969] 1972, p. 17).

119 Regarding the investigated discursive field, according to an archaeological and genealogical look, as stated in
120 the introduction, the objective is, then, to situate the reader, recovering some information about this filmography,
121 in the sense of seeking to understand the exteriority of its vicinity. The film "The Avengers" comes from the
122 Comics Universe. Marvel's first superhero characters were created in the 1939s; the first avenger, Captain
123 America, came from the hands of Joe Simon (Screenwriter and cartoonist of the comic books) and Jack Kirby
124 in 1941, becoming a great sales success. It was not a very favorable socio-political scenario, due to the Second
125 World War, but, at the same time, this character would guarantee the image of an American soldier fighting in
126 defense of his people and freedom, in the sense of materializing the supposed American heroes of that war.

127 The other characters appear in the 1960s, period of the so-called Cold War, which started after World War
128 II 13 13 The Cold War took place between the two major political blocs in the world at that time: the United
129 States, the Soviet Union, in a dispute for political, economic, ideological, military hegemony in the world. At the
130 same time, the then President Kennedy was assassinated. In the following year (1964), Lyndon Johnson assumes
131 the presidency of the US government, resolves that the United States should be directly involved in the Vietnam
132 war, which ended in 1974. The Cold War, however, continued until 1989, with the symbolic fall of the Berlin
133 Wall.

134 . Despite recognizing the displacement of the channel because these stories are being disseminated, because
135 there is a partial break with the Comics, it is important to pay attention to the historical context of the appearance
136 of these characters, because war speeches are components of its creation. But, just as there is a shift in the channel
137 from which the films are aired (with respect to Comic Books, Print and Cinema), there is a similar shift in history,
138 because the film "The Avengers" (April 2012) hits the cinema screens ten years and seven months after the attack
139 on the Twin Towers. In this sense, there are other historical aspects that approach to the film, but in the same
140 way as the speeches about the Cold War, the one from Vietnam were remembered in the Comics, the events of
141 the Twin Towers are present in the filmography under study. It consists, then, in an installation of American
142 memory reconnecting the past of the Cold War, the Second World War to the said act of Terrorism occurred
143 with the Twin Towers.

144 It is also understood that the stories that make up the Marvel Cinematographic Universe are not necessarily
145 an extension of the Comics, despite referring to characters from that Universe, there are, as already pointed
146 out, other producers, screenwriters in their productions, implying a constant resignification process. Moreover,
147 in filmic materiality, there are other languages to be observed, because between the verbal and the non-verbal
148 signs, there are moving images, light, sound. All of this implies a succession of selections, choices, an assembly
149 expression, thus determining the manipulation process, giving cinema a language that produces meanings, but
150 not necessarily reproducing the real (BERNARDET, 1985).

151 The Universes in which these characters/ enunciators live, in turn, configure a broad framework of discursive
152 genres (Comic books, movies, graphic novel, TV series) 14 , moving, in effect, a large publishing, cinematographic
153 and television market. The film now analyzed, under the direction of Joss Whedon, produced by Kevin Feige,
154 resulted in very relevant box office indices 15 As noted, the first film in the saga "The Avengers" brings to the
155 screen several superheroes: Captain America, Black Widow (Natasha Romanoff), Hawkeye (Barton), Iron Man
156 (Tony Stark), Hulk , which led him to winning awards such as the Oscar and the BAFTA (British Academy of
157 Film and Television Arts).

158 16 ??Banner). The last two, more than superheroes, are scientists. In addition to their presence, as stated,
159 Thor and Loki enter the scene 17 14 As already stated, these films circulate through multiple channels: cinema,
160 TV (open and closed), Disney+ streaming. Similarly, series can surface on TVs (open, closed), on streaming
161 Disney+. As was mentioned, DVD is considered a place of storage or means of transport and access to the films.
162 15 Ticket office in the US in 2012 -\$572 300 463. 16 Sequentially, played by Chris Evans, Scarlett Johansson,
163 Jeremy Renner, Robert Downey Jr. and Mark Ruffalo. 17 In order of citation, interpreted by Chris Hemsworth,
164 by Tom Hiddleston.

165 , demigods, coming from Norse mythology; that, the thunder god, represents the force of nature. However,
166 like the other characters, Thor figures as a superhero, essentially Earth protector, suggesting an analogy
167 between superheroes and mythological demigods; there is, thus, a change in the discursive position of this
168 character/enunciator (from mythological demigod to superhero).

169 In this context, while this change of position is observed, the discourse about the myth is verified, in a
170 demonstration of the power of the demigods against the frailty of men, even when they are placed in the position

2 KEYWORDS:

171 of superheroes, like, for example, in ES 1 , Captain America. This speech can be observed during a dialogue
172 between Captain America and Natasha Romanoff about the rescue of ??oki by Thor (44:20). In this dialogue,
173 this superheroine puts Loki and Thor on the level of the gods, at the same time she diminishes the Captain's
174 power as a superhero. On the other hand, Captain America counters this position, reaffirming his probable belief
175 in the Judeo-Christian faith, as shown in the dialogue below:

176 (ES 1 : 44:31) 18 After this dialogue, Captain America jumps out of the Quinjet Natasha: -I'd sit this one
177 out, Cap. C. A.: I don't see how I can. Natasha: These guys come from legend. They're basically gods. C. A.:
178 There's only one God, ma'am. And I'm pretty sure he doesn't dress like that. 19 Recovering the beginning of
179 the film, Nick Fury (Samuel L. Jackson), director of S.H.I.E.L.D. on the move, meets Thor and Iron Man, in a
180 fight for the dispute over the recovery of the prisoner Loki; manages to appease the fight between Iron Man and
181 Thor, confirming his position as a hero in search of discipline and development of war strategy. This image of
182 an American superhero soldier is built across filmography. In this sense, it is important to look at an analogy
183 elaborated by Foucault ([1975] 1997), when working on genealogy, "a correlative history of the modern soul and a
184 new power to judge [...]" compares the ideal soldier's image in the early 17th century, showing signs of vigor and
185 courage, to the second half of the same century: a manufactured soldier, a machine needed. Temporal differences
186 aside, the sum of the characteristics of the two 17th century soldiers results in a possible construction of Captain
187 America. Characters related to dignity, the commitment to one's own country complement the psychological
188 traits of this character, whose costume represents the American flag itself. The sum of these characterizations
189 can lead the viewer to establish a comparison between this superhero and the country he represents. His name,
190 then, would confirm this representation: Captain America. 20 , gathered the above-referenced superheroes to
191 face the villainy of Loki (Thor's adoptive brother) and his alien army, whose objective was to rule humans by
192 subjugating them. Phil Coulson (Clark Gregg) probably contacted Fury to visit the S.H.I.E.L.D. research center,
193 where scientists, including Dr. Erik Selvig (Stellan Skarsgard), had detected the voluntary functioning of the
194 Tesseract 21 , an energy source of unknown potential. The operation of this object resulted in the opening of
195 a portal, from which Loki reappeared, after exile, initiated in the film "Thor" (sixth film), establishing a bridge
196 between these two films. After a fight between the guardians of the research center, Loki obtains the Tesseract, an
197 object desired by him and by the Chitauri, an alien army. To do so, using your scepter 22 The constant visibility
198 , he controlled the minds of several people from S.H.I.E.L.D., among which were the Hawkeye and the scientist,
199 already mentioned. Because of all this, the Avengers Initiative was triggered, bringing together the superheroes
200 who, in Fury's words, were made up of "remarkable people", concerning courage, strength, knowledge, as opposed
201 to the vulnerability of the human being.

202 During his exile, Loki allied himself with the Chitauri, aliens whose purpose was to corroborate the conquest
203 of the Universe, together with Thanos, by obtaining one of the objects coveted by this god, the Tesseract, in
204 exchange which these aliens agreed to allow for Loki to wage war on Earth, in order to rule it. The Avengers,
205 then, endeavored to prevent the realization of Loki and the Chitauri's goal, in an epic war between humans,
206 superheroes, Norse demigods and aliens. All this in the midst of a technological refinement of great proportions,
207 managed, mainly, by Iron Man, on the one hand; on the other, by the Chitauri. 23 of aliens, mythological gods,
208 in turn, brings up the discourse about the existence of life in other worlds, in a reference to the biblical words,
209 according to which "In my Father's house are many mansions [...]" (John 14:2). This remission also promotes
210 the dissemination of ufology 24 At the end of the film, Iron Man emerged as the great hero of the story, when
211 carrying the missile, launched over New York, to the Chitauri mothership, thus destroying the alien army, at the
212 same time that the Black Widow managed to close the aliens' gateway to Earth. In that period of time, the Iron
213 Man managed to return to Earth, in free fall, amortized by the Hulk, scientist superhero, supposedly immortal.
214 Once the battle is over, the idea of continuity of the stories is presented, as the fates of these characters are
215 shown: Thor rehearses the Tesseract and returned to Asgard with . Loki as his prisoner; Banner (Hulk) followed
216 with Stark (Iron Man), supposedly to the Stark research facility; Rogers (Captain America) distanced himself on
217 his motorbike; Barton (Hawkeye) and Romanoff (Black Widow) returned to S.H.I.E.L.D.

218 Despite a brief explanation of the plot, this film was contemplated repeatedly, trying to understand the
219 discourses circulated in this/by this materiality, as its process of construction of meanings, the events around
220 it, were triggered. If, on the one hand, the researcher is interested in the entire relationship between the film
221 investigated and US history, both in the past and in the present; on the other hand, it is important to study how
222 this story relates to the events surrounding the moment the film was released. As a result of these relationships,
223 the possible re-updating of meaning are observed. As Foucault puts it ??[1970] 2003), discourses sometimes
224 become so visible that they are not seen. Below, continuing the reflections, an attempt is made to relate theory
225 and analysis of other enunciative sequences.

226 II. The Contemplation of the Film, Brief Discourse Analysis, According to a Theoretical-Methodological Bias
227 As already mentioned, to think about this film with Foucault, this philosopher's concepts about power, the
228 effects of truth, the processes of subjectivation, resistance/subjugation were mobilized, seeking to carry out an
229 archaeological and genealogical analysis. From this mobilization, we tried to reflect not only on 'who we are
230 today', but also point to the need for 'refusal of what we are' (FOUCAULT, ??1982] 2013). As already pointed
231 out, like this philosopher, cinema is understood as an effective means of recoding popular memory, however, it is
232 worth reflecting on the appropriation of this means by a type of rationality, on a wide scale of dissemination, as
233 set out above.

234 Still in line with Foucault ([1973] 2013), in turn, discourse analysis is understood at two levels: at a given
235 level, regular set of linguistic facts; on the other, controversial and strategic. Therefore, he proposes a discourse
236 analysis "[...] as games, strategic games, action and reaction, question and answer, domination and avoidance,
237 as well as fighting" ??[1972] 2013, p. 19). In order to make a discursive analysis of a filmic materiality, the
238 Foucauldian concept of statement is also considered, materialized in any form of recording. According to (1997),
239 with the analysis of the statements, the intention is not to make a total, exhaustive description of the 'language'
240 or 'what was said'. According to this philosopher ??[1969]1997, p. 104 -105), describing this level comprises "[...]
241 the analysis of the relationship between the statement and the spaces of differentiation, in which it itself makes
242 the differences appear". The definition of statement, made by 1972, p. 28) is then brought up.

243 [...] a statement is always an event that neither the language (langue) nor the meaning can quite exhaust.
244 [...], it opens up to itself a residual existence in the field of a memory, or in the materiality of manuscripts,
245 books, or any other form of recording; secondly, because, like every event, it is unique, yet subject to repetition,
246 transformation, and reactivation With this perspective, Foucault ??[1978] 2012) proposes to bring history to
247 the dimension of the event, in search of singularity, rarity, connections, power plays. Given this character of
248 history, the Foucauldian concept of the subject is reiterated ??([1969]1972) regarding its decentering character,
249 consecutively, its distancing from the existence of an original subject, an embryonic view of the present. Such
250 perspective results in the establishment of new temporalities, in the search for dispersion, for discontinuity.
251 Similarly, under this analytical bias, Foucault ??[1973] 2013) argues that the constitution of the subject occurs
252 within history, asking how man builds his own existence: the subjects, the objects are constructed discursively
253 based on what is said about them. Also, in accordance with Foucault ??[1973] 2013, p. 18), "[...] The subject of
254 knowledge itself has a history, a relationship of the subject with the object, or, more clearly, the truth itself has
255 its history". Still in accordance with Foucault "[...] the historical constitution of a subject of knowledge through
256 a discourse taken as a set of strategies that are part of social practices" (FOUCAULT, ??1973] 2013, p. 20).

257 ; thirdly, because it is linked not only to the situations that provoke it, and to the consequences occasioned by
258 it, but at the same time, and in accordance with a quite different modality, to the statements that precede and
259 follow it. (researcher's emphasis)

260 According to this definition, the film "The Avengers" is considered as a statement that, in turn, resumes
261 previous statements, within the MCU's own filmography; refers to new statements, which are usually punctuated
262 in post-credit scenes. During the plot, there is also a relationship between past and present events, in a constant
263 process of discourse re-updating. Also, according to Foucault's definition ??([1969]1972), the statement is placed
264 in opposition to other units, such as the phrase, the proposition, the speech acts; it gives possibilities for the
265 existence of these units, because, for him, these units only configure a statement through the enunciative function.
266 In this way, he concludes the concept of statement: "[...] (the statement) it is not in itself a unit, but a function
267 that cuts across a domain of structures and possible units, and which reveals them, with concrete contents, in
268 time and space ??[1969]1972, p. 87).

269 Still from the point of view of archaeological research, Foucault ??[1978] 2012, p. 251 -252) explains its
270 meaning: "[...] type of research that is dedicated to extracting discursive events as if they had been registered in
271 a file". According to Castro (2016, p. 43): "The archive is, [...], the system of historical conditions of statements
272 possibilities". As stated, Foucault ??[1978] 2012) defends that the discourses, the subjects, are constituted by a
273 deep historical dimension, the result of what was said centuries, years, months, weeks ago. As Foucault ??[1969]
274 1972, p.124) explains:

275 Lastly, enunciative analysis assumes that the phenomena of recurrence are taken into account. Every statement
276 involves a field of antecedent elements in relation to which it is situated, but which it is able to reorganize and
277 redistribute according to new relations. [...] places this enunciative past as an acquired truth, as an event that
278 has occurred, as a form that can be modified, as material to be transformed, or as an object that can be spoken
279 about, etc.

280 As for the genealogical period, according to Castro (2016), it consists of an investigation that enables the study
281 of non-discursive practices, analyzing power from the point of view of power strategies and tactics 25 ; places
282 knowledge, then, in the scope of struggles (CASTRO, 2016, p. 184-185). This period is related to the second
283 axis of discourse analysis, according to Foucault, observing the power of the sovereign to disciplinary power; from
284 punitive society to disciplinary society; the organization of the techniques of disciplinary society in institutions
285 such as prisons, schools, factories. As a result of these investigations, Foucault ??[1975] 1997) argues that the
286 body is the target of the discipline. However, it is important to highlight that, for Foucault ??[1973] 2013, p. 10),
287 power is not limited to the State, it is found everywhere, it is tentacular: "[...] it is, at the same time, economic,
288 political, judicial and epistemological".

289 As mentioned, the Foucauldian concept of discourse also overlaps the event: the politicians, to which power is
290 linked and guided. Due to this overlap, Foucault ??[1978] 2012, p. 248) defines the event in this way: "[...] it is
291 the fact that someone said something at a given moment. It is not the meaning that I seek to highlight, but the
292 function that can be assigned once this thing has been said at that moment. This is what I call an event Here,
293 it is a question of showing discourse as a strategic field in which the elements, tactics and weapons do not cease
294 to move from one field to another, to permute among adversaries, to turn against those who use. It is as it is
295 common that the discourse can become at the same time a place and an instrument of confrontation. " (emphasis
296 added by the researcher). By positioning herself in favor of the concept of "discourse as a series of events", the

2 KEYWORDS:

297 researcher places herself in the dimension of history, insofar as, as this philosopher ??[1978] 2012, p. 231) argues,
298 one seeks to understand "[...] why and how are established relations between discursive events". Discourse,
299 likewise, is considered as "a strategic field, an operator", according to Foucault ??[1976] Conceiving the discourse
300 as a strategic field, Foucault ([1982] 2013) is resumed, according to which there is a concatenation between the
301 power relations and the fight strategy, as those become a confrontation between adversaries. The relationships of
302 adversity, in turn, within society, makes it possible to open spaces for the use of power mechanisms: "Instability,
303 therefore, that makes the same processes, the same events, the same transformations possible to be deciphered
304 so much within a history of struggles as well as in the history of relations and power devices" ??[1982] 2013, p
305 294 -295).

306 It is in the relationship between mechanisms of power and strategy that the cinematographic media takes
307 place, as it conveys recurrent discourses, enabling processes of discursive updating, that is, the production of
308 new meanings, despite the recurrence. This applies to the filmic materiality under analysis, given the crossing
309 of said and forgotten discourses: those of myth, slavery, war, violence, politics, science, establishing a movement
310 between the past and the present. In the socio-historical, political, economic context of April 27, 2012, the film
311 "The Avengers" was released. It is understood that the story of these characters/enunciators (the superheroes,
312 demigod Thor, in the epic battle against the alien villains and the demigod Loki) is based on the need to recall
313 the dualism between good and evil, with the consequent victory for good, a resurgence of the American ideal of
314 fighting for freedom. This recollection is set mainly between New York's space and ground, where the September
315 11, 2001 attack took place.

316 In addition to this setting, an epic battle scenario recalls the attack on the Twin Towers. This time, in 2012, the
317 city is invaded by aliens, the Chitauri, who enter this planet through the opening of a portal, originating from the
318 highest point of the Stark Tower, a monument in the center of New York, where the armors are projected, Tony
319 Stark's (I.M) weapons arsenal. Hence the importance of the existence of great energy potential, driven by the
320 Arc Reactor 26 , open to the public, on September 11th, 2011, ten years after the attack on the aforementioned
321 Towers. This attack (apart from three others) resulted in the US invasion of Afghanistan territory, starting the
322 War on Terror, in order to overthrow the Taliban, for having sheltered the al-Qaeda terrorists. The United States
323 obtained adhesion from some countries against the said Terror. Regarding this event, ??aid (2007, position 121 -
324 127), in addition to reflecting on the horrors caused on both sides of this conflict, analyzes the image constructions
325 of the Orientals, promoted mainly by the mainstream media, as a consequence of this War:

326 These days US bookstores are crammed with shoddy prints boasting alarmist headlines about Islam and terror,
327 dissected Islam, the Arab menace and the Muslim menace, all written by political polemicists who claim to have
328 knowledge offered to them and to others by experts who supposedly have reached the core of these strange and
329 remote eastern people who have been such a terrible thorn in "our" flesh. All this bellicose wisdom is accompanied
330 by the ubiquitous CNNs and Foxes of this world, along with mirific amounts of evangelical and right-wing radio
331 stations, as well as countless tabloids and even medium-sized newspapers, all recycling the same unverifiable
332 fables and the same vast generalizations with the purpose of shaking "America" against the foreign devil.

333 As noted, in a process of constant remembrance of this scene of destruction, an epic battle takes place between
334 superheroes and aliens, the Chitauri. The characterization of this enemy army sends viewers to images of hideous
335 creatures, typical of horror stories. These beings are commanded by an energetic force, the mothership, subject
336 to destruction by the missile, taken by the hands of Iron Man, towards the open portal, from the functioning
337 of the Tesseract. These beings are also ruled by a Norse demigod, Loki, representative of the lie, of betrayal.
338 Paying attention to the two events (the "terrorist" attack on the Twin Towers, the "alien" attack on New York),
339 in a gesture of going in search of the function that can be attributed to these characterizations at that moment,
340 an imagery approximation between aliens and Muslims, concerning the axis of villainy, evil, in history (of the
341 country; of superheroes); the strength of superheroes, of good, on the other hand, is capable of destroying the
342 first ones. They constitute the victims' defenders, while they are the ones who take revenge. This dialogue marks
343 the passage of Loki, representative of villainy and betrayal, through the portal opened with the energy of the
344 Tesseract. Initially, there is a great attack on the first ideal chosen by the American people: freedom. According
345 to Loki, "Freedom is the great lie of life" and, consequently, intends to dominate the Earth, transforming its
346 inhabitants into ruled beings. The Avengers appear, in this context, as the only ones capable of offering resistance.
347 It is understood, however, that, in this battle, there is not necessarily a dualism good versus evil, both sides
348 are forces in search of obtaining power, of domination over the other. According to Foucault ([1977] 2012, p.
349 243), power is always there, however, he admits that it does not consist of an indomitable force of domination.
350 And he recognizes the functioning of power in the social body, stating that there are "among the meshes of your
351 network, beaches of elementaries freedoms". And adds: [...] there are no power relations without resistance; [...]:
352 resistance to power does not have to come from the outside to be real, but it is not caught in the trap because it
353 is a compatriot of power. It exists all the more as it is there where the power is; it is, therefore, like him, multiple
354 and integrable to global strategies" (p. 243 -244).

355 The plot of the "Avengers" transports spectators to the scene of the attack on the Twin Towers, prompting
356 them to glimpse the possibility of an immediate counterattack against the forces considered evil. In this sense,
357 revenge is interpreted as justice, as resistance, after all, as Iron Man well warns, in a dialogue with Loki, if the
358 heroes cannot protect the Earth, they avenge it (01:41:31). This perspective corroborates Foucault's argument

359 ??[1977] 2012, p. 243-234), according to which resistance is a compatriot of power. There is, then, an erasure of
360 the sense of revenge, as they emerge as protectors, in search of peace, of justice.

361 (ES 3) Loki: The Chitauri are coming. Nothing will change that. What have I to fear? Stark: The Avengers.
362 That's what we call ourselves. We're sort of like a team. "Earth's mightiest heroes" -type thing. Loki: Yes,
363 I have met them. Stark: It takes us a while to get any traction, I'll give you that one. But let's do a head
364 count, here. Your brother, the demigod, a super Soldier, a living legend who kind of lives up to legend. A man
365 with breathtaking anger-management issues, a couple of master assassins, and you, big fella, you've managed
366 to piss off every single one of them. Loki: That was the plan. Stark: Not a great plan. When They come,
367 and They will, they'll come for you. Loki: I have an army. Stark: We have Hulk. Loki: I thought the beast
368 had wandered off. Stark: You're missing the point. There is no throne. There is no version of this where you
369 come out on top. Maybe your army comes and maybe it's too much for us, but it's all on you. Because if we
370 can't protect the Earth, you can be damn well sure we'll avenge it. [...] First, we consider the entry revenge,
371 taken from the dictionary "Houaiss Electronic" (2009), in Portuguese: a "[...] harmful act, practiced in one's
372 own name or another, by someone who was actually or presumably offended or injured, in retaliation against the
373 one who is or would be the cause of this damage; retaliation, revenge". In this symbolic clash between revenge
374 and resistance, there is also the argument of "precaution", used by Fury, against the forces coming from other
375 planets. A justification for the exploitation of the Tesseract's energetic potential, with the purpose of building
376 weapons of mass destruction, given the urgency of protection mechanisms against enemies from other planets.
377 This argument, in turn, refers the interlocutors to the film Thor, corroborating the connection with the other
378 MCU stories. In this way, there is an erasure of the sense of revenge, as they emerge as the protectors of the
379 Earth, in search of peace and justice. As the sense of revenge is replaced by that of endurance, it elevates the
380 Avengers to the rank of heroes; the Chitauri, Loki, for that of villains. This movement of meaning also erases the
381 fight for the coveted object, the Tesseract, arising from disputes (H.I.D.R.A. versus S.H.I.E.L.D.) in the times of
382 the World War II.

383 As for such a mechanism, Foucault ([1975Foucault ([-1976]] 1997, p. 73) warns: "Under the forgetfulness,
384 the illusions or the lies that make us believe in the needs of nature or the functional requirements of the order,
385 war must be found: it is the cipher of peace". In this direction, Enunciative Sequence 4 (ES 4 : 1:06:00 -1:10:00)
386 is presented, which takes the viewer to the discourse on the need to manufacture weapons of mass destruction,
387 as a way to protect the Earth against possible alien attacks. Furthermore, in this ES, Banner characterizes the
388 Avengers as follows: "[...] we are a chemical mixture that produces chaos. We are a time bomb".

389 Captain America: I was wrong, Director. The world hasn't changed a bit. Banner: Did you know about this?
390 (Banner addresses Natasha). [...] Banner: I'd like to know why S.H. I. E. L. D is using the Tesseract to build
391 weapons of mass destruction. Fury: (pointing to Thor) Because of him. Thor: Me? Fury: Last year, Earth had
392 a visitor from another planet who had a grudge match that leveled a small town. We learned that not only are
393 we not alone, but we are hopelessly, hilariously, outgunned. Thor: My people want nothing but peace with your
394 planet. Fury: But you're not the only people out there, are you? And you're not the only threat. The world's
395 filling up with people who can't be matched, that can't be controlled. Captain American: Like you controlled the
396 Cube? Thor: Your work with the Tesseract is what drew Loki to it, and his allies. It is a signal to all the realms
397 that the Earth is ready for a higher form of war Deleuze (2015), reviewing the concept of device in Foucault's
398 work, argues that a device is characterized by three dimensions: the first refers to the fact that every device
399 has its visibility curves. These are mainly related to studies derived from Bentham's Panopticon, primarily to
400 "to see to be seen" . Captain American: A higher form? Fury: (addressing Thor) You forced our hand. We
401 had to come up with something. At this point, it is important to bring up the discussion of Foucault ??[1974]
402 2009), presented in Antiretro, about the creation of the hero by cinema, in fight films. He argues that cinema
403 repeats the strategy used by history itself, at school: "how history came to support the discourse it supports and
404 to recover what happened, except for a procedure that was that of the epic, that is, narrating itself as a story
405 of heroes?". He defends that there are no heroes, because there was no popular struggle, what he calls positive
406 struggles, resistance struggles. Hence the need, in the specific case of this filmography, to effectively resume the
407 sense of avenger, "a time bomb" ready to explode at mediant any danger, in the words of Hulk. However, this
408 is not always considered by viewers of this Universe's filmography, who are often unaware of what is said, but
409 attentive to actions.

410 As already discussed, these discourses are initially disseminated by the cinematographic media, in large scales of
411 circulation. As noted above, observing the fundamentals of Deleuze (2015), Foucault (2008), Gregolin (2016), this
412 media is categorized as a device of power. According to Foucault (2008, p. 244), the devices are heterogeneous:
413 "[...] encompass(es) discourses, institutions, architectural organizations, regulatory decisions, laws, measures,
414 scientific statements, philosophical, moral, philanthropic propositions". The device incorporates the said and the
415 unsaid, the saying and the doing; it constitutes a network connecting all these elements. These networks are
416 related to power, to the reproduction of knowledge. As Gregolin (2016) teaches, the device is conceived as a
417 strategy, depending on a certain historical moment.

418 3 28

419 Based on these two dimensions (visibility and enunciability), Deleuze (2015) states that devices have their light
420 regimes, those of sayability, transforming . Examining the present object of study under this prism, it is believed

421 that this cinematographic visibility can be perceived, firstly, by the number of spectators who have watched the
422 plot, resulting in a generation of high box office rates. In addition to this perspective, attention is drawn to
423 the existence of visibility curves, when taking into account the actors/actresses and target audience connection
424 that, despite the physical distance, can be identified if one considers the advent of social networks. It is also
425 important to note the fact that this film is shown repeatedly, both on closed and open televisions, in addition
426 to the streaming platforms that make this filmography available; DVDs. As a result, the fields of knowledge
427 mentioned above are equally exposed.

428 The second dimension refers to enunciation: every device presents an aspect of an excessive saying, in the
429 same way that it erases it. This game between saying and not saying of statements produces the enunciability
430 curves (DELEUZE, 2015). Regarding this dimension, it is understood that the narrative structure itself, in the
431 blockbuster, is responsible for this movement of saying and erasing, as the stories are presented as linear. But,
432 when relating them to the events with which it traces proximity, from a perspective of history, politics, economy,
433 it is also observed the erasure of discussions concerning these fields of knowledge.

434 something very visible, but, at the same time, hiding other things. This results from the fact that, in every
435 device, what is said and what is shown are controlled by the powers. As a consequence, the third dimension of
436 devices is related to this control: the lines of force, capable of controlling visibility and sayability; they consist of
437 the controlling powers of what can and cannot be said. In this sense, it is understood that, with regard to the
438 lines of force, considering the control of discourses disseminated by the media, there is a relationship with the
439 interdiction of discourses. And, as a result of this interdiction, the so-called lines of flight occur (FOUCAULT,
440 2008).

441 These lines correspond to what Deleuze (2015) considers the fourth dimension of a device: the lines of
442 subjectivation, as they arise as an effect of the games between saying, showing, and hiding. This subjectivation
443 produced by the devices is in motion. As for the analyzed film, the subjectivation process can be seen in the
444 interactions between those in love with the MCU, in cyberspaces, such as Instagram, Facebook, YouTube, for
445 example. Thinking with the aforementioned authors, it is understood that the cinematographic media consists of a
446 device of power, as it conveys institutionally marked discourses, it constitutes a network capable of interconnecting
447 the elements to which Foucault (2008) refers: discourses, institutions, architectural organizations etc.

448 Still with regard to the cinematographic media, attention is paid to its power, by promoting the reupdating
449 of the discourses. Therefore, the media enables the establishment of new discourses about certain objects; to
450 the same extent, she strives to perpetuate the same discourses, pointing to a movement between the same and
451 the other. Likewise, such discourses enter a new process of production of meanings, as an event, as they are
452 re-updated at different times, as movies are shown multiple times. Such gesture causes a great movement of
453 senses.

454 4 III.

455 5 Final Considerations

456 In this work, in the first instance, the object of study was presented at the time when the Universe from
457 which it originates was observed. By situating the filmography of "The Avengers", the entanglement of the
458 stories concerning the other films of that same Cinematographic Universe was revealed. Similarly, attention
459 was paid to the dispersion of the subject, both in the author position (author, producer, screenwriter) and in
460 the character/speaker position. As a result, mainly, of the entanglement of the stories, a strategic resource was
461 identified, by making the viewers of this filmography appropriate the other stories of the MCU, at the risk of not
462 establishing a dialogue with the threads of the plots, guided, essentially, in the relationship with objects, with
463 areas of knowledge, with the importance of the characterization of space and time. Then, a brief characterization
464 of the characters/enunciators was elaborated.

465 Concerning the theoretical-methodological aspect, the two analysis instruments were explained from the
466 Foucauldian concepts ??[1982] 2013): the archaeological and the genealogical research, on which the analyzes
467 were based. In short, archeology is interested in the discursive sphere, it opens up structures for temporal
468 discontinuities, dispersion, imbalances; it is guided by a perspective of pluralization. In this sense, the guiding
469 concepts of the analysis were clarified: the two aspects of the discourse, one linguistic; the other, a strategic field,
470 an operator. Likewise, a statement was defined, made concrete in the form of any record. From this definition,
471 the film was considered an enunciation, analyzing four enunciative sequences. In the light of Deleuze, Foucault,
472 Gregolin, the cinematographic media was characterized as a device of power, investigating in the filmic whole, in
473 the historicity of its surroundings, the four dimensions pointed out by Deleuze.

474 Foucault's second investigative axis, genealogical research, in turn, encompasses nondiscursive practices. In
475 this research, this philosopher brings power relations, the production of truths to the scope of the analysis. In
476 the same measure, the effect of truth was observed, in the scope of the resistance of "The Avengers", erasing the
477 meaning of that title. This erasure occurs, mainly, because they demonstrate intellectual, economic, weapons
478 power, physical strength, all with the function of "protecting" the planet, in a supposed search for universal peace.
479 All this amidst superheroes, Norse gods, the Avengers Initiative, reiterating the image of American sovereignty.
480 These notable Avengers therefore recall not only the economic, political, and arms power of that nation, but the

¹This work is at the interface with two others: an already published one; the other to be published in a book, with publication scheduled for 2022; both are cited in the references.² This project was developed during the post-doctoral internship, held at the Federal University of Pernambuco, in the Postgraduate Program in Education, under the supervision of Professor Rosangela Tenorio. However, as it is a very extensive object, the research is not yet completely finished.³ *The Avengers* (2012); *The Avengers: Age of Ultron* (2015); *The Avengers: Infinite War* (2018); *The Avengers: Endgame* (2019).

²That total includes up to the release, "Spider Man: Away from Home," in 2019.⁵ DVD was not included as a vehicle for the circulation of these films, as it is understood that it is not a channel, but a place of storage or means of transport and access to the films.⁶ This translation into English was made of the work in Portuguese by the researcher.

³"Discursive practice" [...] it is a body of anonymous, historical rules, always determined in the time and space that have defined a given period, and for a given social, economic, geographical, or linguistic area, the conditions of operation of the enunciative function., 1972, p. 117).⁸ When the character/enunciator relationship is placed, the perspective of the position these subjects assume in the film is worked on, that of characters in the narration. It is understood that the subject enunciates from a social place. ⁹ "[...] 're-updating': the reinsertion of a discourse in a domain of generalization, application or transformation that is new to it" (FOUCAULT, [1969] 2009, p. 284).

⁴The enunciative sequences were taken from the film available on Disney+ streaming.¹⁹ Advanced airplane model, used by S.H.I.E.L.D.²⁰ Supreme Headquarters of International Espionage and Law-Enforcement Division, a creation of Stan Lee.

⁵This object provokes the fight between the S.H.I.E.L.D. and the H.I.D.R.A., since the movie "Captain America: The First Avenger" (2011). H.I.D.R.A. is a Nazi organization dedicated to the conquest of the world. It was founded in ancient times, initially as a cult worshiping the Hive, a powerful Inhuman, exiled to the planet Maveth.²² The scepter is the weapon used by Loki in *The Avengers*. Loki received this scepter from Ronan and used it mainly to control the minds of Hawkeye and several other people.²³ In the second item, we discussed more particularly about this dimension of the device, according to Deleuze (2015).²⁴ "Body of knowledge and hypotheses about the so-called UFOs; ovniology" (Portuguese dictionary, HOUAISS ELECTRONIC, 2009).

⁶In the comics, the "Arc Reactor" is a creation of Tony Stark and physicist Yin Sen. They developed it as an electromagnetic plate to power Iron Man's first armor. And, according to the movie "The Avengers", this energy source is able to neutralize the energy emanating from the Tesseract, a fact that occurred in the scene in which Loki also tries to manipulate Iron Man, but is unsuccessful.. This Tower represents not only the high power of US technological armament development, but also the new yorker billionaire himself (an image of economic power), in an approximation with the function of the Twin Towers, a financial center in this city, in the United States. This film premieres in April 2012, five months after the inauguration of the September 11th Memorial 27 9/11 Memorial & Museum.

⁷Power/ Truth, Resistance/ Subjugation: The Discursive Theater of "The Avengers"

⁸The works were read in Portuguese. With the exception of *The Archaeology of knowledge* (in the English version, 1972), the quotations were translated from the works in Portuguese.

508 [Arc] , Reator Arc . <https://www.google.com/search> p. .

509 [Foucault ()] , Michel Foucault . 1969.

510 [Loki and Scepter (2019)] , ' Loki , Scepter . https://aminoapps.com/c/marvel-comics-amino-br/page/item/cetro-do-loki/r0aL_r84HqI17WEdddw3zpD0BXxg7RjaLl Accessed on July 7, 2019.

511

512 [Bible (2019)] , Online Bible . <https://www.bibliaonline.com.br/acf/jo/14>. Accessed on May 15, 2019.

513

514 [Chronology (2019)] , Marvel Chronology . <https://centralvingadores.com.br/ordem-dos-filmes-da-marvel-para-assistir-antes-vingadores-ultimato/> Accessed on May 22, 2019.

515

516

517 [Attack: Available (2001)] , https://pt.wikipedia.org/wiki/Ataques_de_11_de_setembro_de_2001 *Attack: Available* September 11. 2001. July 11, 2021.

518

519 [Box office for the film The Avengers ()] <http://www.adorocinema.com/slideshows/filmes/slideshow-138826/#page=9> *Box office for the film The Avengers*, 2012. 2018. 7. (Accessed on December)

520

521

522 [Gregolin et al. (2016)] *Discourse, history and the production of identities in the media*, Maria Gregolin , Fatima Do Rosario De , Valencise . <http://geadaararaquara.blogspot.com.br/2016/04/discurso-historia-e-producao-de.html> 2016. July 9. 2017.

523

524

525 [Houaiss ()] *Electronic Houaiss: Portuguese Dictionary*, Antonio Houaiss . 2009. Objetiva Ltda Publisher.

526 [Castro ()] *Foucault's vocabulary: a journey through its themes, concepts and authors. Translation from French to Portuguese by Ingrid Müller Xavier*, Edgardo Castro . 2016. Belo Horizonte: Autentica Publisher.

527

528 [Marvel Comics (2021)] *Marvel Comics*, https://pt.wikipedia.org/wiki/Marvel_Comics September 7, 2021.

529

530 [HI D R A (2019)] *Marvel Comics*, HI D R A . <https://pt.wikipedia.org/wiki/H.I.D.R.A.> July 6, 2019. Accessed on.

531

532 [Foucault et al. ()] *Michel Foucault: a philosophical trajectory: beyond structuralism and hermeneutics. Translation from French to Portuguese by Vera Portocarrero e Gilda Gomes Carneiro. 2nd Editions*, M Foucault , H L Dreyfus , P Rabinow . 1982. 2013. p. . Forense Universitaria Publisher, Rio de Janeiro (The subject and the power)

533

534

535

536 [Foucault ()] *Microphysics of power. Translation from French to Portuguese by Roberto Machado. Graal Editions*, Michel Foucault . 2008. Rio de Janeiro.

537

538 [Said and Wadie ()] *Orientalism: The Orient as an invention of the West. Translation from English to Portuguese by Rosaura Eichenberg*, Edward Said , Wadie . 2007. São Paulo: Companhia das Letras Publisher. (Kindle Editions)

539

540

541 [Power and Truth ()] *Resistance/ Subjugation: The Discursive Theater of "The Avengers"* Lucia Avellar, / Power , Truth . 2012. p. . Forense Universitaria Publisher, Rio de Janeiro

542

543 [Foucault ()] *Sayings and writings III. Aesthetics: literature and painting, music and cinema. Translation from French to Portuguese by Ines Aufran Dourado Barbosa*, Michel Foucault . 1969. 2009. Petropolis. Forense Universitária (What is an author? In: MOTTA, Manuel Barros da (organizer))

544

545

546 [Foucault and Anti-Retro (ed.) ()] *Sayings and writings III. Aesthetics: literature and painting, music and cinema. Translation from French to Portuguese by Ines Aufran Dourado Barbosa*, Michel Foucault , Anti-Retro . MOTTA, Manuel Barros da (ed.) 1974. 2009. Petropolis: Forense Universitaria Publisher.

547

548

549 [Foucault (ed.) ()] *Sayings and writings IV: Strategy, power-knowledge*, Michel Foucault . MOTTA, Manuel Barros da (ed.) 1977. 2021. (Power and knowledge)

550

551 [Foucault (ed.) ()] *Sayings and writings IV: Strategy, power-knowledge. Translation from French to Portuguese by Vera Lucia Avellar*, Michel Foucault . MOTTA, Manuel Barros da (ed.) 1978. 2012. p. . Forense Universitaria Publisher, Rio de Janeiro (Diálogos sobre o poder)

552

553

554 [Foucault (ed.) ()] *Sayings and writings IV: Strategy, power-knowledge. Translation from French to Portuguese by Vera Lucia Avellar*, Michel Foucault . MOTTA, Manuel Barros da (ed.) 2012. p. . Forense Universitaria Publisher, Rio de Janeiro

555

556

557 [Foucault (ed.) ()] *Sayings and writings VII: Art, epistemology, philosophy, history of medicine. Translation from French to Portuguese by Vera Lucia Avellar Ribeiro*, M Foucault . MOTTA, Manuel Barros da (ed.) 1976. 2011. p. . Forense Universitaria Publisher, Rio de Janeiro (The discourse is not to be considered as)

558

559

560 [Foucault (ed.) ()] *The Archaeology of knowledge and the discourse on language*, Michel Foucault . A. M. Sheridan Smith (ed.) 1969. 1972. New York: Pantheon Books.

561

562 [The Archaeology of knowledge. Translation from French to Portuguese by Luiz Felipe Baeta Neves ()] *The Archaeology of knowledge. Translation from French to Portuguese by Luiz Felipe Baeta Neves*, 1997. Rio de Janeiro: Forense Publisher.

563

564

5 FINAL CONSIDERATIONS

- 565 [Barros et al.] *The Avengers: between superheroes, demigods and aliens, power/truth, resistance/subjugation,*
566 Maria Emília Barros , Aguiar De Rodat De , Barreto . (To be published in a book)
- 567 [Barros et al.] *The Avengers: mobilization of discourses from religion, myth, technology, history. Linguagem em*
568 *(Dis)curso*, Maria Emília Barros , Aguiar De Rodat De , Barreto . [http://www.portaldeperiodicos.](http://www.portaldeperiodicos.unisul.br/index.php/Linguagem_Discurso/article/view/8)
569 [unisul.br/index.php/Linguagem_Discurso/article/view/8](http://www.portaldeperiodicos.unisul.br/index.php/Linguagem_Discurso/article/view/8) p. . (S.l.], v. 21, n. 1)
- 570 [Foucault ()] *The order of discourse. Translation from French to Portuguese by Laura Fraga de Almeida Sampaio,*
571 Michel Foucault . 2003. São Paulo: Loyola Editions.
- 572 [Foucault ()] *The truth and the legal forms. Translation from French to Portuguese by Eduardo Jardim and*
573 *Roberto Machado,* Michel Foucault . 1973. 2013. Rio de Janeiro: Nau Publisher.
- 574 [Foucault ()] *The words and things. Translation from French to Portuguese by Salma Tannus Muchail,* M Foucault
575 . 1999. Sao Paulo: Martins Fontes Publisher.
- 576 [Foucault ()] *Translation from French to Portuguese by Andrea Daher; Consultant, Roberto Machado,* Michel
577 Foucault . 1997. Jorge Zahar Publisher. (Summary of courses at Collège de France (1970 -1982). Rio de
578 Janeiro)
- 579 [Vingadores ()] O S Vingadores . *The Avengers. Direction Joss Whedon. Marvel Entertainment: Disney and,*
580 (Buena Vista. USA) 2012. (Disney+ streaming] 2:23 am, colored)
- 581 [Foucault ()] *Watch and punish: birth of prison. Translation from French to Portuguese by Raquel Ramallete,*
582 Michel Foucault . 1975. 1997. Petropolis, Rio de Janeiro: Vozes Publisher.
- 583 [Deleuze ()] *What is a device? In: Ariana's Mystery. Translation from French to Portuguese by Trad,* Gilles
584 Deleuze . 2015. Lisboa: Nova Vega/Passagens Publisher. p. .
- 585 [Bernardet ()] *What is cinema. Nova Cultural and Brasiliense Publisher,* J Bernardet . 1985. São Paulo.