

STAGING OF REALITY: THE END OR SUMMIT OF FICTION?

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ABSTRACT

Starting in the past two decades of the XX century, the current of thought that minimizes the referential character of historic discourse rises to an outstanding position, which is a factor leading to the dilution of history, myth and fiction frontiers. The idea that everyone lives in fiction is being settled then, there being no reason for the anthropologist to assign to the object of his investigation, a mythical time different from his own. On the other hand, anxiety by the “fictionalization of everything” is increasing. The text starts from this tension, which punctuates contemporary theories, to ponder on the new current fiction regimes, and it takes Eduardo Coutinho’s and Maria Augusta Ramos’ films as the object of analysis.

Keywords: fiction, realism, narration

RESUMO

A partir das duas últimas décadas do século XX, ganha proeminência a vertente de pensamento que minimiza o caráter referencial do discurso histórico, diluindo as fronteiras entre história, mito e ficção. Afirma-se a ideia de que todos vivemos na ficção e no narrativo, não havendo razão para o antropólogo atribuir ao objeto de sua investigação, um tempo mítico essencialmente diferente do seu. Por outro lado, acentua-se a inquietação, despertada pelo avanço tecnológico, com a “ficcionalização de tudo”. O texto parte desta tensão, que pontua as teorias contemporâneas, para pensar os novos regimes da ficção na atualidade, tomando como objeto de análise filmes de Eduardo Coutinho e Maria Augusta Ramos.

Palavras-chave: ficção, realismo, narrativa

In the first decades of the XX century, amid an Europe shaken by the events that triggered the two world wars, stirred up by the acceleration of both the pace of urban life and technical innovations, the vanguards resorted to the assembly of disjunctive elements, in order to produce disturbing and shocking effects, assigning value to the space against the category of time. They gave priority to the dimension of simultaneousness to the detriment of conventional narrating temporality, which, by imparting a character

of an integrated whole to the works, looked to them quite compromised with the system of bourgeois values. Concurrently with this new spirit, certain pieces of Schoenberg's music, for instance, were nothing more than musical aphorisms lasting a few seconds, where the idea of passage was minimized in favor of the synchronous notion of presence. In literature, the plastic arts and the movies a crusade was conducted against the hypnotic effect of figuration and referential and mimetic aesthetics, as well as against "the alibi of objectivity", which would cover the adhesion to an abstract humanism put to the service of rationality addressing pragmatic purposes. For the vanguards, an artwork could contain the real, not its representation, an idea that paved the way to another conception of realism, connected to the abolishment of distance between art and vital praxis, which conceives the work of art as an integrated object in the sphere of industrial production, either by the absorption of new techniques, or the use of new materials, or the reclaiming of the object manufactured in series – which meant to refuse the contemplative behavior linked to the fruition of the independent art, and also the simply consumerist behavior, stimulated by the mass culture.

It is worthwhile to mention that, in 1921, Jean Epstein, in *Bonjour Cinéma*, opposed the narrated motion picture, considering that the fable, in its aristotelic sense, the logics of ordinate actions, contradicts life, which, according to him, would not know stories, only situations spread out in all directions. The movies, as the art of truth, would be subject to other logics, that of the machine, which does not want to make up stories, but to record infinity of movements. The art of images, instead of valuing the plot, would emphasize the sensitive effect of the show, by revoking the old mimetic order. Thus, the setting technique that pointed to a gap between the sign and the referent, and evidenced discontinuities, became the basic principle of the avant-garde art. In this sense, Roland Barthes notices that Brecht's theater, by working with successive frames, would place all significant load over each scene and not on the whole, and the same thing would be applicable to Eisenstein – his films would be a contiguity of episodes, each one of them absolutely significant:

Eisenstein's prime mover rests on this: each image is not boring, you are not required to wait for the next one to understand and enchant yourself, no dialectics (the time of patience required for certain pleasures), but a continuous elation, made up of the addition of perfect instants (Barthes, 1984:83).

Walter Benjamin also pursued the manner of instant perception in the *Passages* project, in his avoiding the linear argumentation, by choosing the discontinuous and fragmentary, placing ideas,

remarks and quotations side by side¹. Benjamin says: “Method of this project: literary setting. I have nothing to say. Only to show” (2006:502). Further: “This work must develop the quotation art to its utmost without using quotation marks. His theory is closely related to that of setting” (Ibid. 500).

In the 50's, the *nouveau roman* gave continuity to the movement of dissolution of the Romanesque started by the vanguards, by rejecting the classic character and the chronological and causal temporality, replaced now with a suspended time. Alain Robbe-Grillet (1969) defines, then, the *nouveau roman* as a look school, which proposes the objective novel. It regards a new realism, which grants a privilege to description, in order to prize the surfaces of gestures and objects, by turning aside from the dimension of depth. Likewise, classic realism affirmed in the European post-war, neo-realist cinema through another bias, other than that of Hollywoodian films. Italian neo-realism, which played large influence on the New Brazilian Cinema, resorted to themes related to social problems, out-of-studio filmmaking and non-professional talents: by resorting to the savings in technical resources, it ended up erasing the proclamation marks, which, in a certain way, brought it close to the conventional realism format. In Latin-American literature, both the deep social contradictions and incomplete modernization originated both the neo-realism of the 1930 decade, with its emphasis on the social and economic matters, and, further, the so-called “realism of another reality”, which pursued to escape from the classical narrative logics in order to see with free eyes our multitemporal reality.

On the other hand, alongside the technical advances, the fragmentary aesthetics, the ones the vanguards resorted to to arouse the spectator, became familiar to the large public along time. To the fragmentation presiding over the newspaper pages, with their contiguous stories, which have in common only the simultaneousness in time, followed, in the scope of mediatic culture, many other forms of juxtaposition of images and texts, with which people started living by on a daily basis. Tamed by both advertising and musical video, expanded by a number of mixing and sampling techniques, collage and setting became more and more, in their several ways of execution, a common resource in contemporary audiovisual culture, which made them to loose their subversive impact.

As from the last decades of the XX century, as it has already been fully stressed, the technological changes in the fields of communication and transportation, the new globalized circuits for the production and circulation of products, which create a space-time compression, favored a type of past and present synchronization. The more instant communication increases, giving the feeling that the planet is shrinking, the more the omnipresent market launches *remakes*, promotes recycling and reenactments, the more the past is presentified and spacialized, as Andréas Huyssen noted (2000:30). However, differently from what took place in the beginning of the past century, such changes in the way of living the

¹ See CHARNEY, Leo in this respect. Num instante: o cinema e a filosofia da modernidade. In: CHARNEY, Leo (org.). *O cinema e a invenção da vida moderna*. São Paulo: Cosac & Naify, 2001.

temporality motivated in both artistic and theoretical circles a reevaluation of narration as an instance of organization of experience: instead of macro-narratives legitimating large collective projects, with which the vanguards, on their own way, stroke dialogs, the small narratives, which privilege ordinary people and private life, settled.

In the scope of History, for instance, to the refusal of factual story, stressed in the 1970 decade, which led Paul Ricoeur to talk on the "eclipses of historic narrative" (1997), followed the "narrative return" movement², which set over against the precedence of the analysis of structures. A micro-history trend is then raised to a prominent position: it is singled out less for its adhesion to the movement of looking away from the big feats of great men for the remaining humankind – a movement that the realist literature of the XIX century itself had already, in a certain way, unleashed – than for its operation of a reduction in the scale of observation, which elects microscopic analysis as a method.

The small narratives, turned to the past, expand not only in historiography, but in several fields, being they seen as a self-defense instrument before the daily experience of fragmentation and dispersion, and as a strategy of resistance through which the groups cast away by "large history" consolidate their memory and identity. In following this line of thought, micro-narratives start to be considered also as a resource used by an individual in his existential solitude, in order for him or her to connect with the other and reconnect the torn threads in identity narratives, assuming himself or herself as the definition center of meaning of his or her own life. Local narratives of experiences lived would oppose to the temporality associated to progress by modernity and the depletion of the time operated by both cyber capitalism and globalization.

In this sense, it is not negligible the fact the field of anthropology expanded in the XX century and acquired new dimensions on querying the objectiveness of its own discourse. As Marc Augé stated, the word anthropology is entering all fields nowadays, and allusions are made here and there to the need of a "perspective" or anthropological "guidance" and even a "dialog" with anthropology: "The care given to micro-observation, the qualitative, the direct testimony, the event lived on one side and the permanence and unconscious dimensions on the other side are successively evoked to define such need" (Augé, 1997:9).

History, traditionally characterized by its working with a withdrawing in time, is inclined to approach more and more anthropology, traditionally characterized for its work focused on a withdrawing in space. The loss of distinctness of the frontiers between history and anthropology arising from a vision of history that valorizes the most stable dimensions of societies, the less voluntary behaviors and that holds that the past does not explain the present anymore, but the latter is the period that commands one

² The expression originated from the text: "The Revival of Narrative: Reflections on a New Old History, by Lawrence Stone (1979). In this respect, see "A história dos acontecimentos e o renascimento da narrativa", de Peter Burke. In: BURKE, Peter (org.). *A escrita da história: novas perspectivas*. São Paulo: UNESP, 1992, p.329.

or several readings of the past, is symptomatic of the change occurring in the manner we think about the relation between past and present. On the other hand, the spatial dimension of anthropology itself, defined as the study of the present of distant societies, is changed where its field expands to “the other” nearby. Marc Augé says: “geography is not sufficient to define nearby and distant” (1999:41). A statement that points, every time, to the creation of new inclusion and exclusion parameters, the continuous making of alterities, according to diverse criteria, and that delivers also to the tensions created by immigration in hegemonic countries. In this respect, Eric Hobsbawm’s assertion that a historian’s work is to destroy myths, by resorting to the means available for verification of the facts (for instance, the fact that the Nazis furnaces existed can be established through evidences of a material nature) collides with the current in-vogue thought, which minimizes the referential character of the historic discourse, by likening it to literature. For Hobsbawm, “if history is an imaginative art, it is an art that does not invent, it rather organizes *objets trouvés*” (1998:287) and such a characteristic would not be affected by the current trend to change the scale on approaching the object. In opposition to Hobsbawm’s view, the theories that pursue to stress the narrative dimension of existence are inclined to dilute the difference among history, myth and fiction, as they emphasize the narrative potential as a symbolic mediation. Amid the acceleration of the changes, which create the feeling that we live in a continuous present, the narrative would configure as a single resource for recovery of a time that stretches itself, without necessarily being committed with the myths of the future created by modernity. That is, the narrative could make us to reconcile with the aporias of our temporality.

Hence, the importance given by Paul Ricoeur to intrigue as a device that makes the mediation between time and narrative. According to the philosopher, time would become human and psychic due to its narrative structuring, and all human experience would be mediated by symbolic systems, being narrative among them: if most of our information is based on <<hearsay>>, the art of narration is a symbolic mediation. Life would be, in this connection, a fabric of told stories, through which we find the narrative identity that makes us at the light of accounts proposed to us by our culture. For Ricoeur, the subject shapes up the account through intrigue, by imparting the stamp of order on chaos. As a result, all narrative would refute the accidents it narrates: agreement would prevail over disagreement. To tell what happened would be already to explain why it happened, and to explain more would be to narrate better.

Going further into the assertion that narrative gives a timely, diachronic and dramatic shape to reality itself, Marc Augé, in *Las formas del olvido*, disagrees from Ricoeur on the point that the latter holds Mimesis I – the symbolic mediations that allow human action to be thinkable – as a prior assumption to mimesis II, that is, the field of intrigue plasmation, the narrative configurations that recreate the world in historic or fictional accounts. For the anthropologist, the two mimesis intertwine, because life can be lived

as a fiction – not fiction “as opposed to the truth of the account reputedly true of historians, but as a narration, a plot, which follows a certain number of formal rules” (1998b:39). Next, he asks:

Does not the real life we live and to which we are witnesses every day, whether ethnologists or not, psychologists or not, hermeneutists or not, present itself as an intricate fabric of stories, intrigues and events that affect the private life or the public sphere, which we narrate to each other with greater or lesser talent and conviction? (1998b:39).

Thereafter, Augé asserts that, in view of the fiction of the other that is object of investigation, in view of his or her accounts and beliefs, it falls upon the anthropologist to have conscience that we all live in fiction and narration, and such conscience would impede him or her from attributing upon the other a mythical time essentially different from his or her own. Thus, the hierarchy between story and myth breaks up in favor of the idea of the meeting between different levels of accounts. Under this viewpoint, the meta-narratives to which Lyotard (1986) referred to are seen as modern myths of the future, which would work as an echo to the first great accounts – the myths that deal with the origins of nature, the birth of humanity or the foundation of cities.

On the other hand, the “fictionalization of everything” also creates uneasiness. In this connection, Augé himself calls attention, in another text, whose title – *Guerra dos Sonhos* – (War of Dreams), already sums up the concern guiding the work, to the need of keeping distance between fiction and the real, as well as between who makes the account and who listens, as a condition for free thinking in respect of the collective imaginary. The anthropologist reflects, in this work, on the significant change worked out in the fiction regime, through the acceleration of the evolution of the image technologies – from the golden years of cinema, but, mainly, with the advent of television. He underscores, then, that currently, “the statute of fiction and the author’s place are, in fact, changed: fiction involves everything, and the author disappears. The world is penetrated by an authorless fiction” (Augé: 1998b, 109). And he adds up:

The issue would be to know beforehand if the development of technologies failed to release, essentially due to those individuals who use it for both economic and political purposes, a strayed form of imaginary (“fictionalization”) and, with it, a noxious energy, whose control they have no more, and whose existence, so to speak, they are not fully conscious. It would be a catastrophe if we ascertained too late that the real has turned into fiction,

and that, therefore, there is no fiction anymore (Fiction is only that that we can distinguish from the real), and much less an author (Ibid.:112).

As we can see, there is, for Augé, a narrative and fictional dimension of human experience, which is incumbent upon the anthropologist to recognize, for their mutual approach: the anthropologist would also organize, so much as the other, his or her experience by means of narratives. However, there is, otherwise, the “fictionalization of everything” treat, enlarged by television:

It would be needed to mention, in the third place, all cases of fictionalization of the real, from which television is an essential instrument, and which correspond to a true revolution, from the moment it is not fiction anymore that mimics the real, but is the real that reproduces fiction. Such “fictionalization” is connected, before anything else, to the extreme plenty of images and to the abstraction of the look that precedes it (Ibid.:114).

The theoretical impasses that we can infer from Marc Augé’s texts well illustrate the contradictions that punctuate nowadays the reflection on the narrative, as, if its valued as a manner of imparting meaning to life, working the temporality, there is, otherwise, a concern with the turning of the world into a narrative structure, as worked out by the media, which makes the distant near, but also makes what is near distant, with the countless mediations placed between the facts and the news and with its internal game of remissions from one show to another. The emphasis that the anthropologist puts on the issue of recognizance of the narrative’s author, which in respect of the audiovisual media, would be absent from the TV viewer’s consciousness, connects to the need of breaking up the image circle, which sends over to another image, and, thus, consecutively, by pointing out, like Jean Baudrillard (1999) did, the danger of people starting to live in a pretense world. For Augé, the author with his or her singular characters, recognized as such, who is not to be mistaken for the work’s signature, such as it was instituted by modernity, would be an instance that would allow us to identify the fiction regime, that is, the distance between the work and reality. To characterize what he calls “the fourth power’s imperialism”, Paul Virilio also refers to the author’s ellipsis. The reviewer reports to the press invention, by asserting:

Where the press talks about its objectiveness, it can easily make us to believe in its truthfulness. If we compare a newspaper with a book, the current superiority of the former over the latter can be duly attributed to the former not having an author, so much as that the reader can attribute the authorship

to himself or herself as a truth that he or she will be the only one to recognize, assign it to himself or herself as truth, because he or she believes in his or her own eyes (2005:80).

By considering such matters, we can better understand also the relationship among certain forms currently assumed by realism and the prevalence of the first person in both literary and motion picture narratives. The person who narrates is now valued as an anchoring place against the dizziness of the “fictionalization of everything”, with no need for his or her account to comply with the pact of a biographical referentiality. As it does not regard a return to the idea of transparency between the narrated and reality, space is then open for self-fiction, which keeps a link with the real in terms of its hitching to the narrating voice, its self-referentiality, in contrast, for instance, with the anonymity of the communicational networks or the virtuality of image. Amid the war of accounts, we side with that account originating from the ordinary individual, not because it is more faithful to the facts, rather because it has a personal mark, making up an effort aiming at the construction of memory, identity and sense. Rather, according to Augé, we are to side “with all dreamers, in short, skilled enough to foster his or her own fantasies, in order to change the imaginary *prêt-à-porter* of the ‘everything fictional’ illusionists into an intimate derision (1998a:127).

We recognize there the matrix of certain documentary films, based on interviews, such as, *Edifício Máster* (2002), by Eduardo Coutinho. *Edifício Máster* feeds on the power of life stories created by the persons interviewed, the versions each one of them builds about himself or herself, without emphasizing an objective reality that would legitimate such versions. The “sense of truth” that each individual assigns to his or her deposition is underscored. For this reason, the director asserts that the most important thing is not the content of the speeches, rather the willingness to narrate a story they believe in. The meeting between the director and the interviewed takes place in the discourse, without the parties hiding the meditations coming between each other. Thus, what distinguishes this type of work is the prioritization of the imaginary as a dimension taken as a basis for the truth of each individual. Coutinho says:

It is not “the truth” or “the lie” that matters, the imaginary is what interests me, where an individual says that he or she is possessed by a saint and incorporates, if he or she tells well told, if he or she knows how to tell, it interests me. It turns into the truth. If we do not know the people’s imaginary,

how do we want to change anything? I quote Deleuze, I want “to catch the other guy red-handed in fabulation”.³

On the other hand, the “fictionalization of everything” in contemporary fiction has been sometimes taken to the last of consequences, by fictionalizing the very instance of authorship, as Rubem Fonseca does in some texts – let’s remember the characters that duplicate the author and the con-artists who take hold of other people’s texts, so much present in his fiction – or denying any balance, any fixed identity, to the subject of the enunciation, as it happens in Bernardo Carvalho’s fiction – just to give examples of the Brazilian literature. In these cases, the multiplication of images with no ballast is escalated by the constructions in abyss. We deny, with such a procedure, the Platonic anguish with the duplication of the real – which, besides, permeates the thought of a number of contemporary theoreticians – by resisting so much to the temptation of realism, guided at all times, in a way or another, by the ideal of a true representation, either through the adherence between the enunciation and the facts, or through the reliability of the enunciation act.

The reliability of the enunciation act, a basis for the interview documentary, will be shaken by Eduardo Coutinho himself in his last film – *Jogo de Cena* (2007) – on which the identity of the narrator does not matter any more, that is, if the narrator is someone who recollects a lived story or an actor who performs it. The authorship of the accounts fails to be the support for the viewer: we do not know for sure to whom attribute the narrated lives. In this film, more important than the exposure of the account-life and the purpose of bringing to surface the ordinary individual’s imaginary is the sliding of the documentary into the field of fiction. The dimension of the fiction is evoked by the setting elected for the film making – an empty theater house – the film’s title – *Jogo de cena* – but also for the actresses who perform other people’s accounts, which dilutes the limits between statement and performance. We bring the relation between the different types of imaginary to the schedule, as well as the shortening of the distance between the spectator and the actor – the ordinary individual is now set on the stage, with his or her back to an empty audience (it is not without purpose that the film begins with a newspaper ad looking for women who want to talk about themselves).

This circuitous matter raises the question: if everyone is on the stage, inclusively the director, did the play expand to the point of embracing the backstage and incorporating the audience itself? There being nothing further to oppose fiction, has it also lost its content? However, the film viewers restore the audience, as well as the setting work performed by the director restores the backstage. We can say, then, that the fictional dimension in Coutinho’s film recovers itself in the interstices of construction into an abyss, through which we perceive ourselves as viewers watching a documentary playing the emptying of

³ In a debate held in 2001, at the lecture hall of the Unicamp Language Studies Institute, in the city of Campinas. Available at: <http://www.mnemocine.com.br/aruanda/coutinhoav.htm>. Access on: November 3, 2008.

the audience's place, hereinafter set under the sight of the camera-eye, called to play itself. Would be that the role of fiction today? Is that to make feasible the playing of its own dilution in a world that obliterates the distances between the past and the present, between the real and the fictional, between spectator and actor?

If the assumption of veracity in the interview documentary is connected to the enunciation site, the involvement of the narrator with the event narrated, i.e., to the lack of withdrawing, not to the pretension of performing the real with no distortions, *Jogo de Cena* shakes such an assumption by unhitching experience and voice, by leaving the viewer immersed in doubt as to what would be an account by heart and what would be a performance of another people's life. As we can see, the idea of an anchoring in the presence of the person who witness, the person who recollects the experience lived, against the vortex of mediations, may not resist to another vortex – the one caused by the voice that takes over the discourse of the other as if it were his or her own, or that lets the others who also make it up to appear, shaking the fixed places, operating a decentering proper to a fictional discourse. *Jogo de Cena* brings to the surface, in the scope of creation, both ethical and aesthetical issues, which are being discussed in the theoretical field. One of these has been a recurring matter, which makes up one of the bearings to the thought in modernity – the issue of the right distance between the I and the other, which, in the sphere of art, comprises the distance between the stage and the audience and their relation with reviewers. Eduardo Coutinho's film bends reflexively over the problem of abolishment of the cut between actor and audience and their consequences to performance.

For a different reason, the unleashing between voice and experience also takes place in another recent Brazilian documentary, the film *Juízo* (2007), by Maria Augusta Ramos, which paves the way for fictional dimension, present in all documentaries, makes itself evident, but this time not as a result of a reflexive proposal on the relation between documentary and fiction, which would guide the work. The play in *Juízo*, by making itself explicit, takes on other dimensions. In the film, the director opts for an expositive style, and seeks to objectively record the judgment ritual of offending minors. The viewer is then taken to the hearing room of the Rio de Janeiro Justice 2nd Child and Adolescent Court by the camera installed in the room. The judiciary branch members know that they are being filmed, but they do not look to the camera, the same occurring with the minors making their depositions. Some scenes of the youngsters both at home and at prison are also shown. As the greater instance of enunciation and the support for construction of the filmic narrative are not evidenced⁴, the viewer is inclined to forget the mediations that interpose between him and the scenes shown, so creating the illusion of a pure recording,

⁴For a detailed analysis of the aesthetic procedures used by Maria Augusta Ramos, in opposition to her proposal to produce reflexive documentaries, see Felipe Muanis in "Documentários e ficções: Discurso e ideologia em *Justiça e Ônibus 174*". Available at: <www.doc.ubi.pt>.

transparency between narrative and factual matter – thus, the film is seen more as a reproduction of the real than a discourse on the real.

Hence, the information provided by the director to the press that, to preserve the image of offending minors, they were substituted with recruited youngsters of an approximate age and in a socioeconomic status similar to that of real characters, causes surprise. As the law prohibits the filming of the faces of offending minors, Maria Augusta filmed ten hearings with two cameras at all times. One of them was permanently focused on both the judge and the prosecutors. In the setting, she replaced the scenes in which the minors appeared with others performed by non-professional actors, who reproduced the texts of the youngsters brought to the court. We have, then, a film in which the field is documental and the counterfield is fictional. As the result of this procedure is quite convincing, and the film adopts an objective style of recording the real in revealing the setting process, it causes a break-up in the credibility regime set up by the documentary, which fails to take place in *Jogo de Cena*.

If, in both films, there is a disconnection between the narrating voice and the life experience narrated, that is, if the narration gets apart from the body of whom would have lived the experience, and the story slides from the authors to the actors, in *Juízo*, there is also a disconnection between the director's aesthetic option, her filming method, and the use of a fictional scheme. On the other hand, the theatrical dimension of daily life stands out in both films: in Coutinho's film, the play comprises the narrative performance of the interviewed – we are all actors, as the director pointed out – and in Maria Augusta Ramos's film, it embraces the legal ritual, the judges', prosecutors' and attorneys' performance, as well as the deponents' performance in the hearings. Beyond the fact that the accounts are inserted into the context of a larger audiovisual narrative, as determined by the director, the presumption of authenticity of the accounts of life itself, as an effect of the presence, emanation of the subject's voice, is undermined in both films by the fissure existing between the individual and the character – a fissure that calls the viewer's attention to the fictional dimension of the narratives.

For both Benjamin and Brecht, the abolition of the distance between the stage and the audience played democratizing effects, but, on the other hand, it was necessary to establish – by means of stage setting procedures that would make the audience to reflect and take a stand – another type of distance, one that would prevent the easy emotions of the bourgeoisie theater. Nowadays, although the suspension of frontiers does not come to foster the democratization of the means for production of cultural assets, the resources made available by the communication technologies have affected the compartmentalizations. The interactivity and immersion, for instance, dissolve, in a certain measure, the dividing line between the stage and the audience, and it can be read as an antidote against the viewer's passiveness. However, seen by another angle, they generate the anguish of the “fictionalization of everything”, expressed, for instance, by Jean Baudrillard, where he says:

For everything, we mix what was separated; for everything, distance is suppressed: between the sexes, between the opposing poles, between the stage and the audience, between the action players, between the subject and the object, between the real and its duplicate. For the abolition of distance, the “*pathos of distance*”, everything is irrefutable”. (1999: 146).

In view of this picture, *Jogo de Cena* seems to underscore a type of distance that is irreducible and from which fiction benefits on to foster errancy in both time and space. That is, if everyone is an actor, the roles are not fixed, however, and each player gets near more or less to the character it is incumbent upon him or her to play at a given moment. Thereby, the fictional dimension gains power, by imparting emphasis to the space to follow, not only between the I and the other, but, mainly, between the I and the others who live in it, that is, for the presence/absence paradox that makes up the representation.

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