

The Narrative Construction in the Novels of Vergílio Ferreira: The Influence of the Nouveau Roman and Nouveau Cinéma

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ABSTRACT

The approach of the Vergilian text to the image has been analyzed by several authors, not only in the detection of cinematographic marks, as the use of narrative techniques that lead us to the seventh art, but also in the textual construction itself that would reveal a marked propensity for visualization. through the word. The Nouveau Roman and Nouveau Cinéma also bring unavoidable contributions to what can be defined as the "crisis of the novel", such as metaphysical reflection, the transformation of things and beings that have unreality shapes, the valorization of allegory and esotericism. and that can be associated with Vergilian writing. Vergilian options for parallel narrative editing processes, the obsessive intrusion of the past into the present by the narrator's mind, the omnipotent and ubiquitous recurrence of flashback, and the construction of descriptions that suggest cinematographic plans, are inescapable technical resources for crystallization in Vergílio Ferreira of technical similarities with cinema. On the one hand, we cannot talk about a 'cinematic writing' in Vergílio Ferreira, but on the other hand, we cannot ignore the contact points between his writing and the cinema.

KEYWORDS: *Vergílio Ferreira, Portuguese Literature, Nouveau Roman/Nouveau Cinéma, narrative techniques*

INTRODUCTION

Vergílio Ferreira has a path that begins in Neo-Realism, but quickly approaches Existentialism. At the crossroads between new ways of narrating, both in cinema and in literature, one more influence emerges in Vergílio Ferreira: the Nouveau Roman.

In France, the New Romance is associated with the Nouvelle Vague, a striking example of the almost inexistence of boundaries between writer and filmmaker, turning the written text into a stage of visual images. In Portugal, the Nouvelle Vague is welcomed as a distinct path from the neo-realist and installs a break in the cinematic universe, namely among those who still believed in the neo-realist paradigm and in cinema of explicit ideological content (Passek, 1982; 2001). With Cinema Novo (Frost, 1989, 1998), we seek to abandon the neorealistic conceptions of explicit militancy (Torgal, 2000). In this sense, too, in our country the reception of a new way of making cinema and writing has created followers. Vergílio Ferreira is in this group.

As in the Nouveau Roman the narrative plot is blurred, as well as the linear and crystallized diegesis in history, so Vergílio Ferreira will conceive his novel. As Jacinto do Prado Coelho notes, the Vergilian production identified with the example of *Alegria Breve* or *Nítido Nulo* reveals heir to the paths of Faulkner, Samuel Beckett and the Nouveau Roman, mainly due to two facets. On the one hand, the narrator

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characters live in limit situations; on the other hand, the narrative construction, like other authors in the wake of modernity, is very close to the abandonment of the novel as a history and narrative located in time, preferring to carry the narrative elements in a poetic-reflective river, which springs from experiences and subjectivity. , in depth and beyond time (Coelho, 1982).

In this regard, the novelist himself pronounces on his concept of romance and departs from the traditional view of "history": "I am absolutely unbearable, primary, childish, a novel that still tells me a" story." And it reaches the streaks of disgust that still describe me, make me a report of the mouth, hair and other fragments of a character. Storytelling is for grandmothers. Intolerable. A novel has to fix what exceeds history, the atmosphere that surrounds it, the subtle spirit that emanates from everything, the hint of things, what touches short fingers like an ember, which points to the subtended, the fine intelligence that thus animates everything inside ». (1990, p 156)

Vergílio Ferreira's attitude mirrors a concept proposed by Alain Robbe-Grillet in 1975, when he writes 'L' argent et l 'ideologie' in the *Le Monde* newspaper about 'disnarrative' cinema, contesting the narrative itself, as it is. it is seen in traditional terms, with a causal organization of events, in a perfectly identifiable logic of temporal referentiality.

The disnarrative cinema, as Parente (1994, p. 131 - 135) writes, establishes, among several aspects, the defense of the permanent questioning of the codes, the polyvalence of the senses, in a prevalence of the paradigm, the acrony and the generative process over the sequential structure, that is, the rigid coherence of the space-time axis is replaced by the oscillation introduced by the narrator. Thus, the chronological line is not lost, but rather the temporal dimension is deepened because it is axial for understanding the subject, which leads to clear connections, as happens in Jorge Luís Borges (Borges & Cozarinsky, 1983).

The narrative cinema introduces a new conception of narrative because each author, in each film, has its own identity, a unique way of combining the relations of time and image, the description and narration in the articulation between the visual and the spoken. This new relationship comes close to what the Nouveau Roman novelists defend and what Vergílio Ferreira performs in his novel construction of time games, oscillations between memory and the perspective of the present, which constitute basic strategies for the intelligibility of their characters.

These features can be combined into an aesthetic designation, an 'existential cinema', exemplified in the works of Tarkovski, Dreyer, Ozu and Bresson. These filmmakers give rise to a new way of seeing, an "existential" perspective, capable of awakening for reflection, the realization of existence and the emotion of being, as happened to a viewer who, after watching *The Mirror* (1974), by Tarkovski, sent him a letter - which makes us think of the mirror identification of Alberto Soares in *Aparição*, for example.

The innovations in the temporal plane, a facet also resulting from Vergílio Ferreira's contact with the Nouveau Roman, moreover recognized by himself mainly from *Estrela Polar*, lead to an identification in the author's writing of a process of intensifying awareness of the problem of time, already apparent in *Aparição* (1959) and not just in the cited novel written in 1962. In *Aparição*, in the epilogue, the narrator reflects on time and how its different levels intersect and feel within themselves:

I sit here in this empty room and remember. A warm late summer moon enters the porch, washes the floor in unreal purity, prior to my humanity, and yet I feel a part of me present. (...) How old are you still waiting? What desert or inn paths await? But time only exists the moment I am. What is all the past to me but what I can see in it of what I feel, dream, rejoice, or succumb? What is the whole future to me but what I project now? My future is this desolate and appeased moment. I remember my childhood, what offended me or smiled: something came from there and it is me now, offended or laughing: man's life is every moment - eternity where everything reabsorbs, that does not grow or grow old - center of irradiation to the worm of yesterday and tomorrow. (1994, p. 272-273)

This influence is further evidenced by Vergílio Ferreira's explicit intentionality in the use of a technique, the 'presentification' (Fonseca, 1992; 1995), as opposed to the traditional art of counting, embodied in the election of the 'verbal present' as a narrative strategy in the present. antipodes of classical temporality.

VERGÍLIO FERREIRA, NOUVEAU ROMAN AND NOUVEAU CINÉMA

The Nouveau Roman also brings unavoidable contributions to what can be defined as the "crisis of the novel", such as metaphysical reflection, the transformation of things and beings that gain unreality, the valorization of allegory and esotericism, and which can be associated with Vergilian writing.

The metaphysical and temporal dimensions also result in the design of a "pendular movement" of the spirit of the characters who travel between past and present, confirming Vergílio Ferreira's abandonment of temporal linearity in the narrative in favor of this more dynamic conception and better suited to his own. novel process.

Following these convergences in the novelist's writing between the Nouveau Roman, Existentialism, and Malraux, one question arises: is a reading of Vergílio Ferreira's novels illicit by a set of influences that have cinema as their matrix?

Initiating a demand for ways that can validate the (im) possibility of a cinematic writing, we recall the author himself, in the checking account, when commenting on the problem of influences.

Starting with rejecting the personal matrix of «Intersectionism», Vergílio Ferreira openly declares that the origin of this facet is cinema. Moreover, it states that it was Lucia Dal Farra who unveiled this feature. The author initiates an association of ideas and the influence of cinema moves to the relief of James Joyce's *Ulysses* and then to the New Romance. Thus three vectors are defined that affect the Vergilian novel, even though the writer himself states that they had never occurred explicitly to him.

The approach of the Vergilian text to the image has been analyzed by several authors, not only in the detection of cinematographic marks, as the use of narrative techniques that lead us to the seventh art, but also in the textual construction itself that would reveal a marked propensity for visualization. through the word.

Vergílio Ferreira demonstrates a predilection to raise the evidence of the narrator's audiovisual perceptions, in a confluence between the real, the unreal and the fantastic, in which temporality becomes responsible for the transformation of the narrative instance's discourse (Cunha, 2000, p. 34 - 35). Distinguishing borrowing from cinematographic techniques, we recall the suggestion of a camera movement in *Rápida, a sombra* - which makes us think of a traveling - that accompanies a ray of sunshine in the gradual illumination of a set of bookshelves, book by book, even a portrait of Helena, cumulatively providing the revisiting of the past and the narrator's reflections:

Sitting on the couch, the air gaze around. It hits the sun on a bookshelf, a clean ray. It filters through the blind, I suppose, it touches the first shelf, the first book on the left, History of Music, and puts a record in the device. (...) The sunshine, clear. I live. From floor to ceiling, the whole wall, a wall of books. And embedded in them, on the shelves, several boxes for papers. On one of the shelves, Helena's portrait - why didn't you take it? Your presence yet. It was on a southern beach one summer, how many years ago?

Out of the waves, and your blond hair. Long (...) You look beautiful. Not you, now, aged - you have grown so old. (...) Exit of the waves - Exit of the books that wall up and down, across the room. Fifty years of knowing, you before and after, the record is over. (1979, pp. 10-14)

friend's criticism of the rest of the tape perfectly and once again get sad. Why did I come to the movies? (1943, p. 183-187)

Another pertinent vector is that Vergílio Ferreira presents in several novels a narrative discourse in which the audiovisual axis guides and perspective moments of enunciation, description or enumeration. In *Rápida, a sombra*, the memory-lined dead stare at the narrator; in *Nítido Nulo* he sees the dead floating in the water; In *Signal* the narrator orders them in a line through the village; In *Em nome da terra*, the narrator sees in the retirement home an image of the future.

In several novels – *Apelo da Noite, Aparição, Nítido Nulo and Rápida, a sombra* - it is through old photographs that the spectrum of Time is presented to the characters; in *Rápida, a sombra*, is due to a projection of a film that identifies the degradation by the action of Time.

In the episodes cited, the narrator centers the narrative universe on his view of events - real or imagined -, recalling the past, contemplating the present, and peering into the future, in a symbiosis of intersecting times and spaces. But the unitary factor is always the act of seeing, which indicates a philosophical perspective concerning the breakdown of the word that gives its place to an inner balance made with voice, silence, music, and image.

The novel *Signo Sinal* also illustrates numerous cinematic approaches. The whole novel is built under the permanent light / shadow dichotomy, which awakens games of chiaroscuro, diffused light, and consequent connotative readings, namely the view of the day as a state of fullness of the narrator, as opposed to the existential demand that occurs during at night. In this context of the use of light and shadow, which recalls the German Expressionism, Vergílio Ferreira also resorts to the stylization of shapes, the projection of light and shadows on objects and people, in order to derive symbolic consequences.

One of the novels just quoted, *Signo Sinal*, deserved a thorough study by Marie-Thérèse Elshoff (1989, pp. XI to XVI), in which it intends to demonstrate the existence of a photographic and cinematographic vision in this book.

In the novel, the chiaroscuro dichotomy characterizes the evocation of the village, from the diffused twilight light that illuminates agricultural tasks, to the terrifying darkness that spreads in the description of space, which evokes a black and white film; the church is always a space of conflict between light and darkness («Peter was serious, he should understand. But it was clear that they spoke of death, dark things and heartburn, it was an afternoon of gray.... It was an afternoon in mourning - it is a sunny morning, the blue sea to the infinite of joy, making its way on the edge of the foam, my God »); the opposition between existence and the sacred is compounded by the presence of fog, which operates a metamorphosis in space - from real to unreal - as has happened in many cases of seventh art.

In Vergílio Ferreira the visual and auditory perceptions are strictly dependent on an existential experience, the result of an expression of an enlightened consciousness. The writer found in the image an immediate perception of things and an unlimited capacity for evocation. At the same time, the language of image is the supreme example of the language of silence.

In addition to the play between light and shadow, the novel also highlights the use of perspective games. Using film terminology, Elshoff does not hesitate to say that Vergílio Ferreira uses a "side view" - which occurs in Sabina's treatment of contempt for the narrator - or plongée or contre-plongée images to characterize the characters. When plongee vision is used, the narrator is on a higher plane of observation — rare in the novel — but with an idea of suffering, as it does when contemplating the hills perched on Pombal. A side view, a symbol of marginality, often happens in the novel, particularly when it does not take sides in political discussions, standing outside the speakers in the village, while a contre-plongée view shows the frightening growth of the dead who have come. with you, while you are looking for a way out ("They are almost upon us, I look down at them, they are very high, they always sing").

The image in Vergílio Ferreira is not only metaphor, it is also a symbol and memory in the narrator. The image offers time without time, space without space, in an enigmatic game of immanence and transcendence, unveiling its connotative function.

It is thus sketched in the novels of Vergílio Ferreira, as *Alegria Breve, Nítido Nulo, Rápida, a sombra, Signo Sinal, and Para Sempre*, a photographic and cinematographic mark. If in Dos Passos, Döblin or Vargas Llosa the montage as an exemplary cinematographic resource stands out, in the Portuguese writer the cinematographic vision is above all metaphysical, dominated by the life / death dichotomy, affecting the games between light and shadow, the perspectives, the focus of the images, the rhythm, the montage, and even the sound.

Other cinematographic techniques include panoramic vision, which in the novel symbolizes the narrator's disorientation in his quest for the meaning of existence, often associated with darkness, cold, ruins, or the surrounding mystery. During a rally, he watches the passing of the dead, who parade before him, successively, between the real and the imaginary. Other moments approach the text of the traveling, such as the moment, gradually and successively, the dead profile before their eyes, after the earthquake. In the game between past and present, many images appear in the narrator's mind shrouded in fog, progressively dissolving

The mark of cinema and photography is still a narrative strategy: in *O caminho fica longe*, the chapter «Interval» reduces the action to a movie show:

The lights came on and the movie stopped. In a round fellow, who stands in front of me, I recognize a friend of mine, a critical film critic, who draws his authoritative opinions on the tapes that are appearing throughout the city. ... The lights went out. The movie starts again. And I, who already know everything that will follow, I guess my

into another image, just as in a melt, creating a dreamlike atmosphere, similar to that surrounding the appearance of spectra. On the other hand, in the scene where the narrator slowly begins to distinguish Moita and Silvino's silhouettes as he approaches them, he remembers zoom-in, just as in chapter XXXVI he approaches isolated scenes in street combat, which he selects, creating the illusion of a plongeé vision.

The narrative rhythm in the novel shows two narrative techniques that cinema typifies. Idle is used as an instrument for suspending temporality and for illustrating psychological time. This technique is pointed out, for example, in Chapter XXVI, when Cartaxo fights against the storm, in a suspension of time by the narrator (but which had already been practiced in the novel *Rápida, a sombra*, to indicate the elevation in the narrator's ecstasy before Helia, the incarnation of the Ideal, as it occurs before the absolute of death, in a temporal distension that gives rise to a dramatic tension.

In an antinomic exercise, Vergílio Ferreira applies a technique that gives a greater narrative speed - often to enhance the dynamism of life - built with elliptical structures, as in Chapter XIII, where the character quickly moves away to the horizon turning into a small ("... I see the tiny architect, a brief insect on the white road, a brief ripple of the overcoat flaps..."), or when in chapter XXXVII the village is rebuilt very rapidly, growing dizzily, like the birth of a flower that is filmed at an accelerated rate.

Finally, the writer uses a narrative technique that approximates his novel to the parallel montage of films, as it coordinates an analogical thread with spatiotemporal failures, thus highlighting the discontinuity of the narrator's thought, as noted throughout the novel, begun with the drift "through the maze of the streets" in Chapter I, and reiterated at the beginning of the last chapter, between the memory of the dead and the departure of the builders of the future, data intertwined in the narrative with their history and their characters.

In summary, the compilation and use of audiovisual elements in Vergílio Ferreira's novel testifies to a cinematic mise - en - scène, demonstrating the narrator's clear subjectivity and proving the novelist's search for the unspeakable. The language of the image goes beyond the denotative level of the linguistic sphere and establishes an absolutely unspeakable line of emotional communication, which Vergílio Ferreira chooses as the absolute reference of the essence of Art. Thus, it seems undeniable that we can find in several Vergilian novels a set of film marks. If Lauro António had already mentioned it, in an inaugural way, in «Vergílio Ferreira e o Cinema», namely when he mentions the novels *Rápida, a sombra, Para sempre, Até ao fim*, and *Em nome da terra*, as examples of this cinematic ancestry, very varied. The authors followed him in this analysis, sometimes episodically, sometimes systematically.

When we go through the Vergilian novels, we find some textual segments that illustrate a relationship with the universe of the image and that allow us to speak in homology between the literary and the film narrative. A manifestly clear example is part of the novel *Manhã Submersa*. As the protagonist approaches the Seminar and looks out over the

old building, the reader finds a narration dominated by the inner focus of the moving character and that a movie would translate by traveling with a contreplongée, given the way the boy looks up and sees the threat personified in the house ("Slowly, the big house rolled around the bend in the road, peering at us from the height of its quiet stillness through the hundred eyes of the windows").

Already in *O caminho fica longe* you can identify in the initial description a textual construction that resembles a film script, with short dialogues and very concise descriptions of the characters and their behaviors. We agree that at certain times in this novel - and others - the writer seems to come close to the technical discourse of a script, but the content is not in line with the typology mentioned. Remember the following description: «In the warm stillness of the night, Coimbra fell asleep. ... Trams groaned in the ascent of the climb, splitting the numbness that washed the air. Collected music rippled across the sky. Vocabulary selection distances itself from the simplicity and objectivity required by a script, so the approach to the cinema can only be considered at the technical level, but not in the two that the critic refers to.

In *Cântico Final*, in chapter V, another example of a description marked by visualization can be discerned, when Mario prepares to supper, a moment that establishes a raccord with the next scene, already in chapter VI, when Mrs. Ana sits down next to the protagonist, reveling in the way he enjoyed dinner in silence. In addition to this technique of narrative interconnection, Vergílio Ferreira also builds descriptions that make us think of camera movements in *Até ao fim*.

The writer opts for an initial traveling and, after a fixed plane, photography takes the focus of the framing until it disappears from the field, which leads us to consider that this textual segment illustrates a narrative fabric from which a cinematic nuance cannot be dissociated.

In addition to the integration of cinematic narrative techniques in his novels, the author of *Em Nome da Terra* also uses cinema as a metaphor. It uses the seventh art to describe the process of remembrance through a multiplicity of images that follow one another, but which in an overprinting effect reveal the one that is the main one ('I see the swirling images, haven't you said that? But there is always one that comes on top of the others and it is you. tries to describe the discourse with a cinematic technique, citing a concept to explain the meaning of his vision of the real («They were disconnected sentences,... disconnected short sentences, it is said that in the cinema, I do not know if you have heard it. 'interspersed', I suppose, snapshots during a movie projection ', and describes temporality with explicit use of the film as a comparative term ('It is the time when words no longer create the world as in God's mouth that "He raised him with them. When he realizes that they no longer bring anything inside. I go out with you, you stay with your son. We cross time. Like a movie shot backwards."')

The discursive construction in *Alegria Breve*, for example, reveals a treatment of time that deserves attention, as Gavilanes Laso writes (1989, pp. 331 - 332). In the novel, there is a glimpse of the existence of a technique of montage in narration, resulting in a juxtaposition of chronological or spatial moments without continuity that is presented

according to an order traced by consciousness and not by chronological time. Moreover, we reiterate this influence with an adjuvant element: the narrator's explicit intervention that compares the appearance of the characters in his mind with a cinematic trick.

The technique that Vergílio Ferreira applies to his novel suggested to Maria Lúcia Dal Farra (1978, p. 78 - 103) the designation of "interrupted transitivity" or "intersection", a fact that the writer commented, as we have already said in this chapter, as a influence of cinema. This process, visible in novels published before *Alegria Breve*, but which is best glimpsed and understood in this text, consists of an attempt by the narrator to reveal multiple events and actions simultaneously without reaching a stage of conclusive fullness in his narration.

We can find in this excerpt a montage made by the writer of two narrative moments, with different themes - the disappearance of a cultural atmosphere and the death of a child -, which are juxtaposed, as in a movie, simultaneously creating a similarity - the phrase that begins the first sequence has a semantic link with the content of the second sequence - and an opposition - the hope that can be read in 'reinvention' is in stark contrast to the paradox of the death of a child, by definition, a symbol of hope and renewal -, revealing the wanderings of the narrator's spirit. Between optimism and pessimism, one notes the strategy consistent with the nature of a novel that, between expressionism and surrealism, aims to institute a journey into consciousness and, in this case, the choice of this type of narrator is appropriate for highlight the sinuosity of the human soul and its investigative journeys on metaphysical issues such as death, hope, loneliness, and God.

These themes are often diluted in the narrative categories, as we have seen, especially in the characters, in time, but also in space, seen through the protagonist's eyes.

In the novel *Aparição*, right in the first chapter, the narrator exposes the city of Évora with several descriptive sequences, in which the narrator describes the space he goes through, as if we were following a traveling in a movie:

Across the cobblestones, wagons shudder with a clatter of hardware, the facades of buildings cross in front of me in a hallucination of light, a wave of dryness opens me to the immensity of the plain. Over the white houses I discover here and beyond black spots of old temples, and overhead, fired into the sky, the towers of the See... where I think echoes of a cave echo the echoes of time and death. ... One climbs up a steep, narrow stairway, sealed with cold walls like those of a prison. On the first floor there is a signboard of a dentist. On the second floor, an old man opens a door with the shopping basket. The pension is in the third. When I reached the top, the boy was already ringing the bell. A man opened at last, a tall, burly man with dirty glasses buried in his nose. (1994, p. 14-15)

Although the narrator uses numerous expressions of a subjective nature ("dark labyrinth where I think echoes of time and death echo" cold walls like a prison "echoes from a cave), the construction is clear. textual based on what the protagonist is seeing. Literally, words follow each other as a way of gradually seeing through their eyes various spaces

and objects. This cinematic strategy can be found at various points in the work, as in the second chapter, in a suggestion of a contre-plongée, followed by a traveling, stopped by a fixed plane that anticipates another contre-plongée («I go up the street that leads to the Sé, I turn off the Temple of Diana. (...) The see of the See shines, golden in the morning sun. I stare at it for a long time, standing under an arch that swings over the street, suspended in silence and memory. "). In the seventeenth chapter, we find a suggestion of a plongée on the Alentejo plain, observed from the Casa do Alto, and in the twentieth chapter, the narrator's vision resembles a traveling ("I follow with the solemn progress of the arcades ..."), or it suggests a top-down view ("The rain had stopped, a greater clarity opened through the ships, through the vaults. From the top of the choir a golden beam finally descended to the cruise like the sanctification of a mystery).

Space still functions as a motivator of narration (Gordo, 1995, p. 90 - 92). Not infrequently, the Vergilian novels reflect an approach to this category of narrative as a foundation for recollection, triggering anachronias, and thus allowing, as we have already identified, a narrative dominated by the strategy of montage. In *Signo Sinal*, we follow simultaneously the reconstruction of the village, the narrative itself and the labyrinth centered on the Architect, the narrator and Luís; in *Para sempre*, the journey through the parental home is carried out along with the narrative, ordered not by chronology but by discourse itself; *Até ao fim*, space retains its status as an ordering element, for it is from the chapel where Cláudio is watching over his son who establishes his tours of the past; and In the Name of the Earth, the nursing home is the starting point for the spirit journeys that João begins.

The metaphysical value of space, its intersection with the narrative time that Vergílio Ferreira elects and the discursive architecture gazed by consciousness were the object of careful study by Rosa Maria Goulart (1990, p. 203). Inferring the conjugation of these three coordinates in relation to the literary description, one of the main references of film studies is invoked, Seymour Chatman and the ability that he recognizes in cinema to translate the real literally, as opposed to the impossibility of literature to achieve a similar objective. . What separates the two universes, according to Chatman - which was based on Jean Ricardou - would be the immediacy of perception in the cinema, capable of grasping an object in its entirety, whereas literature could only sequentially describe its characteristics.

In the wake of Chatman, Gabriella Gabbi and Jean Ricardou, it is understood that the description entails the time of textual realization and the time of perception, which implies a suspension or a very slow advance of time, because whoever describes is trapped in the meshes of the text. observation and distances itself from the temporal evolution of history.

If the preliminary analysis of this temporal suspension seems clear, it is even more evident when we analyze the case of Vergílio Ferreira. In this line of thought, the Vergilian description intertwines with the very construction of writing, as it is based on the reconstitution and interpretation of the past, an explicit appreciation of temporality in the narrative universe.

Thus, it will not be unlawful to identify in Vergílio Ferreira the choice of a temporality beyond the traditional narrative canon, resulting in a reorganization of the relations between the narrative categories, namely an intersection of space by temporality seen by the narrator-protagonist consciousness, changing it to an intrinsic dimension to that subject, while affecting his connections with the other characters.

In this reflection on the dialogue between the word and the image in Vergílio Ferreira, we found that it is established in the reflections of a peculiar mirror. If for the writer the aesthetic predominance of the word over the image is unquestionable, he nevertheless feels the attraction of seeing it transfigure in the mirror of the cinema, whether we consider his interest in adapting his novels, or evaluate an influence of the seventh art. in his novel production.

We consider that the writer, although not a consistent cinephile, nevertheless considered cinema an interesting instrument for spreading the written word. From this premise, Vergílio Ferreira approached the image in different ways.

CONCLUSION

From an absolute irreducibility, the writer turned his connection to the cinema into a desire for image, metamorphosing the initial refusal into a selective and reticent perception, seeking only the reflection of writing on the screen. The cinema thus functioned as a mirror of literature, reflecting the commonalities - the narratological essence - and highlighting the 'misrepresentations' inherent in the word transformed in the image. Still fully aware of this "misrepresentation" that affects the adaptation of a book, we believe that he was still fascinated by this space of the unspeakable that is the cinema. Moreover, Vergílio Ferreira may have sought in him a bridge to his space of the unspeakable, a means, an instrument for understanding, an element capable of helping the word in the attempt to express the world that it often cannot translate.

In this search for the image, he found the examples of Malraux, Nouveau Roman and Nouveau Cinéma, and even Neo - Realism that explored lines of convergence between the novel and the film. Throughout its literary and ideological evolution it has not deliberately sought to enrich its narrative fabric through cinematic techniques, but an approximation cannot be denied.

On the one hand, we cannot talk about a 'cinematic writing' in Vergílio Ferreira, but on the other hand, we cannot ignore the contact points between his writing and the cinema. In fact, we believe that Vergílio Ferreira's novel production does not exhibit a feature repository that systematically illustrates an explicit apprehension of filmic techniques, so in this perspective the identification of a deliberate and consistent cinematographic writing in this author would not be scientifically correct. However, this impossibility does not constitute an unavoidable obstacle to the possibility of identifying a writing that reveals a symbiosis of narrative processes between literature and cinema.

Like many authors we have cited in this study, we believe that Vergilian writing patents, at times, reflections of narrative techniques of cinema, in particular by way of the symbiotic experiences of the Nouveau Roman and Nouveau Cinéma, in the context of of temporality understood by the

conscience of the protagonist. Vergilian options for parallel narrative editing processes, the obsessive intrusion of the past into the present by the narrator's mind, the omnipotent and ubiquitous recurrence of flashback, and the construction of descriptions that suggest cinematographic plans, are inescapable technical resources for crystallization in Vergílio Ferreira of technical similarities with cinema.

Between word and image, the search for the unspeakable leads Vergílio Ferreira to a two-way relationship. At the same time, he looks at two universes, literature and the cinema, and never ceasing to make the valorization of the first one perennial and distinctive, but, in relation to the second, he follows an itinerary based on irreducibility, but which would lead him to contacts of a multimodal nature. In a dialogue in the mirror, contemplating the unspeakable that the universe of cinema symbolizes, the writer built by the word a new space and a new time. In the consciousness of the protagonists he created, archetype of his conception of Man in permanent question, this new spacetime, between the physical and the metaphysical, redefines the boundaries of being and the boundaries of writing itself.

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