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Cinematic Landscape and Social Memory

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Abstract
Earth figured by cinema far from being a neutral task is a technique of representation engaged with a modern dominant visual order, a model of knowledge inside which the production of space participates in the reproduction of dominant social patterns. In the last decades geographers try to develop different methodologies for approaching the production of space by linear narrative in cinema and to understand how this spatialities shape interpersonal relations and collective identities. Within this field, the study of the role of cinematic landscape in the fabric and the reworking of social memory is a central path, namely for understanding the construction of geographical imagination.
Through this article I will try to discuss and clarify how cinematic narratives fracture the tendency promoted by cultural industry for depicting landscape as a coherent portray of people and place, discarded to legitimate absolute space as universal category, namely by questioning institutional modes of production and by disclosing conventional categories of space-time representation. By presenting an analytic technology developed within the scope of a research project engaged with rethinking the relations between geography and cinema, I will try to show how cinematic narratives allow the emergence of a polyphony of voices and subjects in formation claiming the mediums efficiency for expressing different relations with material world, so as the realignment of social forces. The focus will be on one selected case study that allows the comprehension of how cinematic landscape envelopes narrative identities, functioning as a strong contribute for reframing social memory in postnational and postcolonial worlds.

Keywords
cinematic landscape; social memories; collective identity; dictatorship

Introductory notes

Research on film tries to deal with an extensive universe that is not formally mapped; the context of dislocation of subjects that unstables metanarratives and metalanguages of signification. Cinema is a medium that frequently enhances remembrance of collective past and triggers a social memory. The analysis of filmic documents allows the comprehension of the social constitution of memory and the relation between space and time is crucial within this process. Engaged with emergent epistemic frames that emphasize difference more than universal truth, this article seeks the contact between differential geographies that inform at the same time daily practices and cultural imaginations. Trying to give voice to a subject in formation, a subject which far from being coherent and unified claims authorization within the institutionalized self-constitutive social practices, the presented relational frame

puts into question the allocation of worlds inside modern rational spatialities, legitimated by an ontology of the 'I/Other' (Barber, 1998). Within this framework, research is seen as a part of the experience of the world, an experience where space lived by a body function as a generative nodule of a material semiotic, a nodule inside which the artefactual character of nature results from the mutual implosion of the social and the technique. My effort is linked to the search of a relational and critical frame that finds in art and science privileged means for the expression of desire and subjectivity.

The design of an analytic technology mobilized for filmic interpretation should then be clarified. The attempt of deepening the dialogue between geography and cinema, as a general objective, forces the demolition of conceptual and analytic boundaries erased for legitimating different domains of research. The challenge of understanding the relation between 'impure and pure geographies' (Gregory, 2009) allocated within a filmic document was answered through the definition of an analytic approach able to render the comprehension of a complex cultural product such as the cinematic landscape and the way it operates for the production/reproduction of social memory. It incorporates the triangulation of elements from social and cultural critical theories to biophilosophy.

Even though this present article does not allow an expanded presentation of the theoretical and methodological design of my programme of research, I would like to stress some central clues that could give a broader comprehension of its trajectory.

My attempt to understand the relation between socio-cultural practices of geography and cinema was based in three central believes; a) Matthew Gandy (2003) insistence on the fundamental importance of understanding the role of cinematic landscape outside transhistorical categories of space and time, b) Irit Rogoff (2000) proposal of cinema as promoter of the re-reading and the re-rewriting of geographical sign systems, and c) Mike Crang (2002) lecture of cinema inside a frame where our own approach to the world acts as a preontology which structures the mode of observation, understanding perception as an event of contact with multiple presences and absences. From this point of departure, I developed a relational approach with several angles. The revision of Kracauer (1997) material aesthetics, the development of Bakhtinian theory applied to cinematic language, the application of iconology to cinema, reviewing and comparing the contributes of Panofsky (1982, 1993) and Aby Warburg to the interpretation of the filmic experience, the development of latourian workings by Donna Haraway (2004), indagating landscape as a material-semiotic entity, as a nucleus of knowledge which is an active part of the apparatus of body production, and the influential project of Pierre Nora (1984-1992) to national identity through the analysis of the creation of sites of memory (*lieux de mémoires*).

The study of landscape in cinema erases complex questions because we are dealing with an exponential effect of mediation of the structures of organization of experience. Primarily, due to the idea of landscape integrates a cycle of mediation of land by modern culture (Andrews, 1999). This same cycle includes mechanisms of social formation of landscape that operated through time. Secondly, due to the fact that cinema operates as a technology for mediation of experience between human being and physical world. So the analysis must embrace the spiralling movement between materiality and representation. This route of

interception between landscape and cinema forces the revision of the epistemic and aesthetic categories that legitimated a specific way of seeing the world and the relations between human being and physical environment. Operating through the textures of experience, landscape is in a privileged position for the comprehension of how those relations were structured throughout modernity as a way of integrating social memory, myth and desire.

Landscape as a 'coherent' space-time technology

In the end of the 19th century and the beginning of the 20th, several forms of art questioned landscape as a representation and as an idea. Diverse artistic movements subverted a system of representation and perception erased on the codes and conventions of realism. Specifically in painting, movements such as Impressionism and Dadaism appear as symptoms of the decline of the regimes of truth and knowledge that 'naturalized' mimetic portraits of the world, so as of people and objects. Photography and film, in their primitive forms, also destabilised formal conventions of representation but quickly improved the techniques to the conventional modes of perception in order to produce a massive process of acculturation to the new mediums. Those movements functioned as alerts to the role of the visual experience in the perpetuation of modern mythologies and in the reconstruction of social memory. We should not forget that the cultural impact of the discovering of new mediums that, as film, allocated the visual phenomenon in the centre of contemporary discussions paradoxically reflected a change in the organization of experience announced by modernity. Additionally, we must have in mind the operation of several surfaces of observation that were being developed and that claimed different fields of signification. In fact, the power of the analogical dimension of film seams to have functioned as the root to what Roland Barthes (1981) called the mythological potential of the medium. A capacity of signification of second order, the connotative power of filmic image discarded by cultural resonances activated by its reception, potentiated confusion between artifice and nature that was established through it. Contributing to the 'effect of reality' (Barthes, 1977), film brought new categories of space and time – spatial immediacy and temporal anteriority. In this sense, through the denoted message, the system of the connoted message (socially constituted) was 'naturalized'.

The implications of the invention of film to the perpetuation of the modern idea of landscape and social memory can be found precisely in the way how through this medium was given continuity to a process of 'naturalization' of landscape as a way of seeing (Cosgrove, 1998), that means, of landscape social formation. This, through the reproduction of a geographical sign system that was already codified pictorially, through the action of an artistic genre of painting. Effectively, the democratic potential of the film was calibrated by the action of an elite of authors (bourgeois and aristocrats) engaged with the strategy of legitimating cinema as an art form. Allegedly, the quality of the film mirrored the social quality of the technicians and *connoisseurs* that legitimate a filmic image that could be identified as pertaining to a specific place, to a specific time and to a specific social class. Though, the representation of landscape, as was fixed by painting conventions and imported by science, appeared as a particularly attractive composition to this movement of legitimating of the cinematic art,

because it represented the point of view of the higher social classes and because it represented the scenery of identification of the different groups through this view.

The strategy of localization of the objects of representation functioned then, as a strategy of social spatialization, through the cut and crystallization of a moment taken from the biographic time and space of an individual or group. For that, filmic technicians worked complex techniques as framing, editing or depth of field, which allowed a higher degree of realism in the act of registering intertwined moments of time and space transforming the act of shooting in a coherent narrative (Burch, 1997). The consolidation of the pillars of a visual culture which came to be dominant to the cultural practices and representations of the western world in the 20th century, depended from the development of technologies of vision and transportation that incite the pleasure of the material image in its relation with the mechanisms of desire activated by linear narratives of imperial imagination. The recreation (or mortification) of a body by the camera (individual bodies so as a body land) functioned as the advent of the Other, instilling the dissociation of consciousness and identity. As a medium for the organization of experience which offers a patterning and concomitantly instils the change, film was turned in the first decades of the 20th century into a closed domain of the aesthetic form, namely through linear narrative and the institutional modes of representation. The pleasure of recognising connected to the reception of images was responsible to the production of a higher order of emotional intensity (the sensation of being there), that transported the observer to a space out of frame, a space endowed by the desire for that which was not viewed, or, by the sentiment of a never reachable lost. From this point, we can go straight to the sense in which film came to establish a new possibility for the mourning of 'lost objects' (Benjamin, 1999), concomitantly enhancing a metaphysic of presence which pervades western thought. Importing pictorial landscape codes to cinema ensured homogeneous space to this new surface of representation. Importing linear narrative to cinema ensured chronological time. Social memory could then be worked and reworked through a coherent space-time technology.

Scenic utopias and the fabric of social memory by cinema

The development of cinematic industry and the evolution of cinematic codes of representation established the structure of classic narrative in cinema, orchestrating the complex relations of diegetic space. The period of classic cinema, marked by the structure of realist narrative and by the organization of action around the formula of enigma-resolution, was ruled by mechanisms that ensured verisimilitude to the fictional world (Cook & Bernink, 1999), what came to be potentiated by the introduction of sound.

The production of sets of 'stable images' of territory counted, in the period between Wars with the action of the filmic event on a growing group of audiences that, through this experience, was under a process of acculturation to the medium and to endless geographical imaginations through a mediated experience of the material world erased under the aesthetics of realism. In short, and accordingly to Nora (1992), the primordial memory of peasant societies embedded in *milieux de mémoires*, environments of memory, was being substituted

by much more self-consciously created *lieux de mémoires* (sites of memory). The production of those *lieux* or sites, as been a result of the transformation wrought by modernity, including the rise of cinema.

As it happens with other forms of arts, the development of a cinematic syntax and of specific codes of representation to the moving images, was connected to the action of the medium as a vehicle for expressing ideologies, 'understood as the dominant register of ideas in social life that sustains the existing relations of power' (Gandy, 2003, p.7), namely, expressing the constellations of power connected to questions of national identity with their specific conceptualization of landscape and social memory. The idea that cinema reflected the character of a nation better then any other medium was explored in Europe and North America through several stylistic movements, reflecting different 'national cinemas'. The construction of 'national cinemas' integrated nationalistic ideologies and politics disseminating elements of propaganda of the regimes, absorbing or colliding with other artistic movements.

Contemning cinematic gaze, the idea of a national cinema was in tune with the capacity of film for integrating cultural projects structured under aesthetic movements themselves committed with specific modes of representing the human condition and the relation with objectual worlds. Such commitment, articulating stylistic prescriptions, themes and a modern rhetoric, forms through which a country communicated, was frequently erased under the scrutiny of the State apparatuses. Cultural practices that allowed the dissemination of classic cinema, embraced the engagement of subjects with packed versions of territorial identity as symbolic sites representing the essence of a nation (Harper & Rayner, 2010). In Portuguese cinematography, those tendencies are also found almost from the very beginning, but they were turned highly explicit within the thirties and the forties, namely through the workings of cinematic landscape denoting the social production of nature within the fabric of the modern urban form.

Cinema was endowed with the target of collecting symbolic sites organised through landscape codes as the bases for representing historical memory through selected narratives. The figuration of urban landscape marked the filmic experience of the period so as the scale at which collective memory would find public expression, as a way of reclaiming the modern being to this potent surface of representation. The dynamics of urban change and growing, industrialization and liberal economy, forced a reconceptualization of nature and landscape through those sites and, by political and cultural instances. The celebration of the rural idyll that marked the first two decades was not sufficient to respond to metropolitan imperial politics of representation. There must be created an enduring surface able to surpass the threatened of shared memory of loss, longing and nostalgia.

The development of chronotopes whose symbolism and metaphorical power answered the new urban experience urged. At the same time, those space-time clusters of representation must, in some way, be able to project the voices of popular urban groups and the idea of a primordial nature connected to an organic collective. The arrival of the sound system in Portuguese cinema, in 1931, defined the contours of a space-time cluster of filmic representation marked by the interception of specific sites of modern city waved in a rural/popular/traditional tissue. Growing the tissue of landscape representations of the national land, the physiognomy of the capital, or rather, selected symbolic sites, achieved a

relevant role in the cinema of the regime of unique ideology that marked the political action in Portugal up to 1974. This nationalistic regime, *Estado Novo* (1926 -1974), although not homogeneous, is generically seen as the Salazarism, having in Salazar the leading figure of a political and ideological system marked namely by social Catholicism, corporativism, anti-parlamentarism and anti-communism. The disciplinary power of Portuguese fascist regime is clearly discernible through the analysis of the cultural politics of the period. The role of cinema (although ambiguous) was crucial within this process (Granja, 2011), in spite of its different manifestations. As Rosas (1994, p. 293) underlines, 'national propaganda aims a national education, an imposing and repressive pedagogy, instilling submission'. Portuguese cinema was one of the educational apparatuses used to disseminate and consolidate the contextual image of the New State. The system of values and the basis of the ideological discourse erased upon believe of a mythic nation, contaminated individuals daily life with propose of creating the 'new man' of Salazarism (Rosas, 2001), namely through the control of laser and the fabric of historical memory by national cinematography.

As it happens in other national cinematography the city was turned into crucial symbolic element of social memory, it changed the aesthetic experience of landscape, so as the realignment of nature, capital, technology and society. Specifically this answered to the reification of Lisbon as the modern city of the country, and the regional readjustment of the national territory that enveloped the over determination of historical tendencies of centralization forced the symbolic recodification of landscape. Social memory was reworked through filmic narrative emphasising the dichotomy countryside/city, namely by depictions of province within depictions of modern city.

This act of symbolic redimensioning under the nationalistic dictates of *Estado Novo* was rendered through the development of native doctrines of authenticity of Portuguese landscape and by emphasising the aesthetic and ecologic contamination of Portuguese sites of urban memory. A long environmental and social history was drained through the action of this new symbolic form, reflecting the worlds of cultural and political elites, answering to the emergence of a new public sphere and to the new practices of recreation and laser connected to the pleasure of the visual, movement, travelling and exploration.

Images of a native nature inhabited the screen alongside with urban sites, monuments, and picture settlements, while infrastructural changes promoted by the State and challenging views of urban design and architecture give to the viewer the sense of a modern country. Those pictorial references arrested through location shooting were technically edited in filmic sequences intertwined with studio constructions as a way of integrating the scenic utopias of dominant social groups. They were intended to project a national image, given to broader audiences and broader segments of the social, the physiognomy of a photogenic country, explored by the press and by tourist texts.

Cinema integrated a movement of fixation of the mythic motives of the national territory and history, enhancing the effort from the individual nation to reinforce its cultural self-determination by forging the articulation of the elements of a regional imagination as a way of dealing with mesmerism and difference. This movement was clearly defined in a set of films generically called as 'the Portuguese comedy'. Representing a quite specific landscape experience, those films have a privileged point, the 'Portuguese music' (*fado*, or

diverse versions of the folk music) and came to be the most popular cinema in an ideological context where Portugal 'was seen as an oasis of peace in a world in war' (Torgal, 2000, p. 24). Although most of them were not explicitly used as instruments of national propaganda its production was regular during the dictatorial Regime being subtly used as a modern mode of propaganda, giving the image of a desirable society that cinema as form of entertainment and evasion assured.

The success of the Portuguese comedy was revigorated by the advent of television that presented the films frequently up to the seventies, revealing contextual ideologies. As mentioned by Torgal (2000, p. 67),

> "Portuguese comedy seems to elude the latent conflicts of a society under a totalitarian nationalistic regime with a deep catholic matrix whose aesthetic believe lied in the articulation of the tradition in modernity, this in a context were the cultural politics was seen by Antonio Ferro as a politic of spirit, with an underlying moral pursuing the aim of Conversion of a country, of reconstruction, of restoring the Order".

Within this frame, cinematic landscape was highly nurtured by sites of an urban nexus fuelled by the spatial categories such as the yard, the street and the popular *bairro*. The depiction of that space-time unites - chronotopes - by the comedy served as a way of fixing the sense of a Portuguese modern urban place. A sense of place that at the same time distilled popular social memory and elites pervasive dominant narratives of social control.

Ambiguously interweaved, countryside and city collapse in fictional narratives that veiled centre/periphery tensions by fixing the popular *bairro* as an emblematic chronotope of national identity. The celebration of traditional values was then didactically ascribed by this spatial unity, being given to the audiences as a locus were sense of belonging was the root of genuine community building. As expression of a moral frame deeply contemned by rural experience pictured 'as the place of true virtues' (Torgal, 2000, p. 71), this cinematic space-time cluster detaches the poetics of an ancestral urban origin for the nation and activates powerful material and symbolic connections between the aesthetic speeches of the past and the present, naturalizing contemporary social order. Articulating conceptions of a supposed natural order, those cinematic narratives projected a sense of social stability and aesthetic harmony nurtured by the evocation of an urban pastoral, the evocation of a second nature or rural environment as ancestral myth of the social production of nature. The social production of nature as central ideological and aesthetic dimension of the Portuguese comedy is though crucial for understanding the role of cinema in the fabric of collective social memory and popular culture within the authoritarian right-wing regime, because it allowed the integration of the myth of a primordial urban origin and the myth of a native collective landscape.

Salazar's urban pastoral as cinematic narrative and allegory

Landscape depictions of urban pastoral in Portuguese comedy also instil, through some filmic documents, an element of potential subversion into the filmic experience through the workings of the chronotope of the popular *bairro*-yard-street, as a site of memory discarded

by cinema. The subversive potential of the current order and ethics subtly unveiled within filmic language is the substance of their success and popularity. Although masked and not easily discernible because of the apparent coherence of the plots, the subversive potential rendered by this artistic chronotope endorse cinematic landscape with a considerable critical ground. Against what happened in several films of the period, explicit ideological and propaganda films, historical films and literary adaptations, cinematic landscape does not appear in comedy invested by the mysticism of places of conversion, of nation and empire. In spite of the cosmetic operations developed for the representation of the poorest *bairros* of the city, the fact of being depicted through this artistic chronotope allow the construction of a legitimate place of action as the visceral urban space. Geographical imaginations weaved by the films found in their deepest levels of signification the central vehicle for the experience of boundaries and transgression, places that are hidden under a superficial or first level of filmic signification and that inhabit the intertexts of the narratives. In fact, the analysis of several filmic documents of the period and the dialogical nexus established by them, allows the comprehension of different levels of signification operating at the same time and often colliding with the meanings irradiating from the superficial tissue of the Portuguese comedy. This because of the action of the chronotope within the narrative and because of the metamorphoses instilled by it throughout the experience of landscape ambiguously inserted.

In its work of inaugurating a legitimate place of action, the space-time of daily adventure, the urban adventure of the popular groups marked by the games of patio, domesticity and new urban rituals, ceased with middle class groups and few incursions to the worlds of elites, this chronotope highlights the mutations within the experience of place, of subjects and groups through the games of parody and folklore. Parody is claimed for the realignment of social memory through filmic narrative. Parody and folklore were used as motives for the changing of identities, transferred to the characters and space. The motive of transformation of identity, as a central element to surpass de challenges of modern existential conditions under a repressive social system, seems to have a pivotal role within the structure of the narrative, around which gravitates the intimate content of the comedy. Through it, social and political events achieve cinematic meaning, in connection with the plots of the private life. The relations between private and public spheres are reworked and (re)presented through the intervention of this fictional space-time (*bairro*-yard-street), as an organic development of de house, office or shop. However, above all, it functions as an arena of signification where the substitution of distinctive identities searching for spatialization was experimented.

As mere fragments of objectual world, this fictional space-time clusters of parody and folklore function as material semiotic entities through which the fabric of social memory was turned into one of the symbolic Portuguese modernist landscapes. As an organizing principle of the films, the action is structured through the contamination of the space-time of urban adventure with other artistic, literary and historic chronotopes, and the absorption of the idyllic-bucolic chronotope imported from anterior representations of nature and rural settings endows this urban chronotope with an insular dimension of a pastoral landscape engulfed by modernist movement. Cinema produced a territorialization of the social experience of the city by activating a zone of contact between several segments of the social and their fictional spaces of experience.

Filmic place activated by comedy, the popular *bairro*, is highly nurtured by this architecture of encounter located as a boundary surface, a surface of officialised transgression. A surface of contact between different social groups and cultures, fighting for symbolic colonization of the physical space saturated by historical appropriation of its own meanings, used now as a way of depicting a sense of being at home against any threat of an exterior world. A satiric look directed towards cultural appropriation and historical colonization of those sites of memory, the picturesque *bairro*, irradiates from this films. The experience of landscape in the films directs us, though, towards the construction of the popular *bairro* as a micro-region invested by social memory with a specific political function within nationalistic ideology of Estado Novo, a construction significantly forged against those who daily inhabit the depicted physical space, often marginally and precariously. In so doing, cinema activated the experience of a zone of contact that was carnivalized by cinema, because it envelops the movement of transpositioning for erasing urban identities, derived from ideological orientations.

As a technology for the organization of experience, the parody of costumes and the transvestism of localities brought by comedy, functioned as collective catharses, a response to the vertigo provoked by this same condition. The parody at place by the comedy was then an ambivalent laugh, a superficial bubble that came both from comfort and alienation. Transvesting the yard, configures, at a first level, a spatial embodiment of the national myths, where an absolute past was naturally carved in the memory of individuals. None the less, this popular laugh, with deep folkloric roots activated by comedy enclosed another laugh, transgressive and corrosive, an expressive veil of communication that filmic language subtly unveiled.

Space carnival and transvestism of landscape in *A Canção de Lisboa*

Denouncing a sarcastic use of space, the film *A Canção de Lisboa* (1933) by Cottinelli Telmo, reveals a manifest ambiguity that comes from different levels of signification brought to the fore throughout the narrative by the play of landscape depictions. Presenting the conceptualised space, as a space constructed by official culture through a complex codification of signs, cinematic landscape uses the main symbolic content produced by political and ideological agents and actors. As an agent and actor serving official culture, actively engaged in the production of the material space of the modern city, the architect Cottinelli Telmo contributed for the growing of the symbolic power of the Regime. His single creation as cinematographer was politically and ideologically interpreted, at the period, as a *continuum* of this same activity, eluding the subliminal messages of the filmic workings.

The analysis of the filmic document through the language of landscape departs from the attempt of understanding the role of the chronotope *bairro*-yard-street within the construction of the filmic place. Decodifying the work of landscape within the filmic narrative unveils its explicit and implicit content. Filmic meanings are activated by the allocation of action in this space-time cluster depicted through an iconography saturated by social conventions and ideological meanings reinforced by music. Filmic signification is then activated through location shooting and through the spaces constructed by Tobis Studios, created in Lisbon in 1932, as the Portuguese Company of Sound Films – *Tobis Klangfilm*.

Exposing the ideological structures sustaining the logics and conventions of a modern and progressist capitalism, and the spatial structures of production of space, its manifest content, the film unveils a secret space weaved within the dense tissue of signification, its implicit content, where we can find a duplicity of the life of characters and of the filmic place. The assimilation of the spatial categories by this comedy is nurtured by those components, a space where parody and popular laugh are projected. The hipper-textual density of landscape is achieved through the analyses of content emerging from the interpenetration of those two orders of meaning. Constituting a peculiar geography, those surfaces structure the filmic experience. Primarily, through a superficial symbolic meaning, the immediate filmic signification or the 'first world' of the comedy, depicted by cinematic landscape with the function of a contextual location of the action. Secondly, through a subterranean symbolic meaning, the dense hidden filmic signification or the 'second world' of the comedy, unveiled through the work of social memory within cinematic landscape, turned into the allegoric meaning of the film.

The challenge of *A Canção de Lisboa* lays precisely in the way it parodies the monologist perspectives of place, shaking the references that traditionally inform their own construction. Playing with the historical and geographical sign systems that at the same time anchored and destabilises the natural harmony of symbolic icons of the modern city, the film projects the popular laugh into this conventional surface of representation fracturing the formal coherence of the dialogs, characters and key-actions that activate the plot. Under the mask of a perfect society and of a linear and closed narrative, the comic creativity of Cottinelli Telmo defines the satiric contours of a look in search of the deepest roots of spatialization of identities.

The fictional geography of *A Canção de Lisboa* is erased on the feeble inclusive speech of traditional conceptions, as a way of reaching a constant interaction between the different modalities of communication disclosed by the film, diffused through the experience of filmic place. In fact, the double alterity of the space suggested by the architect-cinematographer emancipates filmic place from its condition of monologist representation, convoking a polyphony of voices for the construction of the depicted locality. The logic of the artistic chronotope explored by Cottinelli Telmo is though inherently dialogic in the Bakhtinian sense, because through it, landscape is turned not only graphically visible in space but also narratively visible in time, and in its own context of social production, articulating the discursive field of human experience.

The constant dialogic interaction of multiple voices as a decisive element for the construction of the factual space insinuates within filmic experience through the action of this chronotope, orchestrating in an obtrusive way the levels of signification irradiating from the first and second life of the film. Hiding the factual character of the evoked locality as a crucial element of the sense of place putted in action through narrative, the second world of the film lies precisely in this transvestism of landscape as a primordial allegoric motive of this cinematic piece. In this architecture of the scenic space, the transvestism of landscape is composed essentially by depicting public spaces, sites collected from old and modern Lisbon and natural scenarios making allusion to province, weaved in a delicate web of relations

with depictions of private spaces, home interiors or small pleasant frames prepared by Tobis Studios. Within this filmic architecture, series of images of localities that lend figuration to cinematic landscape serve to expose the structure of the body of this same landscape, intended to become an emblematic site of social memory. But they function also as a mode of dredging the world of objects, phenomenon and ideas, to the representational matrix of the traditional landscape, disposed now in a new order.

The compactation of those series of sites and sequences into Salazar's urban pastoral is a central nucleus of action. This nucleus is ensured by the experience of the first world and the first life of the film, perpetuating throughout *Estado Novo*, the tradition of a monologist speech of landscape. Nevertheless, within this process, the compactation of series of images is subjected to a recodification by the experience of the second life of the film, where the carnivalesque experience of the filmic place entangles the assumption of the transvestism of the body land through multiple voices that shape the dialogue around this second world of emancipation. Here, the dialogical nexus of the experience of the filmic place precedes the dissolution of the hierarchy of compactation of the fixed series of images/sites, allowing the polyphonic game of the geographical signs that inhabit the document. Functioning as a mode of unveiling the ephemeral and contingent processes of social production and reproduction of space, landscape turned into allegory by the comedy evinces a pervasive dualism between real and imagined city. Though, again, the double alterity of filmic space engendered by Cottinelli Telmo, as to become a site of national memory. A body of land is presented by the screen as a monologist representation of place, in order to allow the discovering, under the mask and through the action of a creative and critical work of audiences, the fictional and dialogical nature of its own constitution.

Intercepting social practices as structural of modern popular culture, recreation and entertainment practices, the filmic experience brought by *A Canção de Lisboa* is highly nurtured by this second world and life discarded from the intrinsic logics of filmic signification. Emerging from discursive practices of laugh activated through filmic experience, this second world finds its own genealogy in carnivalesque and non-official practices as crucial elements of human dialogue and communication present in diverse periods and contexts. The development of those practices is then connected to the veiled carnival proportioned by the film, as a ritual of celebration and liberation from the prevalent truth and from the official established order. Generated and lying on a second life of this artistic piece, carnival marks a space-time suspension of roles and social cleavages. As a feast of renovation and becoming, the filmic experience in *A Canção de Lisboa* is nurtured by a collective sense of subversion (or at least its possibility). Having the references of the official culture as central motive, the carnival inaugurated by this film finds in the material body of landscape the flesh to be contested and mocked. In this sense, the carnival is achieved in this film through the conception of space as the 'dialogical Other of the official culture' (Bakhtin, 2002). This appears as a way of rewriting the social space, memory and collective narratives of contestation, stridently echoed by sound on the fictional façade of the film and through the resonance of iconological fractures that activate the trajectory of free association of images into the elusive symbolic effect of the picturesque modern urban *bairro*, unveiling its cultural tissue.

Understood at the period as a minor art, cinema was offered to Cotinelli Telmo as a medium through which he could experiment a subversive architecture, a scenic synthesis of the official landscape. Using official tropes of visual representation as a way of compelling the production of meanings connected to the reading of the physical world, the cinematographer endorses the mutually constitutive nature of space making use of the new cinematic techniques. Through sound the cinematographer developed a sophisticated intertextual relationship between diverse modalities of signification, and the clattering density of the characters voices is one of the deepest elements of the sardonic dimension of the film. Through them, the integrity of the disembodied observer is fractured, and the alterity of 'absent' spaces (such as the rural) is restored, against a present space (the urban and cosmopolitan). Definitely contemning the experience of the filmic place, the sound of this chronotope reveals the intrinsic constitution of the factual locality. This genuine polyphony of popular voices irradiating from the comedy, announces the generative power of the popular groups operating through daily practices for the constitution of the factual environment. The action of sound emancipates heterodox discursive practices as the foundation of the depicted landscape engulfed by the ambivalent nature of the popular laugh. More than instilling the contextual ideology of the Regime, *A Canção de Lisboa* constitutes a significant arena of social resistance in the period of higher affirmation of the dictatorial political system, defining a geographical guide based on an absolute (though repressive) landscape. Throughout the film, a process of anamorphosis restores the radical alterity of the depicted landscape, unveiling the secret itineraries offered by the filmic place in relation with the perceived space of the parody and laugh. Redirecting the filmic experience to the lived inhabiting of place, the human voices that came to us embracing the transvestism of space, imbalances the different voices responsible for the production of space and memory, as vehicles of the subversive human agency able to demolish any definitive attempt of condensation or purification of the material reality and memory.

Conclusive notes

As a symbolic form cinema operates the translation of complex geographies organized through the daily act of communication and in social life. Each film function as a practice of mapping of the lived places of emotion and affection, but not far beyond political and ideological monologist speeches. Throughout this study the relation between filmic experience and landscape experience brought to the fore the need of rethinking the role of landscape within the fabric of social memory and the construction of a sense of place. As a territory of negotiation of ordinary practices and symbolic meanings, filmic place articulates lively worlds of diferential individuals inside wish the work of myth and desire is recycled for the production of sites of memory that activate psychic mechanisms interfering in the process of identity formation. As a technology for the organization of experience, cinematic landscape integrates those mechanisms, operating as a codifyied sign system that mediates the relation between materiality and representation. The cultural traffic of geographical imaginations, nurtured by the play of codified categories of space and time organized

through conventional modes of representation in cinema, function both as a mode of contesting collective narratives and of discarding the interstitial tissue of social memory. A filmic chronotope, could then be understood as symbolic cluster where battles surrounding different modalities of communication operate in order to confront the subject behind its own generative constitution.

While highlighting the possibility of a marginal work of cinematic landscape in Portuguese comedy, this study was engaged with exploring the non restritive power of filmic language by experimenting places of transgression. The case study focused on the film *A Canção de Lisboa*, was particularly rich for exploring the relational character of the different filmic modalities, so as for the comprehension of landscape as a concretion of migrations of layers of image-memory sites whose symbolic power allows the recycling of ordinary experiences of land, of the I and Other. The artistic chronotope analyzed the consolidation of the spatial and temporal dimensions of the linear narrative, and ensured a first level of signification of cinematic landscape. A second level of signification, unveiling a second life of the film, emerged from the relations between dialogism and iconology, established by the play of the pathetic forms.

And this is particularly clear in this case where narrative and aesthetic forms used for depicting an urban pastoral, open deep fissures within the filmic tissue devoted to the cultural representation of an ancestral nature within the core of an urban setting. The analysis of the different strata of memory carved in the filmic document by the interplay of texts and images, opened a process of excavation of the fictional geographies hidden under the opacity of 'our' cultural archives. The corruption of a poetic of the idyllic nature, brought by the cinema of the two first decades of the twentieth century, was subverted by the Portuguese comedy, through the work of cinematic landscape. Transported to the urban environment and reworked through the chronotope of the bairro-yard-street, this poetics of carnavalization of space by comedy was central for the reworkings of social memory by the political regime of Estado Novo. The experiment of other geographies, namely through transvesting the space in order to celebrate the myth of the Portuguese territory and the imperial nation found in the reinvention of the comedy by Cottinelli Telmo one of the richest testimonies of subversion of fascist texts and speeches, occupied with politics of self representation, discipline and monumentalizing. Activating a cinema that uses some of the main symbolic codes of the Regime, but whose deepest meaning arise from the popular laugh, parody and allegory, the cinematographer activates an instance of corruption of the aesthetic of contemplation traditionally ascribed to the depiction of landscape and memory, mobilized for the expression of nationhood. The obtrusive use of framing and the dramatic figuration of the *bairro* emerged as motives of farce and stick to the sardonic laugh of the camera engaged with unveiling the impossibility of immobilizing a mythical natural environment.

The urban pastoral served as a cultural form through which a reorganization of affects regarding an aggressive environment was produced; the 'new city'. But, paradoxically, it served to parody the scenic utopias of a political regime. Reflecting the accommodation of a new experience of nature, the work of cinematic landscape in this film demolish a conventional hierarchy of representation of objects and subjects, unveiling the possibility

of an experience of landscape within which everything is object of representation. As a vital factor for virtually demolishing the sentiment of fear and anguish, the laugh allowed an approach to national reality as an object turned closer for observation. Functioning as a zone of maxim proximity, the comic creativity of the comedy turned this body of land closer to people, turning it more familiar, and throwing it to a crude zone of contact where it could be seen by different angles, it could be dismembered, it could be exposed. Through a paradoxical geography brought to the fore by cinema, comedy opened way to the destruction of a kind of epic distance to the object, through the specific act of carnivalization of the fabric of national memory by cinematic landscape.

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