



Adaptation, Allegory and the Archive: Contextualising Epistolary Narratives in Contemporary Portuguese Cinema

Nuno Barradas Jorge¹

Submitted: 5th September 2019. Approved: 29th October 2019

Abstract. Epistolarity in cinema is commonly understood as a narrative device either fitting the so-called essay film, or resulting from filmic adaptation of literary works. A more nuanced understanding of the workings of this device is observed in films of disparate contemporary Portuguese filmmakers which adapt, rephrase and remediate letters. This article centres its attention on possible tendencies concerning epistolarity in this context, examining films that make use of the personal archive and epistolary voice, or that adapt letters to screen. It also examines filmic works that use the epistolary device to negotiate between emotional expression and historical materiality. Among others, this article discusses films such as *Yama No Anata* (Aya Koretzy, 2011), *Correspondences* (Rita Azevedo Gomes, 2016), *Letters from War* (Ivo M. Ferreira, 2016) and works directed by Pedro Costa and Miguel Gomes. **Key words:** contemporary Portuguese cinema; epistolary format; film aesthetics; docufiction; adaptation; intertextuality

[es] Adaptación, alegoría y archivo: contextualizando las narrativas epistolares en el cine portugués contemporáneo

Resumen. La epistolaridad es generalmente entendida en el cine como un dispositivo narrativo que o bien se ajusta al llamado film-ensayo, o bien resulta de la adaptación cinematográfica de obras literarias. Sin embargo, es posible lograr una comprensión más profunda del funcionamiento de este dispositivo examinando el trabajo de diferentes cineastas portugueses contemporáneos, cuyas obras adaptan, reformulan o *remediatizan* cartas. Este artículo centra su estudio en posibles tendencias en relación con la epistolaridad en este contexto, analizando películas que utilizan el archivo personal y la voz epistolar o que adaptan las misivas a la pantalla. También aborda obras filmicas que usan el dispositivo epistolar para relacionar expresión emocional y materialidad histórica. Entre otros, el artículo analiza los films *Yama No Anata* (Aya Koretzy, 2011), *Correspondencias* (Rita Azevedo Gomes, 2016), *Cartas de la guerra* (Ivo M. Ferreira, 2016) y trabajos de Pedro Costa y Miguel Gomes.

Palabras clave: cine portugués contemporáneo; formato epistolar; estética cinematográfica; docuficción; adaptación; intertextualidad

[fr] Adaptation, allégorie et archive: en contextualisant les narratives épistolaires dans le cinéma portugais contemporain

Résumé. L'épistolarité au cinéma est généralement comprise comme un dispositif narratif qui correspond au dénommé film-essai ou qui résulte de l'adaptation cinématographique d'œuvres littéraires.

¹ University of Nottingham (UK)
E-mail: Nuno.Jorge1@nottingham.ac.uk

Cependant, il est possible d'atteindre une compréhension plus profonde du fonctionnement de ce dispositif en examinant les travaux de différents cinéastes portugais contemporains dont les films adaptent, reformulent et rémédiatisent des lettres. Cet article se focalise sur de possibles tendances concernant l'épistolarité dans ce contexte, en analysant des films qui utilisent les archives personnelles et la voix épistolaire ou qui adaptent des lettres à l'écran. Il étudie également les œuvres cinématographiques qui se servent du dispositif épistolaire pour lier l'expression émotionnelle et la matérialité historique. Parmi d'autres, cet article analyse les films *Yama No Anata* (Aya Koretzy, 2011), *Correspondances* (Rita Azevedo Gomes, 2016), *Lettres de la guerre* (Ivo M. Ferreira, 2016) et des œuvres de Pedro Costa et Miguel Gomes.

Mots clé : cinéma portugais contemporain ; format épistolaire ; esthétique cinématographique ; docu-fiction ; adaptation ; intertextualité

Summary. 1. Introduction. 2. Transmediality and the personal archive. 3. Adapting epistolary exchanges. 4. Towards subjective history. 5. Conclusion. 6. References.

How to cite this article. Jorge, Nuno Barradas (2019). Adaptation, Allegory and the Archive: Contextualising Epistolary Narratives in Contemporary Portuguese Cinema. *Área Abierta. Revista de comunicación audiovisual y publicitaria* 19 (3), 419-438. <https://dx.doi.org/10.5209/arab.65472>

1. Introduction

A quick survey of the websites of two of the biggest Portuguese bookshops, Fnac.pt and Bertrand Editores, would indicate the significance of epistolary narratives in contemporary Lusophone culture. More than just the usual editing of epistolary classics, these book retailers offer a considerable number of compilations of texts which were initially conceived as intimate exchanges. Two main trends can be perceived here. One is the publication of letters and other personal communications from disparate writers such as Fernando Pessoa, António Lobo Antunes and Sophia de Mello Breyner Andresen, among many others. These publications can be understood as source material for scholarly studies, but also as a complement to the *œuvre* of such authors which is already available. The other trend consists of the compilation of correspondence written by army personnel stationed on the different fronts of what, in Portugal, is commonly termed The Colonial War. As other examples of this epistolary sub-genre, these books reflect *testimony* narratives, which come to complement the ones found in literary fiction set in Portuguese colonial and postcolonial periods (Ribeiro, 2004: 256).

Contemporary Portuguese cinema reflects this interest in letters and their episodic and subjective narratives. Feature films such as *Correspondances* (*Correspondências*, Rita Azevedo Gomes) and *Letters from War* (*Cartas da Guerra*, Ivo M. Ferreira), both produced in 2016, can be understood as adaptations of epistolary narratives. Azevedo Gomes's film is structured around letters exchanged between Portuguese writers Sophia de Mello Breyner Andresen and Jorge de Sena between 1959 and 1978, texts which were later published in 2006. *Letters from War*, similarly, partially adapts to film the eponymous book by António Lobo Antunes (published in 2005), comprised of the intimate correspondence sent by the writer to his wife, Maria José Xavier da Fonseca e Costa, in the early 1970s when serving in the army stationed in Angola during the Colonial War. This interest by Portuguese filmmakers

in epistolary material transcends filmic adaptation of published works. The experimental documentaries directed by Aya Koretzy, for instance, reflect an essayistic approach to the epistolary format through a juxtaposition of material sourced from the filmmaker's personal archive and the use of voice over. Likewise, Miguel Gomes deploys similar stylistic devices in his short film *Redemption* (2013), a work structured around fictional letters read in voice over and illustrated with found footage sourced from different archives.

Tentatively, these recent Portuguese films can be understood as either adaptations of epistolary material or as works placed within categories such as the experimental documentary or the essay film. Examples of the first instance commonly *transcode* the conventions of episodic narrative of the epistolary novel into storylines conveying linear filmic narratives. This is the case, for example, of numerous international adaptations to screen of Pierre Choderlos de Laclos's *Dangerous Liaisons* (*Les Liaisons dangereuses*), initially published in 1782 (Hutcheon, 2013: 40). Experimental film, by contrast, appropriates from the conventions found in written correspondence – either private or as found in the epistolary novel format – to structure first-person narratives. This epistolary device can be found in the seminal works directed by Chris Marker such as *Lettre de Sibérie* (1957) and *Sans Soleil* (1983), and in Chantal Akerman's *News from Home* (1977), among others. Filmic tropes observed in these different films, such as the use of voice over and juxtaposition of (or alternation between) fiction and documentary styles, simulate a first-person “essayistic voice” creating a mode of address set between the subjective and the factual (Corrigan, 2011: 51; Naficy, 2001: 101-103; Rascaroli, 2009: 49). More than just confined to past historical formations, this mode of address has been constantly present in the art-house and art gallery circuits. Recent examples of such approach can be observed in works such as *A Letter to Uncle Boonmee* (Apichatpong Weerasethakul, 2009) and the digital video works comprising the series *Correspondencias* (Victor Erice and Abbas Kiarostami, 2005-2007) and *Todas las cartas* (2009-2011), directed by different international filmmakers under commission of Barcelona's Centre of Contemporary Culture.

The Portuguese films listed above can be positioned within two such possible broad stylistic tendencies. However, these works and their different stylistic and narrative approaches reflect a heterogeneity which complicates such reading. More than just reflecting historical film traditions or contemporary trends, these films also raise theoretical concerns about the ambiguous and multifaceted modes of address found both in epistolary literature and in missives sourced from personal archives. They mirror, albeit differently, a preoccupation with the deployment of narrative formats that transcend the boundaries between fiction and documentary, an exploration of the multifaceted possibilities of the personal archive as a narrative and thematic source and, moreover, come to question limitations imposed by filmic genres (Fernández and Álvarez, 2015: 40). The use of epistles in these films (adapted, remediated or, as the case of Gomes's short film, fabricated) reveals the complex nature of a dialogic exchange between writer and addressee. As Hamid Naficy reminds us, “addressing someone in an epistle creates an illusion of presence that transforms the addressee from an absent figure into a presence” implicit in the “text's interstices” (2001: 103). When transposing letters to audio-visual format, such textual interstices come also to depend on the authorial presence of the filmmaker and film audiences, who try to make sense of the personal context and historical materiality implicit in the text. In

this sense, the epistolary device comes to negotiate between an emotional expression which was initially confined to the realms of the personal but which, inevitably, also reflects a layered intertextuality.

This article offers a contextualisation of the use of the epistolary device in contemporary Portuguese cinema, by discussing stylistic and narrative strategies that translate and remediate both the textual and intertextual qualities of letters. In what follows I discuss a body of films using the epistolary device, arranged in three possible thematic groups. The first concerns the use of archival material, particularly focusing on the use of epistolary voice and the remediation of the personal archive, as observed in the work of Aya Koretzy. The second thematic group concerns the use of letters and a form of filmic adaptation. Films such as *Correspondences* and *The Other One (Conversa Acabada)*, João Botelho, 1981), deploy, albeit differently, stylistic mechanisms of the letter format through image poetics and the use of voice over. I take the investigation of these qualities further by discussing, lastly, films that deploy epistolary material to offer analogy between historical fact and personal stories, as exemplified in *Redemption, Letters from War* and, more broadly, in the work of Pedro Costa. More than providing a possible taxonomy, my overall aim here is to contextualise the key characteristics of a heterogeneous filmic expression which reflects, but also questions, possible nuances of the narrative potential of the epistolary format.

2. Transmediality and the personal archive

One of the main tendencies in contemporary Portuguese cinema, as Horacio Muñoz Fernández and Iván Villarrea Álvarez argue, is the emergence of a group of filmic works which appropriate from archival material (2015: 42). Examples of this preoccupation with *revising* the archive can be found in documentaries that focus attention on archival material related to the *Estado Novo*, the Portuguese far-right dictatorship spanning the period from 1933 to 1974. Among the examples pointed out by Fernández and Álvarez are *Lusitania Illusion (Fantasia Lusitana)*, João Canijo, 2010), which uses propaganda newsreels, and the work of documentary filmmaker Susana de Sousa Dias – namely *Still Life (Natureza Morta)*, 2005) and *48* (2009) – the former comprised of propaganda films and other found footage, the latter composed solely of police photographs of political prisoners taken during the same period. We can add to this list other documentaries that, similarly, revise the archive by combining it with contemporary footage and interviews. This is the case of Sousa Dias's *Criminal-Case 141-53 (Processo-Crime 141-53)*, 2000) and, in a different format, Catarina Mourão's *The Wolf's Lair (A Toca do Lobo)*, 2015). The latter documentary relies on both personal and public archival material to trace the biography of Mourão's grandfather, the Portuguese writer Tomaz de Figueiredo, and the restrictive political environment of the *Estado Novo*, headed by António de Oliveira Salazar.

Other contemporary documentaries that similarly relying on a combination of archival material and contemporary footage, centre their attention specifically on epistolary documents. This is the case of Inês de Medeiros's *Cartas a uma Ditadura* [Letters to a Dictatorship] (2006) and *Letters from Angola (Cartas de Angola)*, Dulce Fernandes, 2011). Both documentaries use letters and other personal documents to illustrate the particular historical contexts of such materials. Medeiros's documen-

tary delivers a study of gender politics during the dictatorial regime, as illustrated in letters written in the late 1950s by women expressing their support for Salazar. Fernandes's documentary takes as a starting point the letters sent by Cuban volunteers fighting in Angola's civil war to their families on the other side of the Atlantic, to reflect on the filmmaker's own postcolonial identity – as a Portuguese woman born in Angola on the eve of the country's independence in 1975. Medeiros and Fernandes rely also on interviews with some of the people involved in the epistolary exchanges depicted in their documentaries. These interviews provide further understanding of their possible factual and discursive narratives, as well as of the different contexts in which they were written. As in *Criminal-Case 141-53* and *The Wolf's Lair*, these two documentaries convey a cogent link between the factual and the subjective, by placing side by side the archive and personal memories.

The work of Aya Koretzky conveys a similar dialogue between the archive and memory, although taking the self-reflexive nature of *The Wolf's Lair* and *Letters from Angola* much further. Koretzky's films *Yama No Anata – Beyond the Mountains* (*Yama No Anata – Para Além das Montanhas*, 2011) and *Around the World When You Were 30* (*A Volta ao Mundo Quando Tinhas 30 Anos*, 2018) map a personal biography of sorts, both of herself and her parents, via artefacts collected from personal archives: letters and diaries, photos and 35mm slides and home videos. Like the *The Wolf's Lair*, Koretzky's films exemplify a recent approach to the archive which mobilises “material or textual objects to which the filmmaker has some personal connection” to structure works that “follow not the defined trajectory of a journey but, rather the tentative movements of an exploration” (Baron, 2007: 14). However, the factual, self-reflective and confessional tone of Koretzky's works complicates their documentary nature, placing them closer to an experimentalism commonly noted in the essay film.

The daughter of a Japanese father and Belgian mother, Koretzky was born in Japan, where she lived until she was nine years old. The political and ecological stance of her parents motivated them to move, in the early 1990s, to a rural area near outside the city of Coimbra, in central Portugal. *Yama No Anata*, in particular, documents the abrupt change experienced by the family and, more noticeably, the cultural and emotional adaptation by the filmmaker to a new country. Koretzky provides context to these personal changes:

My first film, *Anata no Yama*, recalls that transition through letters that I wrote to friends and family in Japan. It was in 1992, before email and skype. Our house in Portugal didn't initially have electricity or a phoneline, so I felt very distant from Japan and lost many friends. But our new life in Portugal was a big adventure too – we renovated a 17th century house that had no roof. (Voelcker, 2019)

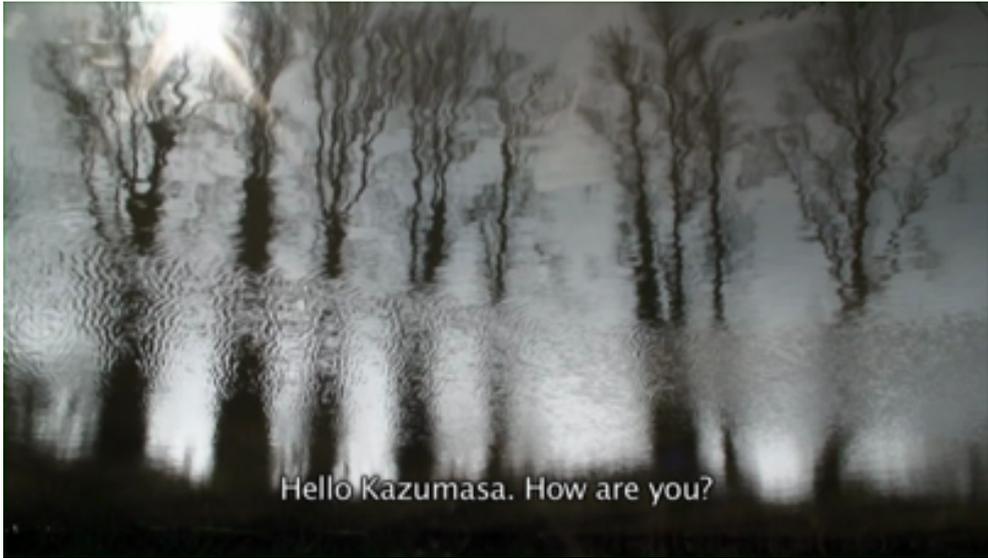
As in some of the examples above mentioned, the film alternates between an interview format and the reading of letters exchanges maintained between the filmmaker and friends and acquaintances in Japan. In the mostly non-diegetic soundtrack of the film, we hear Koretzky questioning both her parents about their decision to move to the neglected farmhouse in rural Portugal and their recollections of Japan. The filmmaker's parents recount, through voice-over, the reasons for the move and the difficult adaptation to rural Portugal. These accounts are complemented by the filmmaker reading letters to and from her Japanese friend, Kazumasa, and from her former teacher. The letters from Japan query a young Koretzky about her adaptation

to Portugal, while also reporting back on changes happening during her absence. The letters sent by the filmmaker, similarly, describe to Kazumasa her new and unfamiliar settings.

Initially, using this epistolary device only allows audiences to remotely piece together a possible narrative – something which is intrinsic to the episodic nature of such documents. Functioning as a form of negotiating distance, this written correspondence sustains a narrative that is mainly contextual, relying on the contrasting surroundings where the two interlocutors are located. Towards the end of the film, however, the storyline emerging from these exchanges shows a conclusive development. Koretzky reads a poignant letter sent to her by the parents of the 13-year-old Kazumasa, informing her of his tragic death due to a bicycle accident. This abrupt ending of the narrative created by the epistolary correspondence between the filmmaker and her close friend is complemented by another letter from Japan, this time from Koretzky's uncle to her father, giving news of the death of their mother.

Yama No Anata is exemplary in bringing to the fore the transmedial nature of the epistolary device in film. Koretzky uses different media to support the visual techniques and narrative compositions to give materiality, on the one hand, to the letter exchanges with Kazumasa and, on the other, to the narrative provided by her parents. In the case of the former, Koretzky illustrates her voice over readings of the epistolary exchanges between her and her friend with contemporary footage recorded by the filmmaker. Often, the reading of letters is illustrated with images showing the reflection of trees in water and of a full moon, probably recorded in her family's farm (Images 1 and 2). The non-representational nature of these bucolic images does not convey any perceptible narrative arrangement until it starts to be combined with archival footage, later in the film.

The voice over resulting from the interviews with Koretzky's parents is combined with visual sources from family archives. The descriptions of the settling in Coimbra, for instance, are illustrated with numerous family photos depicting the restoration of the derelict farmhouse and the preparation of its surroundings to start farming activities. Similarly, Koretzky's parents' descriptions of their lives before moving to Portugal juxtapose audio-visual archival materials with contemporary footage recorded by the filmmaker in Tokyo and in the farm in Coimbra. During their accounts about their lives in Japan, Koretzky uses different home movies, giving particular centrality to a video recorded by her father during a school party. The narrative of this home video is initially contextualised by the filmmaker through voice over. However, the foggy images contained in the slightly deteriorated video-cassette acquire further meaning later, when Koretzky reads Kazumasa's parents' letter. Through a careful montage of this home video, the image of her childhood friend, initially blended with the other children in the school activities, starts to gain strength. This embodiment of her friend, later in the film, reveals the evolving nature of the epistolary device. The visual representation of the contents of these letters initially gives primacy to the act of reading, an intimate activity which is delivered here through the voice over and illustrated with non-representational images expressing the possible emotional state of the reader. The inclusion of other archival materials allows the embodiment of the writer, as a form of recreating a temporal and spatial nearness commonly invoked through personal memories. Indeed, the transmediality of the epistolary device, at least in this instance, simulates both the cinematic flashback and the dialogic expression of letters.



Images 1 and 2. *Yama No Anata* (Aya Koretzky, 2011). Source: Screenshot.

3. Adapting epistolary exchanges

This relation between different media is also manifested in other Portuguese works which aim to translate into filmic language epistolary narratives, and particular letters exchanged between Portuguese writers. João Botelho's *The Other One* recreates key moments in the lives of two of the most significant authors of Portuguese Modernism, Mário de Sá-Carneiro and Fernando Pessoa, through the use of the correspondence they maintained between 1912 and 1916. A more recent example, as already

mentioned, is Rita Azevedo Gomes's *Correspondences*, dedicated to the epistolary exchanges between the poet and writer Sophia de Mello Breyner Andresen and writer and academic Jorge de Sena. *The Other One* and *Correspondences* are ambivalent in negotiating between a biographical tone and the conventions of filmic adaptation. While the two films are different in their stylistic approaches to the lives of these authors, both rely on their personal and contextual circumstances, intermingling their personal, literary and historical personas. Simultaneously, both films adapt existing texts, even if resorting to different forms of translating textual materials to film. *The Other One* adapts from letters but also from other textual material, such as poems and literary prose, to combine the factual biographies of Sá-Carneiro and Pessoa with the fictionalized universe created by the inventive output of both writers (particularly profuse in the case of Pessoa and his numerous heteronyms). *Correspondences*, more clearly, gives primacy to the contents of the epistolary exchange of Mello Breyner and Sena, while considering the factual contexts of both writers. For the most part these two films, and *Correspondences* in particular, convey a preoccupation with approaching these missives as literary texts in their own right. This is so even when considering that the intimate exchanges adapted on both films were, originally, parallel (or even excluded) from their writers' main body of work.

These two films, even if *sui generis* in terms of their approach to both the adapted text and to the adaptation process, serve as examples of the deep-rooted presence of literary works in Portuguese cinema. In historical terms, film adaptations of Portuguese literary classics were important sources for screenplays of movies produced during the silent period, and later, in the 1940s, became incorporated in cultural and ideological directives promoted by the *Estado Novo* (Vieira, 2013: 61; Baptista, 2010: 7-8; Pina, 1986: 93-94). In contemporary terms, as Filomena Sobral points out, Portuguese cinema still manifests a close connection with literature, searching for inspiration in both classic and recent literary works (2009: 30). Manoel de Oliveira's oeuvre comes to epitomise such creative entanglement. In a career spanning approximately eight decades, Oliveira maintained a close connection to literature. This is manifested mostly in the considerable number of filmic adaptations of works by, among others, Camilo Castelo Branco, Madame de la Fayette, José Régio, Paul Claudel and Eça de Queirós. It is also reflected in a long-term work relationship with Portuguese writer Agustina Bessa-Luís. The work developed by Oliveira and Bessa-Luís was particularly productive, and includes filmic adaptations of several of the writer's novels: *Francisca* (1981), *The Convent (O Convento)*, 1995), *The Uncertainty Principle (O princípio da incerteza)*, 2002), *Magic Mirror (Espelho Mágico)*, 2005), among others. This partnership extends to film scripts and other creative authorial interexchange between the filmmaker and the writer, in films such as *Visit or Memories and Confessions (Visita ou Memórias e Confissões)*, produced in 1982 but only released commercially in 2015) and the co-authoring of the script of *Party* (1996).

More relevant to the discussion here, Oliveira's oeuvre, over the years, came to provide inspiration in terms of both the insistence on dealing with literary sources and on the broad stylistic and narrative possibilities when adapting these to screen. Particularly since the mid-1970s his artistic output is clearly a result of the synergy between cinema, theatre and literature. His works elicit a filmic artifice informed by a *theatricized* mise-en-scène, with the actors' rigid delivery and frequent recitation of the scripted text to emphasise its literary nature (Johnson, 2007: 38; Coelho, 1983:

128-29; Pina, 1986: 198). The artifice resulting from this synergy similarly emerges in the work of Botelho and Azevedo Gomes (both former collaborators of Oliveira). Botelho regularly works with textual sources, as attested by the numerous adaptations to film of literary works, either in part or in their entirety. This is the case of *The Other One* and, in 2010, *Disquiet (O Filme do Desassossego)*, the adaptation of Pessoa's incomplete and posthumously published *The Book of Disquiet (Livro do Desassossego)*, 1982). Botelho's filmography also includes adaptation of works by, for instance: Charles Dickens – *Hard Times (Tempos Díficeis)*, 1988 –; Almeida Garrett – *Who Are You? (Quem És Tu?)*, 2001 –; Denis Diderot – *The Fatalist (O Fatalista)*, 2005 –; Agustina Bessa-Luis – *True and Tender Is the North (A Corte do Norte)*, 2008 –; and Eça de Queirós – *The Maias (Os Maias – Cenas da Vida Romântica)*, 2014). At the time of writing, his adaptation of José Saramago's *The Year of the Death of Ricardo Reis (O Ano da Morte de Ricardo Reis)*, 1984) is in its post-production stage.

Returning to *The Other One*, Botelho's first feature film combines different aesthetic and narrative tropes that elicit filmic artifice by giving primacy to the (written) text. Oliveira's influence is reflected here, as it is in his endorsement to the project (indeed, the first scene of the film depicts Oliveira as a priest administering the last rites to Pessoa, on his deathbed). The film is structured through episodes, which either recreate particular moments in the life of Pessoa and Sá-Carneiro, or that adapt some of their creative output; for instance, excerpts from the latter writer's short story "A Confissão de Lúcio" (1914). The biographical moments re-enacted in the film acquire a clearly staged and artificial tone enhanced by the use of background image projections, sparsely stylised sets and sharp contrasts between light and shadow. These scenes, marked by theatrical artificiality, contrast with interludes that were shot on location, in which several participants read poems by Pessoa. While dissimilar, these different scenes give primacy to the textual material used in the film. Moreover, the epistolary device unifies the fragmented and episodic narrative of *The Other One*. The letters serve as a chronological mechanism used to establish a timeline which culminates with Sá-Carneiro's suicide in Paris. Their contents also provide density to the emotional and physical deterioration lived by the writer, which he communicated to Pessoa via his expressive, and often poignant, letters. The plasticity of the epistolary material used by Botelho, being episodic yet providing a consolidation of the filmic storyline, provides clues to a process of adaptation that tries to explore the limits of filmic narrative. It is pertinent to note that this same process seems to emerge from his adaptation to film, almost three decades later, of Pessoa's unfinished *The Book of Disquiet*.

Rita Azevedo Gomes's cinema reveals a similar exploratory relation with texts, combining the narrative possibilities of textual and cinematic languages. Adding to this, her initial background in fine arts and her experience in theatre production came to inform her filmic output over the years. Azevedo Gomes collaborated with Oliveira during her professional formative years as a filmmaker in the mid-1970s and, similarly, she incorporates literary texts in most of her feature films. Recent examples of this are *A Woman's Revenge (A Vingança de Uma Mulher)*, 2012), and *The Portuguese Woman (A Portuguesa)*, 2018). Both these films explore, and expand on, the possibilities of a creative process informed by literary sources. *A Woman's Revenge* is an adaptation of a Jules Barbey d'Aureville's short story (1874), the narrative of which Azevedo Gomes disassembles through a rigorously stylised *mise-*

en-scène foregrounding the fictional apparatus (Salvadó-Corretger and Benavente, 2016: 138; Pena, 2018: 95-96). *The Portuguese Woman* is an adaptation of Robert Musil's "Three Women" (1924) reworked in collaboration with Agustina Bessa-Luís. The film transports the theatrical artifice in *A Woman's Revenge* to a naturalistic setting organised as a still life, while also deconstructing the conventions of period drama, particularly through anachronism.

As for *Correspondences*, the film adapts the contents of some of the published epistolary exchange between Mello Breyner and Sena to document the aesthetic and political complicity between the two writers, and to provide context for their personal circumstances. Like many Portuguese intellectuals and artists whose political ideologies clashed with the values imposed by the regime, Sena resorted to leaving Portugal settling firstly in Brazil and, later, in the USA. The reasons and the difficult conditions of his exile are constantly latent in the letters he addressed to Mello Breyner. The letters written by the poet, similarly, report her increasing social and professional segregation which was caused by her controversial literary output and more so because of the openly anti-fascist militancy of her husband, Francisco Sousa Tavares. This correspondence provides a first-person account of a country that was parochial in cultural terms and stifled by political repression.

From the outset, *Correspondences* raises productive questions concerning the nature of the epistolary in film, as well as the different possibilities of translating into images and sound such episodic narratives and their layered contexts – personal and political, but also emotional and aesthetic. Like the filmic adaptation of epistolary novels, the short and context-bound narrative of letters present difficulties for dramatization (Hutcheon, 2013: 40). Since the beginning of the project, the filmmaker avoided approaching this textual material through simple illustration or re-enactment. As she explains: "I've decided that it would be better not to illustrate what was said in the [letters]. So I think that the image does other things, which may coincide or not with the words, but can also speak over the [text]: it can say other things, can add and lift us to a space which is not entirely illustrative"² (Zgaib, 2017). The film, instead, reflects on the layered nature of these letters by drawing on the similarities between the epistolary format and other literary narratives. Moreover, Azevedo Gomes approximates literature and cinema, as media that particularly rely on the connection between *writing* and *reading* subjects and the multiple intertextual connections between them. More than just referring simply to letters, the title of the film is exemplary in calling attention to the different correspondences taking place in it. The filmmaker's reflections on the creative process of the film are, once again, useful here:

When I did *Correspondences* ... I had [an issue]: what to do with the text. A film with letters can be tedious! So I've started from something completely spontaneous [...] I've started with [Mello Breyner's] poems, which talk about the same things that are in the letters; afterwards, the diverse materials, several people, several languages, and started somehow to replicate what is happening with cinema currently, where you find a diversity of formats, of cameras and possibilities of shooting. And I understood that such variety mixed well, that I could work with all these different formats, such as Super 8 and digital video. (Hernando, 2019)

² Translations of original quotations are mine.

Azevedo Gomes's preoccupation with depicting the parallels between cinema and literature remind us that, in a "post-celluloid world," filmic adaptation of literary texts became less reliant on "translation" and more on forms of "reformatting" and "transcoding" (Stam and Raengo, 2005: 11-12). This transmedial quality is clearly visible in *Correspondences*. The letters exchanged between the two writers are conveyed by different narrative strategies to negotiate between the documented and the acted. The film is structured through the use of an array of textual, audio and visual material – some recorded during the shooting, others of archival nature. The epistolary device is carried, firstly, by combining episodic *tableaux vivants* that are often set in domestic spaces, during which the actors either read the letters or perform activities that constantly call our attention to the multifaceted contexts reported in these letters. These scenes are, secondly, complemented by other material that provides contextual density to the epistolary device. Azevedo Gomes combines these episodes recorded during the shooting of the film with different archival audio and visual sources directly related with both Mello Breyner and Sena. The use of voice over and constant superposition of different diegetic and non-diegetic material (or more accurately, *texts*) provides context to the writers' work and personal lives and, furthermore, imprints their authorial presence onto the film.

This authorial presence is also extended to the filmmaker and the production crew. Azevedo Gomes includes material which, traditionally, is left out of the filmic narrative, and which is only used to either assist or document the film's production process: screen tests and actors' rehearsals, footage of the crew preparing the film set, as well as the filmmaker's personal recordings. The inclusion of this material foregrounds the film's own production and its authorial processes, as well as its intertextual influences (Stam, 1985: 129). Moreover, and as similarly observed in Aya Koretzky's film, the materiality of the different supports used in the production of *Correspondences* is made visible to us. These supports are varied: HD digital video, Super 8 and 16mm formats, and even video clips recorded with mobile phones. The arrangement of these different media supports calls our attention, once again, to the synergies between literature and film apparatuses. The visual inconsistencies caused by their combination somehow mirrors the dialogisms created by the different idioms used throughout the film; Mello Breyner's and Sena's letters and other writings are read in their original language, Portuguese, but also in Spanish, French, Italian, Greek and English.

This superposition of different textual and filmic media, originally supported through different formats, highlights further the episodic structure of the epistolary device. *Correspondences* does not convey what, traditionally, can be understood as a narrative structure. Instead the film is organised through moments structured through an assemblage of both diegetic and non-diegetic materials. Azevedo Gomes set many of these moments in domestic spaces and stages a familial environment – staged or real – maintained through interactions between the different actors. The film relies on this domestic environment to reflect on the nature of the (originally intimate) epistolary exchange between Mello Breyner and Sena. However, the domestic space of *Correspondences* is not represented as a setting of creative production or of letter writing. Instead, this environment is used for the consumption of such texts, by integrating the act of reading as one of the possible activities carried on in everyday life. The film depicts the actors, either alone or *en famille*, reading aloud or reflecting on their textual or extra-textual contexts (Image 3). The regular appearance of different apparatuses comes to support such activities; naturally, books and other written ma-

terials acquire visible centrality in the film but occasionally other devices, such as the slide projector or the laptop, are also included in some scenes (Image 4).



Images 3 and 4. *Correspondences* (Rita Azevedo Gomes, 2016). Source: Screenshot.

Complementing the materiality provided by the different formats used to record the material included in *Correspondences*, the diegetic inclusion of these devices in a staged domestic space elicits a consumption made possible by “technologies of memory” commonly used to record and reproduce family activities (Hale and Loffreda, 1996). These technologies and formats provide transmedial support to the different contexts of these letters, enhancing their initial textual cogency through the representation of their consumption in a domestic space.

4. Towards subjective history

As already indicated, the intertextual quality of *Correspondences* is not simply limited to the dialogic nature of the epistolary exchange and its filmic representation. The historical context of these letters and their authors is constantly present in the film. The political climate experienced in Portugal during the dictatorship constantly alluded to in this correspondence becomes still clearer in archival footage extracts used by Azevedo Gomes. An example of this is the inclusion of an extract from a filmed interview with Mello Breyner and Francisco Sousa Tavares with French journalists in the 1960s, where they openly articulate the political and social constraints imposed by the *Estado Novo*. The dialogue between the personal and the historical, maintained through the use of epistolary material emerges, insistently, in other contemporary Portuguese filmic works. Miguel Gomes's short film *Redemption*, for instance, uses fictional letters written by European political leaders to draw parallels between their personality traits and the European sovereign debt crisis during the 2010s. This dialogue is also found in Ivo M. Ferreira's filmic adaptation of the letters sent by António Lobo Antunes to his wife. *Letters from War* depicts everyday life conditions of the colonial/independence war(s) through episodic narratives contained in such letters. A far more marked intertwinement between historical facts and the subjective is observed in the work of Pedro Costa, who commonly uses the epistolary device to illustrate the post-colonial condition of the characters in the films he directs.

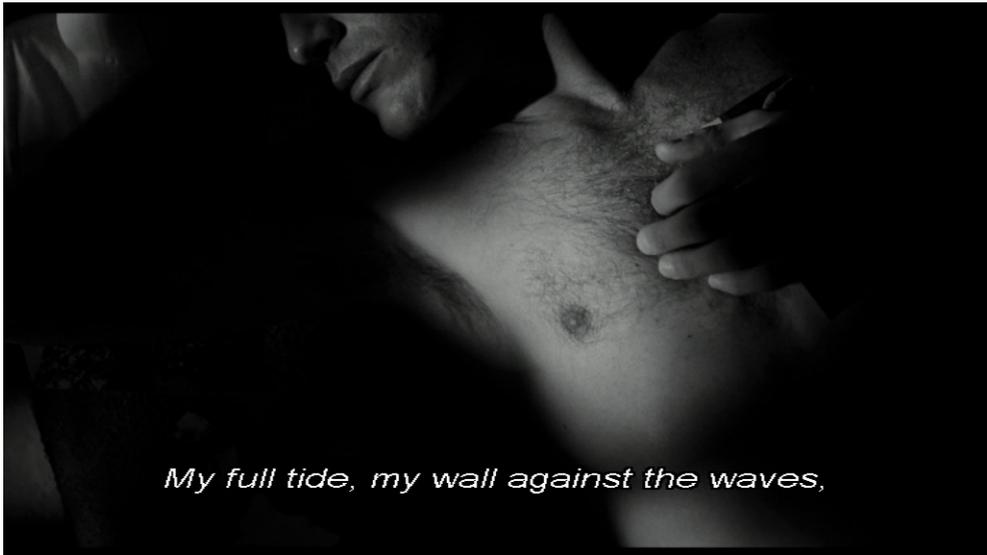
In thematic terms, Gomes's epistolary short film can be understood as a preamble to the triptych feature film *As Mil e Uma Noites* (*Arabian Nights*, 2015). The latter work loosely adapts the Middle Eastern classic to the 2010s context of a Portugal struggling to adapt to the severe economic austerity measures imposed by the European Union and the IMF, measures that were enforced by the country's centre-right government. *Redemption* relates with this same topic, being structured though the reading in voice over of four epistolary texts. Written by Gomes and scriptwriter Mariana Ricardo, these texts are presented in the film as if penned by the Portuguese and Italian Prime Ministers at the time, Pedro Passos Coelho and Silvio Berlusconi, by French President Nicholas Sarkozy and by German Chancellor Angela Merkel. These short texts draw upon biographical moments of these European political leaders, in power during the European sovereign debt crisis, to present a (faked) first-hand account of their human condition. Firstly, we are presented with the letter of a 10-year-old Passos Coelho who addresses his parents, about to leave Angola on the eve of the former-colony's independence. The colonial dream conveyed in the letter matches Coelho's deep disdain for the "ugly" and poor people that comprise the Portuguese population. In what follows, a nostalgic Berlusconi dedicates a letter to his first love, the daughter of a fascist industrialist, trying to somehow justify some of the personality traits that made him notorious at home and abroad. The confessional quality of these two letters matches the fictional letter penned by Sarkozy, on the eve of losing the 2011 French presidential election, who confesses to his daughter the "lack of skills" that impede him in being a father figure. Similarly, a diary entry of a just-married and deeply repressed Merkel conveys discomfort in her obsession with the "imperialistic yet so splendid" *Parsifal*, an opera by the "Nazi Wagner" that betrays the socialist ideals of her youth. Initially, these epistolary texts are presented without much context, and it is not clear who wrote them. The farcical nature of

these texts is only revealed at the end of the film in a written epilogue, appearing just before the end credits, which names their (supposed) authors.

These apocryphal texts may transmit, in some ways, sincere redeeming qualities and could even serve to explain the unpopular political measures taken by their hypothetical writers. The ironic tone of *Redemption*, however, deliberately turns these missives into a critique of the austerity measures imposed to Portugal. International film critics commonly point out that Gomes's cinema, in broader terms, often conveys an offbeat, "elusive and deadpan" humour (Bradshaw, 2010), frequently combined with other filmic modes – drama and musical – and within a docufiction format that is often self-reflexive (Halligan, 2012). While expressing such qualities, *Redemption* is also, in filmic terms, distinct from Gomes's other works. The short film is exclusively structured by a patchwork of old found footage such as ethnographic and educational films, newsreels and home movies. This archival material, and its combination with the voice over mechanism, reminds us of the conventions of the essay film. This footage, however, acquires layered qualities. On the one hand, it is used to illustrate some of the factuality alluded to in the letters, either by being synchronised with the reading offered in voice over, or by complementing their historical context. On the other hand, the organisation of such footage combined with a non-diegetic sound track enhances the comedic tone of the film.

The ironic analogy between the (historically) factual and (fabricated) personal offered by Gomes in *Redemption* finds its reverse in the sincere and compelling epistolary narrative of *Letters from War*. The film directed by Ivo M. Ferreira is the most recent example of a group of filmic and television works thematically centred on the Portuguese colonial conflict and its immediate aftermath. Among others, we can find examples of narratives concerning the Portuguese Colonial War in films such as *A Portuguese Farwell (Um Adeus Português)*, João Botelho, 1985), *No, or the Vain Glory of Command (Non, ou a Vã Glória de Mandar)*, Manoel de Oliveira, 1990) and *The Murmuring Coast (Costa dos Murmúrios)*, Margarida Cardoso, 2004), the latter an adaptation of the eponymous book by Lídia Jorge. To this list we can add other works whose themes deal with the repercussions of the Portuguese colonial conflict, such as *Paradise Lost (Paraíso Perdido)*, Alberto Seixas Santos, 1986-1995), Gomes's *Tabu* (2012), *Yvone Kane* (Margarida Cardoso, 2014), and the television series *Depois do Adeus [After the Farewell]*, produced by the Portuguese public broadcaster RTP in 2013.

Letters from War is a fictionalised depiction of the missives written by an aspiring Lisbon author (played by Miguel Nunes) to his pregnant wife (Margarida Vila-Nova) while serving as an army doctor in Angola. Its narrative covers a period between January 1971 and April 1972. The film follows the doctor's initial journey and adaptation to the routines of army life, and the progressive decline in his and his fellows' mental health caused by the intensification of the conflict. Ferreira's film gives primacy to the contents of these missives by using the epistolary voice over, a strategy that also helps to delineate its narrative timeline. Interestingly, the voice over readings of these letters are made by the addressee and not by their author, thus giving further presence to a character that mostly remains secondary, as regards (visual) representation. In this sense, *Letters from War* depicts a couple separated physically yet with constant presence (either aural or visual) through the doctor's letters. Such a connection is taken further when, on one occasion, one of his passionate letters is illustrated with a synchronous autoerotic moment performed by both characters (Images 5 and 6).



Images 5 and 6. *Letters from War* (Ivo M. Ferreira, 2016). Source: Screenshot.

It is relevant to note that, of all the cases examined here, it is *Letters from War* that mostly reflects the mechanisms of classic filmic narrative and dramaturgy, as well as conventions of film genre. Even if adapting the episodic narratives of Lobo Antunes's letters, the film plot is structured through a linear narrative, using associative sequences to link the voice over with the actions visually represented. Similarly, the film conveys a coherent historical recreation with thematic qualities commonly observed in the war film genre. These characteristics transpire in the international reception of the film, commonly framed within such a genre, and compared to American films such as Terrence Malick's 1998 war epic *The Thin Red Line* (see, for example, Romney, 2016). This being said, *Letters from War's* contemplative and poetic tone (enhanced through a carefully crafted black and white by cinematog-

rapher João Ribeiro) positioned it apart from traditional filmic historical warfare re-enactment. Although portraying the constant psychological tensions suffered in such setting, the film only very briefly and sporadically represents, visually, scenes of conflict. Instead Ferreira's film reflects on its physical and psychological consequences, presented via first-person testimony. This direct mode of address matches the one consistently emerging in Lobo Antunes's early literary output, in which historical factuality becomes incorporated in a fabricated autobiographical narrative (Moutinho, 2011: 72).

This tension between historical fact and personal biography found in the epistolary mode of address of *Letters from War*, acquires further complexity in the work of Pedro Costa. As Lourdes Monterrubio observes, letters (both as objects and as narrative devices) are central in the work of this filmmaker, both in textual and contextual terms (2017: 103). Epistles gain particular visibility in *Colossal Youth* (*Juventude em Marcha*, 2006) and *Horse Money* (*Cavalo Dinheiro*, 2014), while also being present in *Casa de Lava* (1994). *Colossal Youth* and *Horse Money* considerably rely to a large extent on an authorial dialogue between Costa and some of the Cape Verdean non-professional actors who collaborated in the film, José Tavares Borges (commonly known as Ventura) and Vitalina Varela. These collaborators brought to these feature films their personal stories, tied to the Cape Verdean diaspora based in and around Lisbon. On these biographical elements, Costa superimposes the historical context in which these personal stories are set. *Colossal Youth* accompanies Ventura in his wanderings between a past, set in the former Lisbon slum of Fontainhas in the aftermath of the April 1974 Revolution which ended the Portuguese dictatorship, and the present living conditions of Cape Verdeans living on the social housing estate of Casal da Boba. *Horse Money* revisits the same historical period and matches it with Ventura's present living conditions. In the film, personal "recollection and historical setting are merged to represent the issues experienced by both actors: immigration, social displacement and isolation, and lack of basic living conditions" (Jorge, 2020: 130). The film places Ventura in close dialogue with Vitalina, a Cape Verdean recently arrived in Lisbon to attend the funeral of her husband. Her story becomes further extend in Costa's most recent feature film, *Vitalina Varela* (2019), an investigation into the fate of the wives of Cape Verdean migrants who were left behind when their husbands came to work in Lisbon. It is pertinent to note that, in thematic terms, this latter film closes a narrative circle initiated in the mid-1990s in *Casa de Lava*, centred on similar theme (although set not in Portugal but in Cape Verde).

The coherent filmic universe tying together all these films directed by Costa over more than two decades results from thematic synchrony and narrative overlaps. This coherence gains further expression when considering that Costa's work, increasingly, reflects an attention to documents – official records, first-hand accounts, photographs and paintings, songs – as clearly noticeable in *Horse Money* and *Colossal Youth*, as well as perceived in *Casa de Lava*. In what concerns the epistolary device, all these films depict either the production or the reading of letters. In *Colossal Youth*, Ventura insistently recites a letter to his friend, Lento (played by Alberto Barros), so he can send it to his wife in Cape Verde (Image 7); in *Horse Money* Ventura writes a letter which, later, he will give to Vitalina as if it was written by her late husband. Also in *Casa de Lava* we are made aware of letters, particularly one written by a political prisoner who died in the Tarrafal prison camp, a penal colony established in Cape Verde to incarcerate activists opposed to the Portuguese dictatorship (Image 8).



Image 7. *Casa de Lava* (Pedro Costa, 1994) Source: Screenshot.



Image 8. *Colossal Youth* (Pedro Costa, 2006). Source: Screenshot.

Either explicitly or by inference, all these different epistles have the same blueprint, a letter written by French poet Robert Desnos to his wife from the Buchenwald concentration camp. Instead of re-enacting the content of this (or these) letter(s), the missives found in Costa's cinema create an analogy between the post-colonial condition of Cape Verdeans and historical political repression (Ranci re, 2014: 135). The approach to epistolary and personal *testimonial* narratives observed

in the cinema of Pedro Costa is clearly distinct from the other works discussed here. These epistolary communications iterate what seems to be Costa's preoccupation in translating historical facts and political conditions through personal narratives. Such a mode of address disregards chronological narratives and historical accuracy. The letters in Costa's films discussed above transcend their role as personal communications. They are, instead, similes for the perpetual and constant condition of the lives of these characters and actors playing them.

5. Conclusion

The heterogeneous group of films discussed here reveal different stylistic and thematic preoccupations, authorial approaches, as also different narrative mechanisms for transposing the subjective nature of letters. While both Costa's works and *Letters from War* reflect, for instance, some of the consequences of Portuguese colonialism, their approaches to first-person narratives are dissimilar in aesthetic, narrative and political terms. In the case of Costa's feature films, the personal narratives of the actors come to be compared with (and complemented by) documents such as Desnos's letter. This relation between personal *testimony* and documental evidence is further visible in *Horse Money*, with Costa incorporating in the film different media texts, such as photographs of New York's poor tenements, taken by Jacob Riis in the late 19th century, and the song "Alto Cutelo," performed by Cape Verdean group Os Tubarões. We can also see, albeit in the different way, a similar dialogue between the personal and the historical in *Redemption*. The playful quality of Gomes's work is in tune with many of his other feature and short films, in which personal narratives often serve to convey an ironic take on historical and contemporary contexts (this ironic tone is also found in works directed by other filmmakers such as João Nicolau and Gabriel Abrantes.) At first sight, the analogy suggested by the films of Costa and Gomes seem absent in *Letters from War*. The film directed by Ivo M. Ferreira, however, also displays a subjective tone, inherent in the material which the film adapts. Although offering a fictionalised recreation of an historical moment, the presence of the writer of these letters – António Lobo Antunes – is always latent, as is the subjective and factual contexts contained on in these works and his other literary output.

As films also relying on adaptation, *Correspondences* and *The Other One* can invite similar readings to the ones offered by *Letters from War*. There are, however, differences in the way the adaptation process is manifested in these films. More than merely recreating the subjective nature of historical events transmitted by letters, Azevedo Gomes and Botelho reconstruct, through narrative experimentation, the possible contexts to which they allude. This process is particularly imprinted on the diegesis of *Correspondences*, as we are constantly made aware of the creative practice and investigatory method that allow the reconstruction of the biographies of Mello Breyner and Sena. Different aspect of the investigatory process of epistolary narratives is found in Koretzy's work. The personal documents used in *Yama No Anata* are assembled through an experimental process which gives primacy to a confessional and reflexive tone, commonly conveyed in epistolary material. This makes it close to other Portuguese documentaries that rely on a first-person narrator to relate life experiences – *Vida Activa* [Active Life] (Susana Nobre, 2014) and *What*

Now? Remind Me (E agora? Lembra-me, Joaquim Pinto, 2013) are two different examples of such first-person documental narratives.

Latent in the possible correspondences between the films examined here is their relation with the archive. These films transmit, albeit to different degrees, a preoccupation with archival sources – both in their factual materiality and in their narrative potential. More than mere adaptations of existing or fabricated letters, all these works rely on authorial processes which make apparent their relation with different textual sources relating to their subjects and their factual contexts. As also discussed here, *Correspondences*, *Redemption* and *Yama No Anata* go even further in this linkage to the archive and its intertextual nature, by combining different media objects as part of their narrative structure. This relation with the archive raises productive questions on how different textual and media objects, as well immaterial evidence, become re-mediated and amalgamated in order to illustrate epistolary narratives. These different contemporary Portuguese films mobilise the archive to explore the subjective, thus questioning the factual in the multifaceted contexts of epistolary narratives, their production and, perhaps even the act of reading them – off and on screen.

6. References

- Baptista, Tiago. (2010). “Nationally Correct: The Invention of Portuguese Cinema.” *P: Portuguese Cultural Studies*, 3(1), 3-18.
- Baron, Jaimie. (2007). “Contemporary Documentary Film and ‘Archive Fever’: History, the Fragment, the Joke.” *The Velvet Light Trap*, 60, 13-24. <http://doi.org/10.1353/vlt.2007.0010>.
- Bergala, Alain. (1996). “La Réminiscence (Pierrot avec Monika).” In Jacques Aumont (ed.), *Pour un Cinéma Comparé: Influences et Répétitions*. Paris: Cinématèque Française, 51-68.
- Bradshaw, Peter. (2010). “Our Beloved Month of August.” *The Guardian*, 28 January. Retrieved from <http://www.theguardian.com/film/2010/jan/28/our-beloved-month-of-august-review>
- Coelho, Eduardo Prado. (1983). *Vinte anos de Cinema Português (1962 - 1982)*. Lisbon: Instituto de Cultura e Língua Portuguesa.
- Corrigan, Timothy. (2011). *The Essay Film: From Montaigne, After Marker*. Oxford: Oxford University Press.
- Hale, Grace E. and Loffreda, Beth. (1996). “Clocks for Seeing: Technologies of Memory, Popular Aesthetics, and the Home Movie.” *Radical History Review*, 66, 163-171.
- Halligan, Fionnuala. (2012). “Tabu.” *Screen Daily*, 14 February. Retrieved from <https://www.screendaily.com/tabu/5038081.article>
- Hernando, Alberto. (2019). “Rita Azevedo Gomes: ‘Todo é composição.’” *A Cuarta Parede*. Retrieved from <http://www.acuartaparedede.com/rita-azevedo-gomes-todo-e-composicion>
- Hutcheon, Linda. (2013). *A Theory of Adaptation*. 2nd edition. London and New York: Routledge.
- Johnson, Randal. (2007). *Manoel de Oliveira*. Urbana and Chicago: University of Illinois Press.
- Jorge, Nuno Barradas. (2020). *Refocus: The Films of Pedro Costa, Producing and Consuming Contemporary Art Cinema*. Edinburgh: Edinburgh University Press.

- Monterrubio Ibáñez, Lourdes. (2017). "Juventud en marcha (2006), de Pedro Costa: la misión negada. Palabra, memoria y resistencia. *Secuencias: Revista de historia del cine*, 45, 101-124.
- Moutinho, Isabel. (2011). "Writing the War and the Man in the First Novels of António Lobo Antunes." In Victor K. Mendes (ed.), *Facts and Fictions of António Lobo Antunes*. Dartmouth: Tagus Press, University of Massachusetts Dartmouth, 71-87.
- Muñoz Fernández, Horacio and Villarrea Álvarez, Iván. (2015). "Tendencias del cine portugués contemporáneo". *Cinema Comparat/ive Cinema*, 6, pp. 39-46.
- Naficy, Hamid. (2001). *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton, New Jersey and Oxford: Princeton University Press.
- Pena Morado, Alex. (2018). "Fantasmas de la palabra. Puestas de escena del texto en Jacques Rivette, Manoel de Oliveira, Rita Azevedo Gomes y Matías Piñeiro." *452°F*, 19, 88-101.
- Pina, Luís de. (1986). *História do Cinema Português*. Mem Martins: Publicações Europa-América.
- Portela, Manuel and Giménez, Diego. (2015). "The Fragmentary Kinetics of Writing in *The Book of Disquiet*." *Textual Cultures*, 9(2), 52-78.
- Rancière, Jacques (2014). *The Intervals of Cinema*. London: Verso.
- Rascaroli, Laura. (2009). *The Personal Camera: Subjective Cinema and the Essay Film*. London: Wallflower Press.
- Ribeiro, Margarida Calafate. (2004). *Uma História de Regressos: Império, Guerra Colonial e Pós-Colonialismo*. Oporto: Edições Afrontamento.
- Romney, Jonathan. (2016). "Berlin film festival 2016 roundup: serious gems and stylish risks." *The Guardian*, 21 February. Retrieved from <https://www.theguardian.com/film/2016/feb/21/berlin-film-festival-2016-observer-roundup>
- Salvadó-Corretger, Glòria and Benavente, Fran. (2016). "The Statuary Condition in Contemporary Portuguese Cinema." *L'Atalante. Revista de estudios cinematográficos*, 22, 131-142.
- Sobral, Filomena. (2009). "Representação do Universo Querosiano no Cinema e na Televisão." *DRAMA, Revista de Cinema e Teatro*, 1(1), 30-31.
- Stam, Robert. (1985). *Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard*. Ann Arbor, Michigan: UMI Research Press.
- Stam, Robert and Raengo, Alessandra. (2005). "Introduction: The Theory and Practice of Adaptation." In Robert Stam and Alessandra Raengo (eds.), *Literature and Film*. Oxford: Blackwell, 1-52.
- Vieira, Patricia. (2015). *Portuguese film, 1930-1960: The Staging of the New State Regime*. London: Bloomsbury.
- Voelcker, Becca. (2019). "Interview with Aya Koretzky." *International Film Festival Rotterdam* Retrieved from www.iffr.com/en/blog/interview-with-aya-koretzky
- Zgaib, Iván. (2017). "Rita Azevedo Gomes. La fragilidad de las imágenes." *laFuga*, 20. Retrieved from <http://2016.lafuga.cl/rita-azevedo-gomes/874>