

AVANCA | CINEMA

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2013

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unmanipulated. He provides realistic appearances by using long take and then shocks the spectators by showing them how they have been manipulated by images. This paper also demonstrates that providing viewers with liberty of interpretation through long takes, Haneke uses different elements of image to empower his cinematic expression. He shows how the mainstream cinema makes violence banal and even entertaining. Furthermore, he makes use of the extended time and the unity of space inherent in long takes to depict lack of communication among people in these days.

**Keywords:** Aesthetics, Bazin, Long take, Michael Haneke, Realism.

### 'The Road not Taken': a Viagem em Into the Wild de Sean Penn

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#### Abstract

In April 1992 Christopher McCandless travelled to Alaska, symbolically known as 'the last frontier', to be in communion with nature and to temporarily live a life of loneliness. His body would be found after four months at Denali National Park. More than a decade later, Sean Penn adapted into cinema into the Wild, which was published in 1996 and where John Krakauer narrates McCandless' journey.

Penn's film, the centre of this study, reflects upon the paths taken by McCandless until he reaches Alaska. An initiatory journey with an anti-establishment tone, influenced by the first road movies like Dennis Hopper's Easy Rider, Into the Wild is also a movie where there is a romantic and illusory vision of the journey of someone who decides to leave in search of happiness and drop every (dis)comforts of contemporary society.

However, by rejecting the present values and by becoming a nomad - a symbol of resistance - the main character also accepts the dangers that the journey carries. Thus, Into the Wild presents two main journeys: the journey of transformation undertaken by McCandless and the journey of a man into the wild where he is not entirely a hero, but rather a tragic figure that understands (too late) that 'happiness is only real when shared'. This way, the aim of this presentation is to analyze the main character's journey, the places where he travels to, the people whose lives he changes and the true meaning of this adventure.

**Keywords:** Cinema, Road Movie, Journey, Transformation, Into the Wild.

### Tradições de Expressão e Convocação da Afetividade no Primeiro Cinema de Lars Von Trier

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#### Abstract

This paper suggests an incursion into some early moments from the trajectory and work by the danish filmmaker Lars von Trier, during the decade of 1980. The analyses of statements, contextual data and passages of films like Images of a Relief (1984) and Epidemic (1987) - in contrast with some aspects of his more recent films - aim to identify elements that allow us to recognize in the filmmaker's creative project the emergence of several ethical and esthetical problems related to the traditions of elicitation and expression of affectivity in narrative fiction film. In this context, we will also try to demonstrate how these problems are raised by the appeal to emotional and sensorial reactions that are evaluated as excessive and instinctive, and through the employment of resources and strategies usually adopted by the "body genres" (WILLIAMS, 1991): melodrama, horror and pornography. Based in methodological approaches developed by authors as David Bordwell, Michael Baxandall and Hans Robert Jauss - and considering some contributions of cognitive and psychoanalytical film theorists - the analytical exercise presented here results from an effort to build a perspective to the study of affectivity in cinema that take into account the relationships between text and context and the specific dynamics of films production and reception.

**Keywords:** Lars von Trier, Cinema and affectivity, Epidemic (1987), Images of a Relief (1984).

### "Transvase: Quando a Ficção Invade a Realidade"

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#### Abstract

Adopting the concept of metalepsis, as explained by Gérard Genette, I intend to tackle the miscigenation of ontological worlds as practiced in metacinematic films dealing either by the creator or the spectator and made famous with Woody Allen's film The Purple Rose of Cairo (1985, EUA).

Assuming the existence of two adjoining fictional universes, one of them intrafilmmically projected onto a screen and the other positioned in front of it so as to create or observe the other, one realizes that, in fact, they both communicate in a more intense way. That is, they both can cross the barrier that separates them and function, literally, as communicating vessels thrusting themselves onto the other side of fiction.

The use of this screen passage technique - which I call 'spilling narrative' - although it takes place

inside the film, at an intradiegetic level, cannot be considered a simple comic effect. In actuality, it is a very serious affair, denoting the authorial intervention as a reflexive practice of *écriture* by means of a *mise en abyme*, according to Lucien Dällenbach. Therefore, the fictional spilling over of worlds which totally blends together both sides of the twice artificial universe of the fabula, represents the emotional and intellectual involvement of the creator with his/her creation and of the spectator with the world watched. Both illustrate the desire of fusion inherent in the acts of creation and reception.

My approach will be based on Gabriele Salvatores' Happy Family (2010) and Wojciech Marczewski's Escape from the 'Liberty' Cinema (1990).

**Keywords:** Metacinema, Filmic narrative, Screen passages, Auteur, Spectator.

### Um poeta, três olhares: Inverdade e honestidade no documentário

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#### Abstract

We propose to examine the poet Guerra Junqueiro, according to three documentaries or three different cinematic gazes, both in time and perspective: "Guerra Junqueiro", Leonel Brito (1980); "O Douro nos caminhos da literatura: Guerra Junqueiro", Mário Augusto (2010); "Nome de Guerra, a Viagem de Junqueiro", Henrique Pereira (2011). Poets are literary characters, and as such, are constituted by semantic elements and subject to interpretations, according to the different contexts of their reception. Each period "manufactures" its own representation of a poet. Since Guerra Junqueiro is one of the most controversial personalities in the history of Portuguese literature, essentially due to his political and religious positioning - notions like the honesty and untruth propagated by the "composition" of each of the documentaries will be discussed, as well as their impact on the Portuguese social fabric. This presentation will also address the documentary film ability to "represent" reality.

**Keywords:** Documentary, Guerra Junqueiro, untruth, honesty, representation.

### Ventura: a Personagem Estratigráfica

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#### Abstract

Ventura is the character and the actor of «Colossal Youth» (Pedro Costa, 2006): but, where is the real person and the fictional character? A spatio-temporal continuity in permanent variation places the actor's representation outside the normalized coordinates of

confrontation and dialogue: Ventura doesn't dialogue, Ventura says; Ventura wanders, jumping from space to space, and from time to time; Ventura goes to the houses of his sons, who accept him as father - but, at the end of each scene, they remind him that after all he is not their father. This stratigraphic variation (time, space) is printed on the representation of the actor. In «In Vanda's Room» (2000), the character (the person) of Vanda says a word thousand times staged, intensified by the film-maker's composition. But, what changes between Vanda and Ventura? In «Colossal Youth», what is said by the character (the person) of Ventura comes from the film-maker's own construction, from his belief, built from the life of Ventura: an exemplary life, supporting the emblem of a tragic people. Ventura, as a transcontinental and trans-historical event, is the result of a confrontation between fictional and documentary powers, the result of a «power of the false» (Deleuze) that permanently shifts, in himself, the actually existing Ventura from the invented Ventura.

**Keywords:** Stratigraphic composition, Fictional power, Documentary power, Ritornello.

### Viagem a Portugal: o Sonho por Concretizar de uma Ucrânia

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#### Abstract

This paper reflects on the strategies used in Trip to Portugal (2011) by director Sérgio Tréfat to criticize some obstacles foreigners have to face when entering the country, and the lack of transparency concerning police procedures. In Portugal, as well as in many other European countries, a great number of people are inconvenienced and expelled by authorities, but civil society ignores these facts.

Based on a true story, the film depicts the abuses of power by immigration police, the lack of respect for human rights, aspects of race, sexuality, immigration and citizenship. It presents the nightmare of a Ukrainian woman, Maria, after her arrival at the airport of Faro. Detained and questioned by authorities she is not allowed to leave the airport and is later expelled when the police officers become aware that a Senegalese man is waiting for her.

**Keywords:** communication, immigration, illegal, police, frontier.