

## 6. Referências Bibliográficas

ALVES, Antonio Benedito de Castro; MURICY, Katia. **Linguagem e temporalidade em Walter Benjamin**. Rio de Janeiro, 1998. 141p. Dissertação (Mestrado em Filosofia) – Pontifícia Universidade Católica do Rio de Janeiro.

ARAUJO, Rosangela Nunes de.; SOUZA FILHO, Danilo Marcondes de. Departamento de Filosofia. **Roteiro trágico de um herói**. Rio de Janeiro, 1984. 143p. Dissertação (Mestrado em Filosofia.) - Pontifícia Universidade Católica do Rio de Janeiro.

ARISTÓTELES, **Poética**. Os Pensadores. São Paulo: Nova Cultural, 1996.

AUERBACH, Erich. **Mimesis**: a representação da realidade na literatura ocidental. São Paulo: Perspectiva, Editora da Universidade de São Paulo, 1971.

BARROS, José Tavares de. A Cultura da Imagem. **Horizonte**, Belo Horizonte, v.2, n.4, p.49-59, jan./jun. 2004. Disponível em: <<http://periodicos.pucminas.br/index.php/horizonte/article/view/579/610>>. Acesso em: jun. 2009.

BENJAMIN, Walter. A tarefa do tradutor. In: **Cadernos do Mestrado da UERJ**. Rio de Janeiro, 1992.

\_\_\_\_\_. **Magia e técnica, arte e política**: ensaios sobre literatura e história da cultura. São Paulo: Brasiliense, 1994.

\_\_\_\_\_. Sobre a linguagem em geral e sobre a linguagem humana (1916). In: **Sobre arte, técnica, linguagem e política**. Lisboa: Relógio d'Água, 1992.

BJÖRKMAN, Stig. Tournage. Entrevista com Lars von Trier. **Cahiers du Cinema**, n. 540, 11/99, 29 jun.1999.

\_\_\_\_\_. **Trier on von Trier**. London: Faber and Faber, 2003.

BRANDÃO, Junito de Souza. **O Teatro Grego**: origem e evolução. Rio de Janeiro: Tarifa Aduaneira do Brasil - Editora, 1980.

\_\_\_\_\_. **Teatro grego**: tragédia e comédia. 9. ed. Petrópolis, RJ: Vozes, 2002.

BRESSON, Robert. **Notas sobre o cinematógrafo**. Tradução Evaldo Mocarzel e Brigitte Riberolle. São Paulo: Iluminuras, 2005.

BROOKS, Peter. **The melodramatic imagination:** Balzac, Henry James, melodrama, and the mode of excess. New Haven, Inglaterra: Yale University Press, c1995.

CHARNEY, Leo; SCHWARTZ, Vanessa R. **O cinema e a invenção da vida moderna.** São Paulo: Cosac Naify, c2001.

COSTA, Fernando Morais da. As funções do som no cinema clássico narrativo. In: **O Som no Cinema.** Rio de Janeiro/São Paulo/Salvador: Caixa Cultural, 2008.

DA-RIN, Silvio. **Espelho partido:** tradição e transformação do documentário. 3 ed. Rio de Janeiro: Azougue, 2006.

ELIADE, Mircea. **O Sagrado e o Profano.** São Paulo: Martins Fontes, 2001. Disponível em:

<<http://www.xiconhoca.net/MirceaEliade/OSagradoEOProfano.pdf>> Acesso em: fev. 2010.

FEUER, Jane. **The Hollywood Musical.** 2 ed. Blomington and Indianapolis: Indiana University Press, 1993.

GIRARD, René. **A violência e o sagrado.** São Paulo : Paz e Terra; UNESP, 1990.

GORBMAN, Claudia. **Unheard melodies:** narrative film music. Blomington: Indiana University Press, 1987.

GRISSEMANN, Stefan. Torture is fine. Entrevista realizada com o cineasta Lars von Trier. **Film Society of Lincoln Center**, jan./fev. 2006. Disponível em: <<http://www.filmlinc.com/fcm/JF06/vontrier.htm>>. Acesso em: dez. 2008.

GUMBRECHT, Hans Ulrich. **Modernização dos sentidos.** São Paulo: Ed. 34, 1998.

HENNEBELLE, Guy; HENNEBELLE, Monique [catálogo antigo]. **Os cinemas nacionais contra Hollywood.** Rio de Janeiro: Paz e Terra, 1978.

HILL, Rodney. The New Wave Meets The Tradition of Quality: Jacques Demi's The Umbrella of Cherbourg. **Cinema Journal** 48, n.1, Fall 2008.

HJORT, Mette. **The Danish directors.** Dialogues on a contemporary national cinema. Bristol, UK: Intellect Books, 2000.

JUNG, C. G. **Símbolos da transformação:** análise dos prelúdios de uma esquizofrenia. 3. ed. Petropolis, RJ: Vozes, 1986.

LARS VON TRIER. Desenvolvido por Paola Prado Mouro. Apresenta informações sobre o cineasta Lars von Trier. Disponível em: <<http://www.larsvontrier.com.br/>>. Acesso em: jun. 2009.

LESKY, Albin. **A tragedia grega**. 2.ed. São Paulo: Perspectiva, 1976

LUMHOLDT, Jan (Ed.). Lars von Trier: interviews. **Conversations with filmmakers**. University Press of Mississippi, 2003.

MARTÍN-BARBERO, Jesús. **Dos meios às mediações**: comunicação, cultura e hegemonia. 2. ed. Rio de Janeiro: Editora da UFRJ, 2001.

\_\_\_\_\_ Dislocaciones del tiempo y nuevas topografías de la memória. In: HOLANDA, Heloisa Buarque (edit). **Arte Latina**. Rio de Janeiro: Aeroplano, 2000.

\_\_\_\_\_ **Narrativas Estalladas**: entre oralidades recuperadas y visualidades hegemônicas. Ponencia presentada em el Congreso Latinoamericano de JALLA, Bogotá, 2006 (en prensa).

\_\_\_\_\_ Nuevas visibilidades de lo cultural y nuevos regimes de lo estético. In: **Reescrituras**: texto y teoria. Estudios culturales. Amsterdam: Rodipi, 2004.

MARTÍN-BARBERO, Jesús; REY, Germán. **Os exercícios do ver**: hegemonia audiovisual e ficção televisiva. São Paulo: Senac, 2004.

MASCARELLO, Fernando. Cinema hollywoodiano contemporâneo. In: MASCARELLO, Fernando (Org.). **História do cinema mundial**. 2. ed. Campinas: Papirus, 2008.

MENEGAZZO, Carlos M. **Magia, mito e psicodrama**. Tradução Magda Lopes. São Paulo: Agora, 1994.

MORIN, Edgar. **Cultura de massas no século XX**: o espírito do tempo. Culturas em Debate. Rio de Janeiro/São Paulo: Forense, 1969.

OLIVEIRA, Fábio Crispim de; MÜLLER JUNIOR, Adalberto. **Espaços excludentes, corpos excluídos**: a narrativa cinematográfica de Lars von Trier. Brasília, 2008. 144p. Dissertação (Mestrado em Literatura) – Universidade de Brasília.

OTTO, Rudolf. **O Sagrado**: um estudo do elemento não-racional na idéia do divino e a sua relação com o racional. Tradução Prócoro Velásquez Filho. São Bernardo do Campo: Imprensa Metodista, 1985.

PASSOS, Marcos Paulo Medeiros de Castro; VIEIRA, João Luiz. **Redescobrimo a dor**: o melodrama na perspectiva de Lars von Trier. Niterói RJ, 2006. 115p. Monografia (Graduação em Comunicação Social) – Universidade Federal Fluminense.

RANCIÈRE, Jacques. **The politics of aesthetics**: the distribution of the sensible. London: Continuum, 2006.

SCHRADER, Paul. **Transcendental Style on Film: Ozu, Bresson, Dreyer.** Berkeley: University of Califórnia Press, 1972.

SANTOS, Ney Costa; PEREIRA, Miguel Serpa. **Um Olhar ao Outro: o sagrado no cinema de Roberto Rossellini.** Rio de Janeiro, 2009. 81p. Dissertação (Mestrado em Comunicação Social) – Pontifícia Universidade Católica do Rio de Janeiro.

SARAMAGO, José. **Ensaio sobre a cegueira:** romance. São Paulo: Companhia das Letras, 1995.

SIMMEL, Georg; MORAES FILHO, Evaristo de (Org.). **Georg Simmel: Sociologia.** São Paulo: Ática, 1983.

SONTAG, Susan. **Contra a interpretação.** Tradução Ana Maria Capovilla. Porto Alegre: L&PM, 1987.

STAM, Robert. **A Literatura através do Cinema:** realismo, magia e a arte da adaptação. Tradução: Marie-Anne Kremer e Gláucia Renate Gonçalves. Belo Horizonte: Editora UFMG, 2008.

\_\_\_\_\_ **O Espetáculo interrompido:** literatura e cinema de desmistificação. Rio de Janeiro: Paz e Terra, 1981.

STEVENSON, Jack. **World directors:** Lars von Trier. London: British Film Institute, 2005.

TARKOVSKI, Andrei Arsen'evich. **Esculpir o tempo.** 2. ed. São Paulo: M. Fontes, 1998.

THE INTERNET MOVIE DATABASE (IMDB). Banco de dados, contém informações sobre produções cinematográficas e seus realizadores. Disponível em: <<http://www.imdb.com>>. Acesso em: mar. 2008.

THOMSEN, Bodil Marie. On the Transmigration of Images: Flesh, Spirit and Haptic Vision in Dreyer's Jeanne d'Arc and von Trier's Golden Heart Trilogy. In: THOMSON, C. Claire (Org.). **Northern Constellations: New Readings in Nordic Cinema.** London: Norvik Press, 2006.

TRUFFAUT, François. Uma certa tendência do cinema francês. **Cahiers du Cinema**, n.31, jan./1954.

VIEIRA, João Luiz. Música, dança e performance: o corpo em movimento. In: **O Som no Cinema.** Rio de Janeiro/São Paulo/Salvador: Caixa Cultural, 2008.

VON TRIER, Lars. **Dançando no escuro.** Dinamarca/ Alemanha / Holanda/ Itália/ Estados Unidos/ Reino Unido/ França/ Suécia/ Finlândia/ Islândia/ Noruega, 2000.

WILLIAMS, Raymond. **Tragédia moderna.** São Paulo: Cosac Naify, 2002.

WISNIK, José Miguel. **O som e o sentido**: uma outra história das músicas. 2. ed. São Paulo: Companhia das Letras, 1999.

XAVIER, Ismail. **O discurso cinematográfico**: a opacidade e a transparência. São Paulo: Paz e Terra, 2008.

\_\_\_\_\_. **O olhar e a cena** – Melodrama, Hollywood, Cinema Novo, Nelson Rodrigues. São Paulo: Cosac e Naify, 2003.

\_\_\_\_\_. (Org.). **A experiência do cinema**: antologia. Rio de Janeiro: Edições Graal: Embrafilmes, 1983.

## **ANEXOS**

## Anexo I

### Filmografia

- 1984 O Elemento do Crime (*The Element Of Crime*)  
(Grande Prêmio Técnico no Festival de Cannes)
- 1987 Epidemia (*Epidemic*)
- 1988 Medeia (*Medea* - TV)
- 1991 Europa (*Zentropa*)  
(Grande Prêmio do Júri e Melhor Contribuição Artística em Cannes)
- 1996 Ondas do Destino (*Breaking The Waves*)
- 1998 Os Idiotas (*The Idiots*)
- 2000 Dançando no Escuro (*Dancer In The Dark*)**  
(Palma de Ouro em Cannes)
- 2003 Dogville (*Dogville*)
- 2003 As Cinco Obstruções (*The Five Obstructions*)
- 2005 Manderlay (*Manderlay*)
- 2006 O Grande Chefe (*The Boss of It All*)
- 2009 Anticristo (*Antichrist*)

## Anexo II

### Sinopse e Ficha Técnica

Washington State, 1964. A tcheca Selma Jezcova tem uma doença hereditária e deverá ficar cega. Imigrante nos Estados Unidos, ela trabalha dia e noite para juntar o dinheiro necessário para pagar a cirurgia de seu filho, Gene, a tempo de impedir o processo degenerativo. Selma e Gene moram em um trailer alugado por Bill, um policial da região, e sua esposa Linda, que são também seus vizinhos. Amante dos musicais, Selma frequenta os ensaios da peça *A Noviça Rebelde* no teatro amador da localidade, e, nas horas vagas, vai ao cinema na companhia de sua amiga Kathy, que costuma narrar as cenas para Selma, devido ao seu problema de visão. Apesar de cada vez mais aparentes os sinais de sua cegueira, Selma tenta manter segredo sobre sua condição e sobre a verdadeira razão de suas economias, na intenção de evitar que Gene venha a saber, o que pode tornar o problema ainda mais grave. Mas, acaba por revelar seu segredo à Bill, que, então, aproveita-se de sua condição para descobrir onde ela guarda o dinheiro e lhe roubar. Selma vai ao seu encontro, e após uma tensa discussão, ele ameaça só lhe entregar o dinheiro caso ela o mate, ao que Selma comete o crime. Selma é então julgada como uma criminosa perversa e condenada à morte por enforcamento pela justiça americana.

Dançando no Escuro

Título Original: *Dancer in the Dark*

País de Origem: Dinamarca/ Alemanha / Holanda/ Itália/ Estados Unidos/ Reino Unido/ França/ Suécia/ Finlândia/ Islândia/ Noruega.

Ano de lançamento: 2000

Tempo de duração: 140 minutos

Direção e Roteiro: Lars von Trier

Música: Björk

Elenco Principal: Björk (Selma Jezcova), Catherine Deneuve (Kathy), Vladan Kostig (Gene), Peter Stormare (Jeff), David Morse (Bill), Cara Seymour (Linda).



## Anexo III

### Manifesto 1

Everything seems to be all right: film-makers are in an unsullied relationship with their products, possibly a relationship with a hint of routine, but, nonetheless, a good and solid relationship, where everyday problems fill time more than adequately, so that they alone form the content! In other words, an ideal marriage that not even the neighbours could be upset by: no noisy quarrels in the middle of the night... no half-naked compromising episodes in the stairwells, but a union between both parties: the film-maker and his 'film-wife', to everyone's satisfaction... at peace with themselves... but anyway... We can all tell when The Great Inertia has arrived!

How has films's previously so stormy marriage shrivelled up into a marriage of convenience? What's happened to these old men? What has corrupted these old masters of sexuality? The answer is simple. Misguided coquetry, a great fear of being uncovered (what does it matter if your libido fades when your wife has already turned her back on you?)... have made them betray the thing that once gave this relationship its sense of vitality: Fascination!

The film-makers are the only ones to blame for this dull routine. Despotically, they have never given their beloved the chance to grow and develop in their love... out of pride they have refused to see the miracle in her eyes... and have thereby crushed her... and themselves.

These hardened old men must die! We will no longer be satisfied with 'well-meaning films with a humanist message', we want more – of the real thing, fascination, experience – childish and purê, like all real art. We want to get back to the time when love between film-maker and film was young, when you could see the joy of creation in every frame of a film!

We are no longer satisfied with surrogates. We want to see religion on the screen. We want to see 'film-lovers' sparkling with life: improbable, stupid, stubborn, ecstatic, repulsive, monstrous and not things that have been tamed or

castrated by moralistic, bitter old film-maker, a dull puritan who praises the intellect-crushing virtues of niceness.

We want to see heterosexual films, made for, about and by men. We want visibility!

Published 3 May 1984 at the Danish première of *The Element of Crime*<sup>44</sup>.

---

<sup>44</sup> Fonte: BJÖRKMAN, Stig. **Trier on von Trier**. London, Faber and Faber, 2003.

## Anexo IV Manifesto 2

Everything seems fine. Young men are living in stable relationships with a new generation of films. The birth-control methods which are assumed to have contained the epidemic have only served to make birth control more effective: no unexpected creations, no illegitimate children – the genes are intact. These young men's relationships resemble the endless stream of Grand Balls in a bygone age. These are also those who live together in rooms with no furniture. But their love is growth without soul, replication without any bite. Their 'wildness' lacks discipline and their 'discipline' lacks wildness.

### LONG LIFE THE BAGATELLE!

The bagatelle is humble and all-encompassing. It reveals creativity without making a secret of eternity. Its frame is limited but magnanimous, and therefore leaves space for life. EPIDEMIC manifests itself in a well-grounded and serious relationship with these young men, as a bagatelle – because among bagatelles, the master-pieces are easy to count.

Published 17 May 1987 to coincide with the première of Epidemic at the Cannes Film Festival.<sup>45</sup>

---

<sup>45</sup> Fonte: BJÖRKMAN, Stig. **Trier on von Trier**. London, Faber and Faber, 2003.

## Anexo V

### Manifesto 3

Everything seems fine: the film director Lars von Trier is a scientist and an artist and a human being. Yet all the same I say that I am a human being, AND an artist, AND a film director.

I am crying as I write this, because I have been so arrogant in my attitude: who am I to think that I can master things and show people the right path? Who am I to think that I can scornfully dismiss because my apology – that I was seduced by the pride of science – falls to the ground like a lie! Certainly it's true that I have tried to intoxicate myself in a cloud of sophistries about the goals of art and the artist's duties, that I have worked out ingenious theories about the anatomy and nature of film, yet – and I am admitting this quite openly – I have never succeeded in suppressing my inner passions with this feeble veil of mist: My FLESHLY DESIRES!!

Our relationship to film can be described in so many ways: We have to make films with a pedagogical purpose, we can desire to use film as a ship that can carry us off on a voyage of discovery to unknown lands, or we can claim that we want to use film to influence our audience and get it to laugh or cry – and pay. All this can sound perfectly OK, but I still don't think much of it.

There is only ONE excuse for suffering and making other people suffer the hell that the genesis of a film involves: the gratification of the fleshly desires that arise in a fraction of a second, when the cinema's loudspeakers and projector, in tandem, and inexplicably, allow the illusion of movement and light to find their way like an electron leaving its path and thereby generating the light needed to create ONE SINGLE THING: a miraculous blast of LIFE! THIS is the only reward a film-maker gets, the only thing he hopes and long for. This physical experience when the magic of film takes place and works its way through the body, to a trembling ejaculation... NOTHING ELSE! There, now it's written down, which feels good. So forget all the excuses: 'childish fascination' and 'all-

encompassing humility’, because this is my confession, in black and white: LARS VON TRIER, THE TRUE ONANIST OF THE SILVER SCREEN.

And yet, in Europa, the third part of the trilogy, there isn’t the least trace of derivative manoeuvring. At last, purity and clarity are achieved! Here there is nothing to hide reality under a suffocating layer of ‘art’... no trick is too mean, no technique too tawdry, no effect too tasteless.

JUST GIVE ME ONE SINGLE TEAR OR ONE SINGLE DROP OF SWEAT AND I WOULD WILLINGLY EXCHANGE IT FOR ALL THE ‘ART’ IN THE WORLD.

At last. May God alone judge me for my alchemical attempts to create life from celluloid. But one thing is certain: life outside the cinema can never find its equal, because it is His creation, and therefore divine

Published 29 December 1990 in conjunction with the première of Europa<sup>46</sup>.

---

<sup>46</sup> Fonte: BJÖRKMAN, Stig. **Trier on von Trier**. London, Faber and Faber, 2003.

## Anexo VI

### Dogma 95

DOGME 95 is a collection of film directors founded in Copenhagen in the spring of 1995. DOGME 95 has expressed goal of countering ‘certain tendencies’ in the cinema today. DOGME 95 is a rescue action!

Slogans of individualism and freedom created works for a while, but no real changes. The wave was up of grabs, like the directors themselves. The wave was never stronger than the men behind it. The anti-bourgeois cinema itself became bourgeois, because the foundation upon which its theories were based was the bourgeois perception of art. The ‘auteur’ concept was bourgeois romanticism from the very start and thereby... false!

#### TO DOGME 95 CINEMA IS NOT INDIVIDUAL!

Today a technological storm is raging, the result of which will be the ultimate democratization of the cinema. For the first time, anyone can make movies. But the more accessible the medium becomes, the more important the ‘avant-garde’. It is no accident that the phrase ‘avant-garde’ has military connotations. Discipline is the answer.... we must put our films into uniform, because the individual film will be decadent by definition!

DOGME 95 counters the individual film by the principle of presenting an indisputable set of rules known as THE VOW OF CHASTITY.

In 1960 enough was enough! The movie had been cosmeticized to death, they said; yet since then the use of cosmetics has exploded. The ‘supreme’ task of the decadent film-makers is to fool the audience. Is that what we are so proud of? Is that what the ‘100 years’ of cinema have brought us? Illusions via which emotions can be communicated? By the individual artist’s free choice of trickery? Predictability (dramaturgy) has become the golden calf around which we dance. Having the characters’ inner lives justify the plot is too complicated, and not ‘high

art'. As never before, the superficial action and the superficial movie are receiving all the praise. The result is barren. An illusion of pathos and illusion of love.

TO DOGME 95 the movie is not illusion!

Today a technological storm is raging of which the result is the elevation of cosmetics to God. By using new technology anyone at any time can wash the last grains of truth away in the deadly embrace of sensation. The illusion are everything the movie can hide behind.

DOGME 95 counters the film of illusion by the presentation of indisputable set of rules known as THE VOW OF CHASTITY.

#### THE VOW OF CHASTITY

I swear to submit to the following set of rules drawn up and confirmed by DOGME 95:

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).

2. The sound must never be produced apart from the images, or vice versa. (Music must not be used unless it occurs where the scene is being shot).

3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).

4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp must be attached to the camera).

5. Optical work and filters are forbidden.

6. The film must not contain superficial action (Murders, weapons, etc. must not occur).

7. Temporal and geographical alienation are forbidden (That is to say that the film takes place here and now).

8. Genre movies are not acceptable.

9. The film format must be Academy 35mm.
10. The director must not be credited.

Furthermore, I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a 'work', as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and setting. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations.

Thus I make my VOW OF CHASTITY.

Published in Copenhagen, 13 March 1995

Signed by Lars von Trier and Thomas Vinterberg<sup>47</sup>

---

<sup>47</sup> Fonte: BJÖRKMAN, Stig. **Trier on von Trier**. London, Faber and Faber, 2003.