

**Transmutation in *Lavoura Arcaica*: from romance to the film /**

***Transmutação em Lavoura Arcaica: do romance ao filme***

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**ABSTRACT**

We externate, in this article, the possibilities of dialogues between literature and cinema, in the work *Lavoura Arcaica*, by Raduan Nassar (1975) and Luiz Fernando Carvalho (2001), respectively. We read some fragments in both works, novel and film, demonstrating the meaning production process, with a higher focus on film transmutation, comparing them. We describe how Carvalho constructed the film based on Nassar's book. We expose the reading of the film by the communication theory, more specifically, by the use of cinematographic language as a meaning producer for the construction of the film; so that, an analysis of the narrator, characters, time, space, plot; as the text reveals the central character of the narrative, its dramas, its passions. Thus, we select some sequences of images which are considered by us very important to carry out the analysis and for the purpose of the work: film transmutation.

**KEYWORDS:** *Lavoura Arcaica*; Novel; Film; Transmutation.

**RESUMO**

*Externamos, neste trabalho, as possibilidades de diálogos entre literatura e cinema, na obra Lavoura Arcaica, de Raduan Nassar (1975) e Luiz Fernando Carvalho (2001), respectivamente. Fazemos a leitura de alguns fragmentos, nas duas obras, romance e filme, demonstrando o processo de produção de sentido, com enfoque maior na transmutação fílmica, comparando-os. Demonstramos como Carvalho construiu o filme tendo por base o livro de Nassar. Expomos a leitura do filme, pela teoria da comunicação, mais especificamente, pelo uso da linguagem cinematográfica como produtora de sentido para a construção do filme; assim como, uma análise do narrador, das personagens, do tempo, do espaço, do enredo; como o texto revela a personagem central da narrativa, seus dramas, suas paixões. Selecionamos algumas sequências de imagens que julgamos mais importantes para fazer a análise e para o objetivo do trabalho: a transmutação fílmica.*

**PALAVRAS-CHAVE:** *Lavoura Arcaica*; Romance; Filme; Transmutação.

## **1 Introduction**

The approximation between cinema and literature has been frequent along more than 120 years of seventh art. However, the frequent resistance between these systems happens for several reasons, but, mainly, by natural difference between the support of each one. In the changing of one to another, elements of one can be impossible to adopt by another one, so these arts are always unique, with purposes of searching a form of complete expression.

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In the case of the film *Lavoura Arcaica*, 2001, direction of Luiz Fernando Carvalho, a strongly plastic text, some scenes are extremely expressive under an imagery perspective, the narrative sequence presents itself as a previously constituted script and it can be verified in the pages of the novel, by Raduan Nassar, published in 1975. The artistic experience that results of this perception is absolute, leading the spectator to feel more than to understand the entanglement of familiar relationships in a repressive and archaic atmosphere, through of the confrontation between image and word. The director changed the verbal narration in visual action, the intensive abstract thoughts of the main character in concrete scenes and the impact of abstract argumentation in the shock of photogram. In other words, Luiz Fernando Carvalho made cinema.

Cinema is the aliment of the fantasy more than the reason, as Edgar Morin (1962) conceived, this can be the explanation of the bond between literature and cinema, that is, the linking with the imaginary or with the reality of imaginary, so many authors transits from an ambience to another. Then, the articulation between these two artistic forms of expression implies several dimensions, not just the transformation.

Nassar's novel, that is not necessary to comment in relation to esthetics, constitutes an excellent transmutation work<sup>1</sup> for a critic, creative and sensitive reader/coenunciator<sup>2</sup>. The text presents a writer that merges tradition and (post) modernity to Lebanese immigration and to a rural space. *Lavoura Arcaica* is a masterpiece which the dense contents let it overflow the tragic and the lyrics that interlace themselves, sensitizing the enunciating to the protagonist enunciator's insurgence and suffering called André. The goal to reveal his drama is to maintain a dialogue with themes, problems and values that marks the family indelibly. The enunciator reveals the impact to the moral and ethical values current in

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<sup>1</sup> The most common is to announce the term adaptation when we report to films translated by literary texts. Therefore, Roman Jakobson (1969, p. 64-65), in the Work *Linguística e comunicação*, propose a terminology for the different translations, marking three ways of interpretation of the verbal sign. The first way, denominated intralingual, consists in the translation of a sign by other signs with the same language; the second one, consists in the interpretation through verbal signs of another language, denominated interlingual translation, or translation itself; and the third one denominated intersemiotic translation or transmutation, that consists in the interpretation of the verbal signs by systems of non-verbal signs. Then, Jakobson presents a terminology transmutation for the interpretation of the signs from a verbal mean to another, non-verbal. So, this term is the most appropriated on this procedure.

<sup>2</sup> In semiotic, the reader constitutes himself as receiver of the communication and he is a subject that produces the discourse, a coenunciator able to exhibit the senses of the text consciously and critically.

Lebanese/Brazilian society. The family members have contradictory feelings of love, passion, disdain, anger and hate.

The plot treats the conflict between André and his father and with an incestuous passion for his sister. He belongs to a rural family plastered in the time and in the space descendant of Lebanese people. The family is constituted by father, the patriarch; the oldest brother, Pedro; three sisters Rosa, Zuleika and Hunda; the submissive mother; André, the prodigal son and subject of the discursive action; Ana, sister and André's passion; and Lula, the youngest son.

The novel is divided in two parts entitled: "The departure" and "The regress". In "The departure", the narrative shows the meeting of two brothers, André and Pedro, in an anonymous pension room, in the city, where André hid himself and escaped after leaving the farm in which he lived with his family. In this first part of the narrative, André remembers and undresses his experiences, kept away from the time, and he seeks to explain to his oldest brother, Pedro, his escaping from the farm. His reporting about himself sets against, in an ambiguous communication, to the father's powerful force, who takes the life dedicated to the works with the land and to the religious contrition. The chapters alternate between the narration time and the past in the farm with the family. In this present time of narration, there is a deep vision of his loneliness, involved by the lust of the body, the flesh, in a dark pension room. In the second part, "The regress", André, convinced by his brother Pedro to come back home, proposes to dialogue with his father, exposing his opinions about the form how he conduces, traditionally, the family. It happens, also, in a party to commemorate André's regress, a tragic ending, culminating in the sister Ana's killing, by her father.

Let's see how André's conflicting feelings articulate themselves in the process of sense production in two works, novel and film, comparing them. The meaning of the film does by its all, but it is necessary to understand the amalgam of every small parts of the conjunct to compose the entire meaning in relation to all parts.

## **2 The construction of the film**

Robbing the metaphor of Raduan Nassar, I say that there are two ways to get close to this extraordinary film. One of them is to try to capture it from shock, as somebody

risks itself to build a house from the ceiling. It will be useless, naturally. The other requires patience and a minimum of time, the necessary to stick the foundations and to build the walls of the house. That's when the reward is found, the invigorant lighting acquired in the contact with a superior artistic work (MATTOS, 2002, p.8).

The director Luiz Fernando Carvalho, with time and patience, reconstructed the foundations and the walls of the house from the novel *Lavoura Arcaica* de Raduan Nassar, transporting through the architecture André's flux of the consciousness to the language of the cinema and transformed the film in catchy plot of poetry and masses of pure emotion, through images, sounds, music and rhythm. He searched, in the filmic grammar, elements that could handle of the multiple times in André's history and his familiar drama unfolded. As in the novel, Carvalho transmutes André – the *runaway* child, that comes back home and he begins a tragedy because of his passion for his sister – and all his family, as well as the narrative, from a way of “light (harmony and knowledge) to the darkness (rupture, unconsciousness)”. Everybody comes into trance, circulating and jumping from a time to another time, “the image twists itself, stretches itself, it explodes in excess of brightness and blackness” (MATTOS, 2002, p.10). As in novel, the plot leads to the interior of the narrative, surrounded by sensitive metaphors, the impact between the modern and the archaic, the freedom and the oppression, the passion and the moral, the nature and the culture, the father's time and the son's time, among others. This plot premiered in the cinemas in 2001<sup>3</sup>, it was available in DVD, in 2005, then, a special edition, in 2007. It earned to Carvalho<sup>4</sup> praises from critics and to the film, countless prizes<sup>5</sup>.

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<sup>3</sup> In 2016, the film *Lavoura Arcaica* was honored in the International Festival of the Cinema in Rio in its 15 years and it was exhibited in 35 mm in the same cinema that premiered, in Estação Net Botafogo. On November, 2016, the film was also honored and it closed the International Exhibition of Cinema, in São Paulo, with the exhibition of feature film, a public chat with the director and with the presence, in the audience, of the writer Raduan Nassar, author of the novel that inspired the film.

<sup>4</sup> Luiz Fernando Carvalho executed many works for television; he is director of soap operas, miniseries and specials. He is screenwriter and director of the short film *A espera* (1986), based in the book *Fragmentos de um discurso amoroso*, by Roland Barthes. In 2000, he launched in television the documentary *Que teus olhos sejam atendidos*, absorbed in Liban as part of the preparation to *Lavoura Arcaica* – and later, this documentary was included in DVD, in a special edition of the film – In 2001, the film *Lavoura Arcaica* premieres, his unique feature film. He directed two seasons of the miniserie *Hoje é dia de Maria*, in 2005. He develops in partnership with Rede Globo the “Projeto Quadrante”, that transmitted, in 2007, *A pedra do reino* ( Ariano Suassuna's work) and *Capitu*, in 2008, (Machado de Assis' novel, *Dom Casmurro*), the both in five chapters. From there, he directed innumerable miniseries,

Carvalho read Raduan Nassar's book and he had already visualized the film, in his words:

First I read the *Lavoura*...and I visualized the film ready, when I reached in the end of the book I have already known the film. Because that is a stunning and rich poetry, so I understand the choice of those words that, beyond their meanings, they propitiate a rescue, they answered my necessities to elevate the images from the words with the images of the film. Words while images (CARVALHO, 2002, p.35).

To create these images, Carvalho decided to search the region, so, he, Raquel Couto, assistant of direction, and Raduan Nassar went to the Lebanon with a camera to find oriental references to feel them and transport them to the film, as he explains:

Initially, my intention was to register aspects of the culture and after to present them to the cast and to the team. Receiving all the elements from the culture, the cuisine, religious aspects, the furniture of the houses, the clothes to register these visibilities after, here in Brazil, became them invisible, or, as Alceu Amoroso Lima said, to create an atmosphere, a "blow dominated by Mediterranean tradition". Changing the visible to invisible, not to describing the oriental references, simply to feel them (CARVALHO, 2002, P.36).

Returning to Brazil, he made the documentary *Que teus olhos sejam atendidos*, with the register of his searches and observations from the orient. So, Carvalho wanted to change the visible (documentary) in invisible, without being descriptive and prioritizing the metaphors of the book. So, he created the film.

In "*Lavoura Arcaica*" there is not a formal script, the director used Raduan's own book to create the scenes, the actors read the book and they have lived for months on a farm to feel the atmosphere, to improvise the relationships of the characters inside the action of weeding, milking the cow, sowing and plowing the land, and even the relationships between father and son, son and mother, brother and sister, this way as

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specials for Fantástico. Nowadays, he directed the soap opera *Velho Chico*, in a partnership with Benedito Ruy Barbosa. And, in the beginning of this year (2017), he directed the miniserie *Dois irmãos*, wrote by Maria Camargo and based in Milton Hatoum's work, in ten chapters (WIKIPEDIA).

<sup>5</sup> The film *Lavoura Arcaica* earned more than 25 prizes in several categories of festivals and national and international exhibitions, among them, Best Film, Best Director, Best Actor, Best Supporting Actress Best Supporting Actor, Best (shot) Photograph, Best Original Soundtrack. The film was considered for many movie critics as brilliant work and one of the best Brazilian films of the last years.

coauthors construct the text of the film. According to the director it was a laboratory that permitted the actors would create a link among them in their relationships and in the discovering of the characters, they learned the contexts of the characters and they improvised based in the literature. The words were lived by them and not represented. Carvalho based in Antonin Artaud (1993) – artist and thinker of the first middle of last century – and his double and sensation theory, therefore the lab with the actors, “the body interacted, in the same time, with the Earth and the universe of familiar relationships” (CARVALHO, 2002, p.92). The actor improvised around the relations to the space, the Earth, the others, and not to the word. Carvalho did not want a descriptive narrative, then, he guided himself by the narrative of the novel, as the word had soul and they became image. “The language, at my point of view, has to be something invisible to belong to the mystery, to the sensory game. My comprehension of book passes by comprehension of the art as a spiritual work that depends on its viscera, soul and antennae” (CARVALHO, 2002, p.38). It is a memory and circular narrative. The director marks that “there is nothing on the film that is not from Raduan’s text” (Ibid., p. 45), that is, he opted for fidelity in the plot of history, mainly because of the density of the related episodes.

According to Johnson (2003), the absolute fidelity practically does not exist in any transmutation, because this is a result of a critical and creative reading of the original work. Therefore, Carvalho comments the construction of his work:

The film process, in general, has as starting point the improvisation. There was a guide, a minimum guide for the production, the art direction and the outfits know about what I would need to dispose in certain scenes. But it is never an adapted plot and an adapted speech. There is not a comma there that is not from Raduan’s, there is not an article that is not from him (CARVALHO, 2002, p.44-45).

Even the director take a position in relation to the adaptation, the rigorous reading executed by him and his group it is not enough to agree with his affirmative. The narrative of the novel was inserted in other support, in other language; the literature is verbal, the cinema is iconic, the relation between time and space of the novel occurs quite differently in the film. Because of this, there was a need of suppressions of chapters 4 and 8, and selections, among many memories, that needed to be accomplished to the editing of the film in the time of two hours and fifty minutes. So,



the adaptation happened, even the history to be the same, the dialogues and the narration are reproductions identical to the book.

Beyond the plot and the dialogues, the film maker kept of the novel André's look and point of view. This was leading us through the history, as Carvalho clarified:

If I understand that a clip cannot be made randomly...I understand that *Lavoura*...is André's diary of inner world. So, who clips is André, so, who determines where the camera goes, if the camera turns to him or not, if it passes here or there, who rules this movie game is André, who reflects about this movie game of light and shadow, is André (CARVALHO, 2002, p.62).

This way, the narrator of the film work is André too. It is André's eye that narrates, that reflects the tragic event. This question lead us to Xavier's considerations, to clarify that, in front of a literary text, we need to understand and to see the distinction between "tell" and "show":

Tell and show do not leave out their clearness if we recognize that, to show there cannot be assumed in the literal sense because it is the meaning of the words that produces the "see" ( that is, really, a imagining that we activate with pleasure). The "scene" in the novel is not something palpable as the scene, in a literal version, specific to the theater and to the cinema, but it does not prevent that the literature understand the opposition between tell and show as the writer's choices. The same way, we say that the camera "shows", but there is all the literature turned to its role as narrator in the cinema, that permits us to say that the camera narrates (tell), and not just shows. This is because it has prerogatives of a narrator that makes choices and is able to do something: to define the angle, the distance and the form of the look then, they are subjected to another choice coming from the setting that will define the final order of decision-making and, therefore, the nature of the plot is constructed. So, to say that a film "shows" images is to say little and sometimes to delete the main (XAVIER, 2003, p.73-74).

So, according to the author, the camera is the narrator of the films, and, thinking like this in the film, by André's eyes, it narrated from different forms because it suggested, showed, anticipated facts and presented his reminiscences and memories, with the intent to express how he felt and his way to perceive the world.

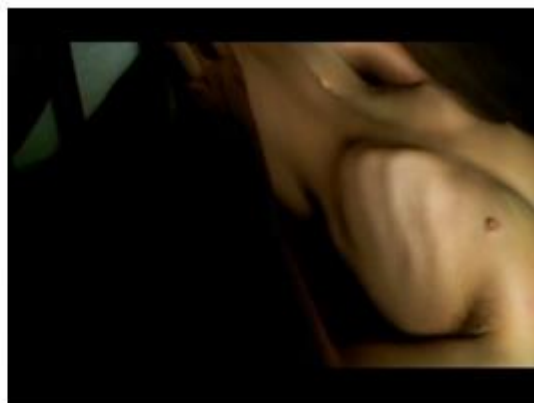
As Xavier, the narrative speech produces the distinction between the apparent scene and the construction that possibilities the suggestion, because, without named an "action or fact, I can let you understand his occurrences through time raises – the

narrative ellipsis. In some cases, they correspond to a gesture of covering, leave out of sight what would break the decorum of the representation” (XAVIER, 2003, p.74).

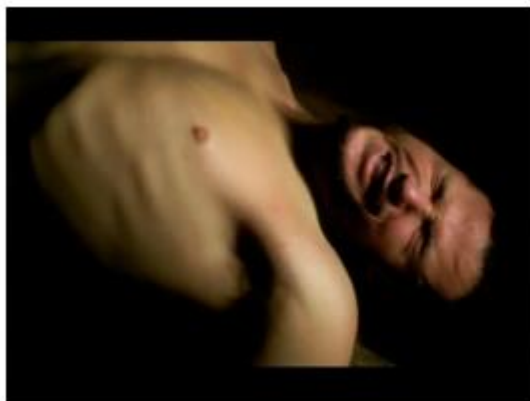
In this sense, Carvalho appropriates several resources of movie language. To demonstrate the production of sense these resources enable, we will read the film through some sequences of scenes. These sequences were chosen for analysis due to their importance in the narrative. Not that others, not contemplated, not to be important, but, due to the space for publication of this article, and in the midst of so many sequences, we select some we believe it can be able of the goal: to show the film transmutation.

### **3 Reading of the works and their relations: the film transmutation**

The novel narrative begins with André in the pension room. At the background, he listens to a sound of a train whistle, announcing its arriving to the city. The scene is the beginning of the film and it lasts 5min45sec. We observe the images:



Pictures 1 e 2 – Horizontal Travelling in André



Picture 3 – Moment of whistle of the train

Picture 4 – Hands in trance





Picture 5 – Rhythm of the chest



Picture 6 – Look

Source of images: DVD *Lavoura Arcaica*, 2001

The camera, slowly, reveals André's body. He is masturbating on the floor of the room, the body in ecstasy, the camera, slowly, in down travelling, pictures 1 and 2 frames him in a joint plan, first plan, and detailed plan<sup>6</sup>. The twilight light reflects and the parts of the bedroom are in shadows. These three plans are articulated in a simple way and in the same time disturbing. The first framed André in the room ambience and slowly the camera lens are going to close and, in first plan, revealing André's parts of the body. There is a detail in his hand on the body, the fingers are twisted, pic. 4 some seconds in this detail, after, the chest, pic.5, some seconds too, accelerating chest, mainly when the train whistle came on, the camera closes more and more and it stays close to this detail and, finally, André's face, pic.6, convulsing, the camera stopped for almost two minutes on this face, emphasizing his inner despair masked by a transitory

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<sup>6</sup> It is in articulation of the plans it must produce a logical and coherent sense for the visual text. Xavier (2005, p. 28), to take the concepts of classical decoupage, classifies four plans, that will be demonstrated below:

- General Plan: It inserts the individual in an ambience, eventually giving an idea of the relations among them. It shows vast scenes, all the space of the action. It includes a largest plan of sight.
- Middle or Joint Plan: It shows the joint of elements involved in the action (human pictures and scenery), mainly in interior spaces (a room, for instance).
- American Plan: It corresponds to the point of view where the human figures are showed from head to waist approximately, in function of the greater proximity of the camera in relation to it.
- First Plan: (close-up): The camera, next to the human figure, focuses a detail, a face, for instance. (There is a variant called very first plan, that refers to a greater detailing – an eye, or a mouth occupying the entire screen).

The camera, then, beyond to move in the space, cuts it. It films fragments of the space, that can be vast, for instance, a field, or restricted, a face.

There are, also, the movements of the camera called travelling and panoramic:

- Travelling Displacement of the camera in a determined axis.
- Panoramic: Rotation of the camera around an axis, vertical or horizontal, without displacement of the device.

pleasure. Concomitantly this process, the sound of train whistle increases in intensity and André comes to the ecstasy. It is not a happy face from the received pleasure, but a bitter face, in suffering. The details in the eyes, sad, very sad, reveal pain, loneliness. After, his oldest brother, Pedro, comes to the pension. The director used a structure in counterpoint<sup>7</sup> to narrate this scene. If the action of masturbation indicates pleasure, André's hands and the face express suffering. In his diegetic reading, the spectator participates of this construction narrative.

In the sequence, the director privileges André's sensations, for this he needs to use the camera without seeming to handle it, for the viewer to feel that the character's eyes are self-directed. So, he establishes a narrative, movie game, using the resource of language to create a syntax that organizes his particular emotional moment, because according to Carvalho (2002, p. 63) the film needed to make sense, to rediscover the life, "the images should come from within, the narrative is from the inside out, it is the factor that sustains the narrative", and, this way, the viewer is also invited to share that altered state. This André's moment is not only a trance of joy, all his troubled emotional load is being represented in this act of masturbation; various contents of personal order are being triggered and gushed in this ecstasy.

As in the novel, in this sequence, it was built a dramatic synthesis of all the film, because it suggests a possession of the body in delirium, all of the André's interior is represented in the images that compound him. Both the book and the movie is a kind of the diary, according to Carvalho (2002), so the camera must be a pen or an eye to register and /or to reveal the character through his emotional state. For this, the director used a subjective camera with the rotation along to its horizontal axis, imitating the movement of the viewer's eyes while examines the scene. This movement is linked to André's point of view. The prelude of his ecstasy maximizes the sensation of his vulnerability. The detail plans of André's hands and face prove that in the cinema, the exercise of dramatic concentration has singular strategies. These plans allow the viewers to build by anticipation the core (essence) of the history: the individual in opposition with himself, over time (it explained later) and after during the narration this opposition lasts mainly to the father, but also to the family, and in the coexistence among them, so

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<sup>7</sup> Counterpoint is the confrontation between two expressive processes with the same significant content, but in two different plastic registers.

meeting and exclusion, order and disorder, reconciliation and conflict are frequent situations that articulates themselves in the unfolding of the narrative.

The film maker understands very well the color resource. Consequently, the light obeys to a strategy. The lighting helps to compound this presentment, it is expressive and contributes for the details of the narrative, revealing the degree of André's obsession. The history of *Lavoura Arcaica* is made by the differences, by the human contrasts. The dark shadow is perceived in several moments in the pension room. As the time goes by, during the night the black contaminates the space as a metaphor of darkness where the character is in his inner world. At the beginning of the sequence, André's body appears with traces of light soaked in shadows; the light-dark indicates the dark reason that operates itself. At the same time it is realistic so much naturally on the scene that the viewer does not perceive it is a resource of the film language, because it is formed inside the scene as if it came from natural light of twilight. For this effect, there is a main light called key- light that it stays, generally, on one sides of the camera and it is directed to the object to be illuminated; there is also the attenuating lights that removes the shadows caused by the key light and shape André to add details and to give more realism and a dimness that defines André's outline and separate him of the backdrop, increasing the illusion of a tridimensional image. This game with various types of lights is expressive and aims to explore the shadows to illuminate scene parts giving the impression that something is out of order, obscure.

Other important resource used in this sequence is the sound. Normally on the movies assert itself diverse noises as the dialogues, the song, the noise/effects, that combined contribute with new and many possibilities to the film grammar. Deleuze explains the diverse implications brought by the sound that helps us to understand cases where the sound became part of the film structure:

Sometimes it is remembered that there is not only a soundtrack, but at least three groups: speeches, noises, songs. Maybe it is necessary to distinguish a larger number of sound components: [...] It is evident those different elements may rival, combat themselves, supply, recover, transform. [...] it can take us to believe as Fano<sup>8</sup> s

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<sup>8</sup> Manzano (2003, p. 111) explains who Michel Fano is: “renowned theorist and sound technician of the cinema, defined by some as “sound poet”. He is critical of the use of the sound as mere pointer of the action in the traditional cinema, Fano believes that to use a more precise language and less quaint, the soundtrack can be “the third discourse”, compounding the global meaning of a film identical with the images and the text. He is the director of the Sound Department of FEMIS (École Nationale des Métiers

fundamental thesis that there is an unique sound *continuum* whose elements only separate themselves according to a referent or to an eventual meaning, but not to a “significant”. The voice is not separable from the noises, the sounds that become it sometimes audible: this is, in fact, the second major difference between the acts of cinematographic speech and theater ones. [...] Instead of evoking the significant and the meaning, we could say that the sound components just separate in the abstraction of their pure hearing. But, in that they are a proper dimension, a fourth dimension of visual image (what does not mean that they are not confused with a referent or meaning), form, then together a unique component, a continuous. And it is to the extent that they compete, recover, cross, cut, that they trace a way full of obstacles in the visual space, and not to make themselves heard without being seen, by themselves, regardless of the source, at the same time that they make the image been read, like a score (DELEUZE, 2005, p. 277-278).

Then, we understand that the sound connects to an image, changing it, elaborating a new dimension; at the same time, understanding voices, speeches, songs, noises, that form an inseparable whole linked to the structure of the film and it can be understood while continuous sound. Continuity, tone, fluency, blend to the structure of the film, architecting the sounds within it, and they are used according to the needs concerning to the soundtrack. This is the concept of the continuous sound used by Deleuze and it is applies to films.

So, in the construction of “*Lavoura Arcaica*”, the continuous sound is an artistic work<sup>9</sup>, since this and the narrative process relate and share themselves. Thus, the film sound is often correlated with a “visual perception”, even in the limit-cases where the screen turns dark. Therefore the film perception is audio (verb) visual and it makes intervene numerous combinations between sounds and images: redundancy, contrast, timing or stagger etc. (AUMONT, 2007, p.276)<sup>10</sup>. So, it performs narrative function and

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des Images et du Son), in Paris, he is known for the outstanding works at the soundtracks of Alain-Grillet’s films”.

<sup>9</sup> The film *M, o Vampiro de Dusseldorf*, by Fritz Lang, made in 1931, in the origin of the advent of sound cinema, “it is considered as one of the first films to use the sound dramatically inside of the narrative. Having also been the first sound film of Fritz Lang, *M* ran away to the initial practice of the sound cinema of reproducing all the sounds presented at the scene to opt for a sound selection. In other words, in the film there is a choice of which sounds are relevant and how their uses in certain situations and specifically they can increase the dramatic impact of the scenes and of the film as the whole” (MANZANO, 2003, p.143).

<sup>10</sup> There is a number of studies about the sound. Christian Metz, Altman, Michel Marie, Francis Vanoye, Marcel Martin, Gilles Deleuze, among others, dedicate to the soundtrack careful attention, as the image. This interest comes from the technological events (SILVESTRE, 2004). Stam says about the ‘delay’ in the studies of the sound, even it has “[...] been presented since its origin, but it was analyzed with suitable rigor only in the 80’s and 90’s (with rare exceptions, as *Composing for the film*, by Eisler and Adorno,

provide realist accompaniment in the beginning of the film. The director used the sound of a whistle to bring the image of the train, an agonizing image of André that is associated to the tragic feeling that the train can suggest in his life. According to Manzano (2003, p.36) corroborates “a sound initially associated to an image can make possible new associations later in the film”. Carvalho executed sensorial idea of the sound that predicted the arrival of his brother in the pension, a resource used with a realist counterpoint *off* (the sound *off*, that is out of the field) with symbolic value in relation to the image, increasing the coefficient of the authenticity in the representation of lived moment by the character.

The filling of the extra-field by the sound and its intelligent use complements the visual image, such as the use by Carvalho, of the sound *off* (or voice *off*). There are different ways of this sound to be represented inside the film structure, as Delleuze theorist that synthesizes effectively the presence (hidden) of the sound in the above concept of cinema:

Well, the extra-field sends to a visual space that lengthens naturally the space seen in picture: so the sound *off* prefigures what it comes from, something that will soon be seen or that could be seen at the next image. [...] This first relation is of a set given with a huger one that extends or comprises it, but with the same nature. Well, on the opposite, the extra-field attests a power of another nature, exceeding any space and any set: it send, this time, to the All that expresses on the sets, to the change that is expressed in the movement, the standing expressed in the space, the living concept expressed in the image, the spirit expressed in matter. In this second case, the sound or voice *off* consists before in the song, and in acts of a very special, reflexive and no more interactive speech (voice that evokes, comments, knows, it is gifted about omnipotence or a strong power on the sequence of the images). [...] The differentiation of the aspects in the continuous sound is not a separation, but a communication, a circulation that is always reconstituting the continuous (DELEUZE, 2005, p.279).

It is important to differentiate the sound *off* - the sound is out of the scene, but it is referenced in it – from the sound *over* - the sound resource is integrated into the scene, but it does not present material reference in it; as example, in the cases of de documentary films, those are essentially descriptive. It interests that, even with

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from 1944). Part of this delay is the result, who knows, from the conventional vision of the sound with mere accessory or supplement of the image” (STAM, 2003, p.238).

differentiation, these sounds are always correlated with a visual image “and always associated to the continuous sound, constituting it” (MANZANO, 2003, p. 114).

It is possible to obtain sound resources that have symbolic sound. The technical resource of the sound *off* in film became possible to Carvalho to create what it calls, in the cinema language, film metaphor, or, “the juxtaposition by the editing two images that confronted in the spectator’s mind, will be produced a psychological shock that facilitates the perception and the assimilation of an idea the director expressed by the film” MARTIN, 2003, p. 93). In the case presented here, the director compared “a visual content and a sound element, destining this last one to underline the meaning of the first one by the figurative and symbolic value it possesses; somehow, the sound is in counterpoint more or less directly to the image” (MARTIN, 2003, p.117), so André’s wheezy and agonizing breath is brought together snort of a train while the whistle follows his ecstasy. Then, the sound and the train had a symbolic value, acquired, beyond the meaning of the image and its realistic and expressive appearances, a value vaster and deeper that summarizes the sequence in synthesis-image of the entire film. Here we are going to explore better this concept of metaphor and symbol to the production of the sense in a film. Sometimes understanding an image we need to confront the images that come after or with the ones that had passed. Everything in the cinema is signification, everything makes sense and produces reflection, for instance, “the sea can symbolize plenitude of passions (*A noite de São Silvestre, Pick*) [...] For this reason the most quality films admits various levels of reading according to the degree of sensibility, imagination and culture of the viewer” (MARTIN, 2003, p. 92). The film suggests beyond the visible action on the screen. In this process, the symbol performs a very important role in the seventh art. Its use, according to Martin:

It consists in appealing to an image capable of suggesting to the spectator more than it can offer the simple perception of the visible content. About the film image it is possible, effectively, to talk to an apparent content and a latent content (or about an explicit content and an implicit content), being the first direct and indirectly legible and constituting the second (eventual) the symbolic sense that the director wants to give to the image or the spectator recognizes by himself (author’s griffin) (MARTIN, 2003, p.93).



This way, the symbol substitutes anything (person, object, gesture, fact etc.) by a sign, creating a second meaning, “either by the approximation of two images (metaphor) or by an arbitrary construction of the image or fact it gives a significant additional dimension (the symbol itself)<sup>11</sup> (MARTIN, 2003, p.93) (author’s griffin). Therefore, there is symbol itself when “the meaning does not come up from the shock of two image, but it resides *in the image as such*” (Ibid., p.97) (author’s griffin)

In this scenery created by Carvalho, we observe the metaphor created between the train and the sound of the whistle makes sense and sends in advance to which it will know later: the counterpoint between the image and the sound reveals André’s interior agony and it anticipates the arrival of André’s brother that will rule the facts to a tragic final. So they are important elements to the complete comprehension of the work and include them meaningfully in the structure of the film.

We find in this sequence a very explicit association between the action and reaction according to the sound and the editing. The use of the subjective camera, revealing André’s point of view, is another support of the sequence, contributing to its construction. It is a sequence where the suggested sound, somehow, it conduces the action. The editing is determined by two aspects: the sound elements (breath, whistle of the train) and the point of view (subjective camera). Add to that the action of the actor, reacting to the sound reference. “In general, they are sound elements, marking the presence of something more.” (MANZANO, 2003, p. 142)

At last, the improvement of film resources, allied to the articulation more and more complex allows the cinema constitutes itself in an expressive audiovisual resource, proven in this initial scene. Carvalho did not make an addition of words or noises, but he constructed a form. There is, in the film, a rhythm of sound, as well as the image. As Merleau- Ponty ratified, the visual film does not consist in:

[...] mere photos in motion of a play and how the choice and the grouping of the images constitute, for the cinema, a mean of original expression, identical way, the sound, in the cinema, is not a simple phonograph reproduction of noises and words, but it involves a

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<sup>11</sup> By analogy the pictures of classical rhetoric, metaphor is the substitution of a word by another one, when there is a relation of similarity between starting term (substituted) and arrival term (substituent) (FIORIN, 1999, p.86)

particular internal organization that the creator of the film must invent (MERLEAU-PONTY, 1983, p. 112).

And, then, Carvalho was able to draw outstanding parallels in this scene because he was aware to the necessity of working with precision the main dramatic information for the viewer was perfectly introduced in the trace, and he can, later, participate actively of a drama meticulously reinforced.

#### **4 The construction of the narration**

Carvalho draws upon the resource of narration, through an internal self-narrative point of view, when André assumes the report and expose the lived facts, the remembrances and the reminiscences. The subjectivity of the film narrative is manifested, mainly, the inner monologue where André retreats himself in his intimacy and describes the impression of the facts of the history of living with the family; this way, it is characterized by the equilibrium between “[...] the word with fluent thought, spontaneous, reflexively chained thought of the character, either the intellectual and logical chaining, or affective and illogical, in the fuse of images or associated ideas” (NUNES, 1995, p. 64).

In the novel there is a temporal complex articulation, because André presents the past, either returning to the past on the farm with the family, or appropriating of the retrospective and introspective movements, as well as alternation, according to his particularity. Bourneuf and Quellet (1976) point the time is the essence of the life and it can be defined by the chronological time, marked by the passing of the hands of the clock, or by the subjective time that sends to a personal experience, a time that involves “[...] a psychic phenomenon: forebodings, advances, reminiscences or simple associations of images that resend to another time” (BOURNEUF; QUELLET, 1976, p.183). It is very clear in the work directed by Carvalho.

The film is based on the representation of the action, organized in a succession of the facts over time that occurs through the discourse; on the other hand it is a succession of the wordings put in sequences of the film images filtered by the camera. So, the time is the condition of the narrative; in the cinema, as we have seen, time is filled with the space full of a sequence of images, condensing the progress of the facts,

because “it contains the before that extends during and after, meaning the passage, the tension of the movement representing in dynamic images” (PELLEGRINI, 2003, p. 18) Then, the control between the imaginary space (perceived) and time (felt, imagined) do not distinguish; one does not exist without other. In addition, the cinematographic camera

shows the notion of time that passes is inseparable of the visual perceptive experience, which does not base in the unique perspective of the individual that sees: the camera is a kind of mechanic eye finally free of immobility of the human point of view, which does not converge all the vanishing points, as when it could be seen a picture or a photo (PELLEGRINI, 2003, p. 19)

This reflects deeply in the filmic narrative, through techniques of editing and sticking. Resources as *fade-in*, *fade-out*, *flashback*, among others, print temporal marks in the film. They are filmic techniques linked to reduction of the scenes. The reduction is a passage of a plan to another one, a material realization of the cinematographic film. By them, the director can lead the time of different ways.

The impression of the time, in the film, is marked by the voices that modernize the discourse. These are the voices that alternate themselves in the construction of the narrative: André’s voice (by the actor Selton Mello), the father’s voice (by the actor Raul Cortez) and the voice of the narrator in *off*<sup>12</sup> (by the director Luiz Fernando Carvalho). The characters dialog and present the narrative. The voice of the narrator not

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<sup>12</sup> The voice in *off* is that comes from the resource exterior to the picture, as it was already explained earlier. According to Manzano (2003, p. 113) the sounds are associated to the visual image modifying it. Once they are in the film, the sounds must be understood as a function of the series, forming a unique component, a “continuous”. Developing in time – as the internal time of the film action as a bigger time, absolute - the sound brings implications about the film space. Deleuze put new possibilities as the use of the voice *off* as filling of the extra-field and as the function of non-redundancy: “If the continuous (or sound component) does not have separable elements, it does not prevent to differentiate in each moment, according two divergent directions that express its relation with the visual image. This double relation passes by the extra-field, as far as this belongs, entirely, to the cinematographic visual image. Of course, it is not the sound that invents the extra-field, but it is which populates and fills the non-seen visual with the specific presence. [...] Since the beginning, the problem of the sound was: how to make the sound and the speech not to be mere redundancy of what you see? This problem does not deny that the sound and the speech were a component of visual image, instead: it was in the quality of the specific component that the sound must not be redundant with what it was seen. The famous Soviet manifest had already proposed that the sound sent to an extra-field resource, therefore, a visual counterpoint and not the double of a point of view: the noise of the boots is precisely the most interesting when they are seen. [...] In short, the sound under all its forms populates the extra-field with the visual image, and it is much better done in this sense as a component of this image: in the voice plane, it is what we call voice *off* whose resource is not seen” (DELEUZE, 2005, p. 278-279).

only narrates his history but also reflects about it, as the narrator of the novel. The voice *off* of the narrator creates lyricism that is in the novel.

The remembrances of the character André are revived through the flux of the conscious, there is not a temporal order, but a chronological axis organizes the different times, the visit of his brother Pedro in the pension to take him back to the farm, his house. In the pension, he revives his history, interspersing times and memories, without a progression. The meeting with the brother remounts his history, ties up his departure and his return to home.

In the whole movie there were mountings that subverted chronological order for the benefit of a subjective and dramatic temporality, where the present and the past blended together continuously. The complex space-time models the film universe and time is the element that structures and determines the cinematographic narrative, as it has been exposed. The time in *Lavoura Arcaica* had what Martin (2003, p.226-227) calls *dramatic reasons*, or, the constant use of flashback, putting the spectator as confident of the actions, valuing the human content and the solidity of its construction, contributing to the “creation of the tone unit: it takes from the event its apparent availability and reveals their deep sense, indicating to the spectator the direction the action will take” (author’s griffin). This resource concentrates the interest in the trajectory of the character and his dramatic construction. There is, also, the resource of the *psychological reasons*, because the film is centered in a unique character that evokes his memories and concentrates in him the drama. So, “to achieve the paroxysm of the drama, the hero revives the circumstances that took him to a situation of despair and loneliness” (MARTIN, 2003, P. 227), as it is the case of André. The transitions between the present and the past are made in an elaborated technical procedure of *travelling* forward and the fusion between two plans.

In this sense, the use of *flashback* is recurrent in the film narrative. The trace of the history in *Lavoura Arcaica* is composed by the recapture of the past, that is, a particular and individual version of André’s way to perceive the previous events of his life to the immediate present. Then, there is a perspective that moves to show or to suggest the presented scenes in the film and the actions present the past. The facts told to the brother in the pension room update the time and help to compose the scene narrated by André.

As in the novel, there is always a temporal displacement of the facts remembered and narrated by André in the film. These facts become the work a dense narrative, full of fragments, which the spectator has to be aware not to get lost. There is a gush of words of the past (memory) and of the present, his speech does not follow a chronological order, but it is ordered by disorder, without chronology. The continuous rhythm occurs through the times of action and remembrance, where the past is inflated in the present and the present returns by the past. The events overlap themselves in a free association, composing a temporal hybridism which installed itself as a theme at the trance. There is, so, a mixture of reminiscences of the childhood, agglutinating with the youth in his house and out of it, in the pension.

André is a complex character and his construction takes place as his internal and external conflicts are unfolding. The father is the antagonist of the history, an oppressive archaic person, with hard laws he proclaims the equilibrium, ruled by the control of passions. André is driven by the necessity of fighting against this oppressive power. He makes a course in the plot to try to break with his father tradition. He seeks in Ana a form of freedom. It is established a tension between father and son that culminates in an incest. The time itself is an enemy of André, a time that does not return, it is unrecoverable, the time of the narrator, of the unconscious. This time ends to become an opponent between father and son too. In the father, there is a time moved by the superiority, typical of the authoritarianism, the traditions of his Arabian culture, to keep the habits. In the son the time is agile. It is the present, modern, moved by the changes, with idealist features. So there is a constant impact between the authoritarian speeches (sermons and parables) and the anarchic (confusing and chaotic), anchored in time.

We see the sequences of two parties that happened in the histories of the novel and of the film to explicit this time of the narrative.

In the beginning of the novel, chapter 5, André tells his brother the party that happened on Sundays to join the families and the neighborhood “it was in the woods behind the house” (NASSAR, 1989, p. 28). The smell of roast beef was lost among many leaves of the trees and the music whispered by flute joined the families in a big circle of dancing. André watches everything “at a more distant trunk” (ibid., p. 29). Ana appears in his memories “My sister, like me, more than anyone at home, brought the

devil in her body” (Ibid., p. 30). At the end of his speech, his mother looks for him trying to take him to the party.

The verbs in this passage are in imperfect past tense, mentioning a situation that repeats; it is passed action that goes on. André portrayed a family that was united in a perpetuated structure, as in speeches that the father preached. The father, in his sermons, reiterated his command and prohibitions, as well as the control of the family actions to preserve the habits. It is what these parties symbolize, a continuity of the tradition. Therefore, it is given here the beginning of a break with this union, the starting of the beginning of the plot end: the father’s sermons penetrate in the remembrances of André; Ana broke up the line of the perpetuated structure, the continuity of the tradition of the rules and behavior, provoking André with her sensuality. André turns to the nature, covering himself with moist land and leaves, a returning to a place that does not judge him, exempt, pure. In the film the same thing happens. André’s family and the relatives stand in the field, in a big circle of dancing. André is out of the circle, leaned his body against a tree and he observes the party.

In his perspective, a panoramic explores the space, evoking André that follows with a reflexive look the entire party space, in the beginning of the first party of the cinematographic narrative. It occurs at twenty-five minutes of film. The space is quite illuminated and there is a set of shadows and bright light highlighting the dance. André still lived on the farm, the passage is his memory. Ana dances with the brother Pedro, the music is cheerful, festive, the dance is fraternal, but, slowly, it reveals more sensual, when she shows herself to André, and she also looks at him directly. The camera, in a set of field and counter field<sup>13</sup> (even without dialogue), strengthens the exchange of looks and the impact in André. This communion extends by André’s body, that blends to the land and he covers himself with leaves. In this moment, the rhythm of the filming slows down, the song is modified, became more emotional, and the voice *off* of André (this voice, as enunciated earlier, is of the director Luiz Fernando Carvalho) tells the reminiscences, the feelings by his sister.

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<sup>13</sup> Field/counter field is a key procedure in a dramatic cinema built in the principles of the identification. Its maximum point of application is in the filming of the dialogues. Sometimes the camera takes a point of view of one, sometimes of other interlocutors, providing an image of the scene of alternation of diametrically opposed points of view ( hence the origin of the denomination field / counter field). With this arrangement, the viewer is thrown into the dialogue space. He, the same time, intercepts and identifies himself in two directions, in an effect that multiplies by his privileged perception of the two series of expressed reactions on the face and gesture of the characters (XAVIER, 2005, p. 35).



Returning to the book, chapter 29, we notice the last party that is held due to André's return to the farm. The morning is clear after a dark night of his return. The narration resumes with the same words of the first party. There are few differences but they are extremely important. Now the verbs are others, they are conjugated in the past tense, an action ended in the past, an irreversible time "and it was in the wood behind the house" (NASSAR, 1989, p. 186). The characters have another posture from Ana's dance, that is not innocent, sweet, ingenuous anymore and she shows up "dancing with a demon in the body inside the circle, introducing with safety, there in the center, her insolent decadence". André sees this dance introducing the feet in the moist land, among dry leaves. Pedro shows up dark, taciturn, with "hallucinated eyes" looking for the father and when he finds him, he shouts a "dark revelation", and, "to fulfill the plot of his concert, the time, playing with refinement, locked up the clock hands" (Ibid., p. 192). Drastic changes affect the family. There is a rupture from what is no longer. A party that is responsible for breaking up of the family. The father in possession of a sickle reaps the life "with only one blow the oriental dancer" (Ibid., p.192). Then, there are the cries of the family.

The next chapter, written in parentheses, is by André's discourse, "in father's memory". In an unexplained way, the father dies. There is, also here, André's return, but differently of the previous return, the father is together, inlaid in André and he contemplates the tragic final of the family. By the writing, addressed his discourse to his father "In memory of my father, I write out his words", then, André accepted the father, accepted the law. In the film, this ending will be otherwise.

The sequence happens at 2h50min of film. The sound design, in the final sequence, communicates directly with the emotions of the characters and acts on the sense of the spectators, intensifying the sensibility for the final takes: the camera, in various plans, angles, reveals to us Ana's tragic final, the family is decomposed, the father's possession, André's loneliness. There is a choreography among camera, characters, nature, in a space where love, hate, passion, loneliness, death blend themselves.

The editing is narrative and it has as a goal to narrate the final action of the history, the developing of a sequence of events, taking us to considerate the film a meaningful totality. The sequence begins with a very bright light. The camera is

subjective, it is in André's perspective and it is in his eye. Just like the start party, the sequence-plan extends to situate the spectator in the party celebrating André's returning to home, to the family. So, in this party, the brother Peter comes on the scene that is inserted on the first scene, observing, taciturn, dark (he knew about the incest between the brothers) the sensual dance of the sister in the circle of the dance. The camera focuses him in a first plan leaving the party in a second plan. New recapture of the camera at the dance, and suddenly, there is a rupture and Ana shows up, dancing aggressively and sensuously, demonstrating in body gestures the changing in the structure of the family. In this moment, we have the rupture of the circularity. Here, there is an expressive editing: the juxtaposition of the plans among the images expresses an idea and produces a rupture in the thought of the spectator. There are many cuts in the plan that marks the finitude of time, of past tense. The plan is changed, now closed, to reveal André's feet around the land, blending to the leaves; the rhythm of the film is changed becoming slower and André's voice *off* tells with the changing of verbal tense, past tense, as in the novel. In this moment, it is a pure memory. In this chart, the director does not reveal André's body, only a part of it.

About the relation with the circularity, resuming to something that had already happened, Carvalho himself explains:

I always thought about the structure of *Lavoura* as being one of those Islamic paintings in ceramics, usually brushed on circular surfaces, a plate, a vase, where every moment, almost mindlessly, it showed up an animal, a flower, the things revealing themselves and you could choose a new brunch to follow every moment (CARVALHO, 2002, p. 68).

At the novel, the resource used was the verbal tense to distinguish the two parties. At the film, the director had also to show a passed time, but more tragic the last one. In the novel, Raduan had the resource of the verb "it had been in the party" to indicate the first party, and "it was in the party" to refer to the last one. In the film, as Carvalho (2002) explains, this difference was showed using another procedure, or, the human element to indicate temporality. At the first party, André is leaned his body against the tree, the same with when he was a child, he played and he observes the party in the distance. At a certain moment the mother leaves the dance circle and calls him to participate of the festivity and he says: "Leave me alone, mother, I am having fun".

André, at the first party, shows up and interacts with the mother, creating a relation of time. At the second party, the director excludes André's image of the party, his body is represented only by closed plans in his feet around the land and the leaves. His point of view is privileged, "as only his memory had remained in that time" (CARVALHO, 2003, p. 69), his presence in the party became sensory. Eliminating his body, it is not constructed a temporal, physical presence and with the power to prevent the sister's death. The director worked only with André's memory: with his presence the reading of the party became more temporal, because there would be a physical presence, an attitude, an action in the sequence, a chronology, placing it. André is only revealed in the end of the sequence, after Ana's death, and, even so, with the body covered with leaves.

The camera returns to Ana, "impish", spills out the wine in her body, threatening here the tragic final, " blood clot". Pedro returns at the scene, turns the back to dance, and the camera in a movement of vertical *travelling*, from top to bottom, stops some seconds in his feet those are on the floor, in the farm field, evidencing the huge weight of the brother's secret. In a taking of the camera in his face, we note he made a decision. He goes quickly to where the father is and reveals to him about the incest. Cut in the scene, resumes in André and Ana, in the past, updating the incest, as if it were the words of Pedro revealing the secret. The image gets dark, the father sheds in shadows. Another cut, and unveils the father already possessed, overthrowing the son, Pedro, and with a sickle he kills Ana. At a great movement of the characters in a succession of images, without soundtrack and only ambient sound with cries of despair. Focus on the father's legs which, in this moment, bear in a pure instinct. The rhythm, now, is another, no more slowly, the desperate mother tries to prevent but Ana is struck by the father. The father falls to his knees, takings only from floor, plan to the red flower that adorned Ana's hair, smashed, destructed family. André, finally, reveals himself in the midst of the nature, inert, covered with leaves. A tear is spilled, revealing an absolute loneliness. André confusing himself with the leaves, his remembrances ratify the tragic depth of the existence, time that does not come back anymore, irrecoverable .At this last frame, Raul Cortez's voice *off* arises, the actor who plays the father, reciting his last words to the sound of instrumental, tragic and sad melody:

The time is the greatest treasure that man can afford, though, it cannot be consumed, time is our best food. We cannot measure it, time is therefore our greatest good: it does not have beginning, it does not have ending. Rich is not the man that collects and weights himself in a pile of coins, neither that immoral man who extends the hands and arms in broad lands. Rich is only the man who learned pious and humble to live together with the time, approaching to it with tenderness, not to rebel against its course, toasting before with wisdom to receive favors and not its wrath; the balance of life is essentially in this supreme good and who knows wisely the amount of wandering or waiting that is due to things is never in danger when looking for them and confronting what it is not. Because it is only the just measure of time gives the just nature of the things (LAVOURA ARCAICA, 2001).

The subjective camera is in André, who watches his story the same time who revives it. These are the final scenes of the story. The father's words in this ending of the film do not correspond to the last chapter of the novel and they were taken from the chapter 9, therefore, the excerpt does not reproduce continuously the speech; there are small cuts and minimal changes: This transference of son's voice to the father implies that circularity remained in the family: André returned to family, dissolved, and the father, even after his death, he still had the possess of the voice, which entangled in the son's image, it is concretized the circular return to family. In this final, we can see André covered with leaves, as in a burial: symbolically the man comes back to the land, dies, and the father's word prevails, lives, still supreme.

The sound, in this last sequence, also was used to construct the difference between the two parties. In the first one, the song is happier, it has a very marked rhythm of the orient; it is instrumental, marking well the festive moment of the action. It became softer only when André tells, voice *off*, his feelings by his sister, sat under the tree, with the feet submerged into the land. In the second one, the song is an explosion of various instruments, it also remembers the rhythm of the orient, but it is more aggressive, resounding, intense, and it is also softened when André's voice *off* starts to tell the sensuality of his sister.

Both moments of the narrative, irrefutably, are extremely important, because the thematic of the temporality uncovers, revealing metaphorically, the impact between the modern and the archaic. While the father extols the time, perceived by him as everything had to be equal, or in a circular movement, always coming back to the starting point, as we saw in the father's narration in the end of the film, and on chapter

9, in the novel, André compares him to the demon, as we can notice, in the novel: “The time, the time is versatile, the time makes mistakes, the time played with me” (NASSAR, 1989, p. 95); “the time, the time, this tormentor sometimes soft, sometimes more terrible, absolute demon” (Ibid., p. 99); also on chapter 29 of the novel and in the film, before starting the narration of the party and its tragic final, André reveals the futility of a fight with its power:

The time and its flammable waters. This long river does not tire of running, slow and sinuous. “Woe to him”, said the father: who tries to stop with hands its movement, it will be consumed by its waters”. Woe to him, sorcerer’s apprentice, who opens the shirt for the confrontation; there will be in its flames”. The time and its changes is in each site (ranch), in each palm, in each grain, and it is , also with its instants, in each letter of this my passionate story, changing the dark night of my return into a morning full of light (LAVOURA ARCAICA, 2001).

For this reason, the time is diabolical for André, a time that uses its own words and men’s actions to the bottom out.

Finally, there is not in the editing of the scenes of the entire movie a continuation of the sequence to another, Carvalho tried to work with circularity, suggested by Raduan’s work, with the sensorial all the time. The cut in the block of André’s consciousness flows are made in a function linked to the instants of memory to promote the turn (rotation) and to entwine the spectator by the trance of the narrative. Abrupt cuts were also a resource, as a language without paragraph, a flow of thoughts, as the ruptures of André were broken by himself, in a constant coming and going. For André time was “tormentor”, without continuity, but with discoveries and experiences, those were broken, unstable. We notice this discontinuity in the fusions, cuts among the sequences.

### **Final considerations**

Concluding this double reading, we understand that both, novel and film have, in personal dramas, the ideal ingredient to sustain the plot, involving the reader/spectator throughout the literary/film narrative. The plot focuses a common and perennial drama, the confrontation between the desire and prohibition, between the authoritarian and the

anarchic that sustains the narrative. The driving force behind the conflict between father and son, brother and sister derives from the complex human relations. Raduan Nassar's narrative has tragic and lyrical connotation, with Ana's death, demonstrating that the genre of the novel resumes and amplifies the universal classical themes, internalizing the vicissitudes that devastate the human being. In a classical vision the human being was a victim of the destiny, now he face conflicts that originate from the human being in the world, his passions.

Finally, novel and film were success because they deal with themes related to human being. Love, passion, emotional relationships, feelings, conflicts and other subjects related to the human condition were approached realistically, reflecting on the lives of the readers and spectators. The film adaptation characterized as an independent work of art, without losing the nexus which are essential to Raduan's work. Carvalho knew how to explore effectively the themes were approached by the novelist, establishing perfect dialogue with Raduan's text.

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