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Eliana Namen April 12, 2022

Portrayals of Trauma in Film as a Tool for Analyzing Imperial Residues of the New State in Portugal

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An abstract of
a thesis submitted to the Faculty of Emory College of Arts and Sciences
of Emory University in partial fulfillment
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Spanish and Portuguese

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Abstract

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From nineteen thirty-three to nineteen seventy-four, Portugal was under the Salazar regime, also known as the New State. During this time, the secret military police, the PVDE/PIDE/DGS (Polícia de Vigilância e Defesa do Estado/ Polícia Internacional e de Defesa do Estado/ Direcção-Geral de Segurança) took on the role of judge, jury, and executioner and worked to repress political and social retaliation as well as control immigration. The unchecked powers of the PVDE/PIDE/DGS infringed upon the civil and human rights of the people, which had devastating effects on mental health, familial structures, basic human freedoms, and social attitudes of nationalism and conservatism. Therefore, trauma induced by the New State is the mode for which I have chosen to analyze the rejection of the imperial narrative the regime so greatly desired. The goal of this work is to analyze the ways in which two contemporary, co-produced films, *The Night Train to Lisbon* and *O Julgamento* discuss the breakdown of the Portuguese social fabric left by imperial residues. The lingering fragments of imperialism are explored through the depictions of torture, silence, repressed memory, and how differing perspectives critique the societal implications of these residues. My research is divided into the following three chapters: the history and foundational core of the New State and its main pillars of nationalism and conservatism, a glimpse into Portuguese film produced during the dictatorship, and finally, films made after the fall of the regime that work to counter these imperial narratives.

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Acknowledgements

I wish to extend many many thanks to my adviser, Dr. Ana Catarina Teixeira for constantly encouraging me throughout this process and for believing in my abilities to complete an honors thesis at Emory. Professor Teixeira is the type of professor that has encouraged me and so many students to be the best we can possibly be and she holds each and every one of her students to their highest potential. Professor Teixeira has allowed me to accomplish so much during my Emory career that I would never have been able to achieve otherwise, and for that, I am incredibly grateful. Professor Teixeira gave me back piece of myself that I felt I had lost; in being so passionate and energetic in her classes, she ignited in me a curiosity and extreme desire to learn and discover. Dr. Teixeira also encouraged me to study abroad during the summer after my first year at Emory and this trip eventually had a profound impact on my life that was the trigger for this entire project. I am forever indebted to Professor Teixeira in all that she has done for me, especially in being a person that I could rely on and would understand my struggles and hardships with patience and grace. Thank you for all you have done for me.

To my committee members, Professor Candido and Professor García-Blizzard, thank you for sticking with me through this lengthy process and for realizing the trajectory I wanted for this project even before I could see it myself. Thank you for being so willing and understanding in the work in progress presentation and for allowing me to piece together the fragments of this project that I could not initially see how to glue together. Thank you for being inspirational role models for me in your numerous talents and unequivocal writing abilities. Your words of constructive criticism and your gentle nudges throughout this project have made me the best version of myself to write this work. I am so honored that I could have you two wonderful women as part of my thesis committee, because you constantly challenged me to see things from

a different perspective that resulted in a more cohesive, clear, and forceful work. Without your encouragement and willingness to meet even when I was losing my mind with stress, showed me the power that professors have in shaping student realities. You both have been so integral for the completion of this project, and I hope someday I am able to express my gratitude with more than just these mere words.

To my family and friends, I cannot express my thanks enough. To my parents and sister, thank you for listening to my endless rants of how stressed I was and for being able to talk me through my fears and insecurities with this project. Thank you for listening to me and for helping me realize the value of this work and all that I do. To my friends, thank you for the bubble tea, the peanut butter energy bites, the tango coladas, the endless cups of coffee and energy drinks, and the shoulders to cry on. You all have made this process attainable by literally giving me the fuel to continue. You helped me realize that minor errors were not the end of the world and that I could keep chugging along in my writing, so long as I believed in myself. Your constant cheering on and belief in me, helped me do what I, at some points, believed to be the impossible. You guys are the best and I do not where I would be without you.

Lastly, I would like to thank God for giving me this opportunity to learn and delve into a topic that has fascinated me from the start. Although I had a bit of a rocky start to this entire thesis process, You have made the unimaginable, imaginable. It is through You, dear Lord, that I could accomplish this. My faith in you and ability to turn to you in all my struggles have given me the strength to soldier on. Thank you for surrounding me with a great advisor, committee, family, and friends; You have given me the perfect support system to enable me to complete this work. Lastly, thank you for this life and for the ability to write these words.

Table of Contents

Introduction: Burying the Past

Não [no]. No is a word that denotes finality, ending, termination, and dissolution. “Não. Não discutimos a pátria e a sua história.” This is one of the subtitles from within the long-term exhibit in the Museum Aljube Resistência e Liberdade in Lisbon Portugal, meaning, “we do not discuss the nation and its history” (“Long term Exhibition”). This quote is so riveting because it is a direct negation and outright disassociation of oneself from the culmination of life, experiences, and tradition that have influenced that sense of self especially in regard to citizenship, patriotism, and national identity. Thus, this forceful abnegation of the past, specifically, Portugal’s imperial past under the New State regime became something of a personal fixation of mine from the time I visited the Museum Aljube Resistência e Liberdade in 2019.

The Museum Aljube Resistência e Liberdade is “dedicated to the memory of the fight against dictatorship and resistance in favor of freedom and democracy” and is divided by topic by the various floors of the building (“Long term Exhibition”). The second floor, in particular, is dedicated to “the combined operation of the police and judicial power of the dictatorship, revealing its different stages from the moment someone was detained onwards” and focuses on “the processes of identification of the prisoners, the nature of the interrogations, usually violent, and based on great psychological pressure and systematic use of torture” (Long-Term Exhibition). During our tour of the museum, we even were able to enter the old prison cells and begin to comprehend what these individuals went through by attempting to walk in the shoes of political prisoners of the New State regime in Portugal.

This was such an impactful excursion because we were able to stand in the same space that was dedicated to violence, suffering, and trauma for many years. There is even an inscription

on the floor near the entrance gate relating to the time in which this museum was a prison that says, “por aqui passaram milhares de presos políticos entre 1928 e 1965” [through here passed millions of political prisoners from 1928 and 1965] (“Long term Exhibition”). Thus, I stood on a monument of buried tears, pain, and violence and was so moved by what I experienced, that I needed to delve deeper into this topic. The exhibit dedicated to “No” was one of profundity in this research because it was one of the motivating factors in continuing to explore this subject. The “No” section of the exhibit discusses this concept of burying the past, of covering history, of turning one’s cheek away from the possibilities of confronting a violent, painful, and an evocative past. Quite similar to the exhibit subtitle within the museum, in one of the films I have chosen for analysis, *The Night Train to Lisbon*, one of the characters also says “no” to confronting the past in the following dialogue, “you know we don’t talk about the resistance here; we bury our history and move on…” (August). This museum exhibit and the films I will subsequently discuss propagate a discourse about a lingering and triggering state of misery for Portugal when skeletons are kept buried and hidden. This direct “no” or resistance to confronting and unpacking the imperial residues left by the New State dictatorship prevents a moving forward or a healing process for Portugal that is relevant because these ghosts continue to haunt even today.

Continuing this topic of a collective haunting, the goal of this work is to analyze the ways in which two contemporary, co-produced films discuss the breakdown of the Portuguese social fabric left by imperial residues. The lingering fragments of imperialism are explored through the depictions of torture, silence, repressed memory, and how differing perspectives critique the societal implications of these residues. The medium for which I am conducting this analysis is cinema, particularly, how cinematic representations of trauma contest remnant regime ideology.

Film can be a powerful tool for promoting a particular socio-political ideology because it can be more widely consumed even if the audience is illiterate, speaks another language, or doesn't have exposure to books, literature, poetry, news, radio, etc. Therefore, how directors approach representing and reenacting torture methods and how characters discuss their trauma reveal societal attitudes related to imperialistic dogma.

To begin to piece together this narrative of imperial residues tackled by film, I first describe the main tenets of the New State regime, the popular faces of the government, the secret police, and their methods for extracting information from the Portuguese people. It is necessary to be familiar with and have an understanding of the Portuguese government and social atmosphere at that time, because many of the ideologies and beliefs of the regime are openly contested and questioned in these films. In the second chapter, I describe the history of Portuguese film, censorship by the dictatorship, films made as propaganda, and how certain ideologies were reinforced through major motion pictures to cultivate unity and cohesiveness. The relevance for this background information on Portuguese cinema under the regime creates the foundation for which to compare how these contemporary films employ similar techniques while rejecting imperial discourse. Finally, in the third chapter I have selected two films of analysis, *The Night Train to Lisbon* (2013) by Bille August and *O Julgamento* (2007) by Leonel Vieira, and dive deeply into how these films reject the social norms instilled by the Portuguese government. These two films were chosen because they both comment on torture, inter-generational trauma, and collective silence and utilize similar cinematic techniques to promote a need for confronting the violence and trauma of the past to overcome today's hardships.

One of the main functions of this introduction is to discuss torture portrayal in film and the impact that violent representations can have on an audience, especially because *The Night*

Train to Lisbon and *O Julgamento* both portray graphic torture scenes that are used to rile the audience and implicate the barbarity of torture. In the chapter, "Doing Torture in Film: Confronting Ambiguity and Ambivalence", Marnia Lazreg describes the two ways in which torture on a movie screen differs from the "printed or spoken word" because "the representation of torture in films appears to be either emphatic about the barbarity of torture as a tool in the hands of discredited political systems or more ambiguous about its meanings" (Lazreg). This distinction about visual representations of torture as either barbaric or ambiguous in meaning is integral for understanding the analysis in Chapter 3 because the directors play with the idea of inflicting violence on another for means of justice versus vengeance and this enacts a sense of ambiguity for the audience. There are moments in *The Night Train to Lisbon* and *O Julgamento* in which the on-screen violence evokes conflicting emotions on how far is too far. Lazreg also argues how torture "helps to extract actionable intelligence and this becomes the 'antidote to terrorism'" (Lazreg). Lazreg's commentary about the justification for torture to combat terrorists is revelatory in how the directors want the audience to relate or empathize with the characters. In the two films I have selected, the victims of state-sanctioned violence are not portrayed as terrorists as in Lazreg's films, but as ordinary citizens, so that the function of torture in these films is one of highlighting the absolute chaos and savagery of the Portuguese Secret Police. Furthermore, the depictions of torture in these films support the need to uphold human dignity and reject torture as the methodology of extracting information, "as it connotes the arbitrariness of the power that orders or condones it" (Lazreg). Therefore, the two films selected work to negate the necessity of torture to protect the State and to reject the unconditional regard for duty to one's nation.

In *The Night Train to Lisbon* and *O Julgamento* there are often scenes in which torture is utilized to break the individual into talking. Furthermore, as is represented in the films and discussed in Chapter 1, the Portuguese Secret Police utilized not only physical forms of torture but psychological ones as well, "psychologically, torture confronts the individual with his or her vulnerability. No one is immune to torture…" (Lazreg). While Lazreg discusses this conflict of whether or not to use torture, the tension becomes clear in *O Julgamento* when the duty, nationalism, and morality of the characters are questioned as they kidnap the man they believe to have been their torturer. In *The Night Train to Lisbon*, one of the most impactful scenes of the film demonstrates the ultimate legacy and residue of torture is in the attempted suicide of a young woman who was related to a member of the Portuguese Secret Police. This concept of a residue then has become reiterated in these films because it denotes that remaining fragments of the Portuguese are now being stumbled upon by younger generations.

One of the most haunting aspects of these imperial residues is not just the effect these ideological fragments have on the characters in these movies, but also the effect for the spectator. In the chapter, "Trauma Screening: Violence and the Viewer Witness", Yana Hashamova utilizes a quote denoting this concept of the traumatic potential of an image, meaning that a traumatic image does not exist in and of itself, but it has the potential to release or trigger a trauma in the spectator (Hashamova 125). Within *The Night Train to Lisbon* and *O Julgamento*, there are several on-screen triggers or catalysts of overwhelming memory of trauma that sets into motion the actions of the characters, but in explicitly presenting traumatic experiences of broken and beaten bodies and providing a narrative context for this violence, these images "are expected to reach the viewer and create involved and proactive citizens" (Hashamova 125). Thus, the remains of imperialism that the characters in my selected films continue to fight and overcome

can also be transmitted to the spectator to not only rile the audience by a jarring emotional journey but to create catalysts for social change in Portugal; to encourage the viewer to take arms against the imperial residues and confront the ghosts of yesterday.

The concept of the viewer as a witness to the trauma of the characters on screen creates a link between the spectator and character that elicits an emotional response. In several instances in my chosen films for analysis, naked bodies and brutalized bodies are presented on screen and Hashamova makes a great argument that the emotional link to the characters through their pain and the culminating cinematic techniques like dialogue and sounds of screaming or pain can create “an empathetic viewer” and “a witnessing spectator who can vicariously feel the trauma” of the on-screen victim, so that they are “compelled to take action” (Hashamova 125). The witnessing spectator then becomes an integral part in film productions opposing the New State because “such a viewer is capable of identifying with the abused person without casting blame on her for her condition” so that open discourses of traumatic experiences caused by the Portuguese dictatorship can lead to healing and not blame, guilt, or resentment in Portugal (Hashamova 129). Furthermore, this emotional link chaining the viewer to a character or characters can allow for a recognition of trauma by both spectator and movie character “by re-telling and remembering their horrific experiences” and can be “a first step in the recovery process” (Hashamova 132). Therefore, a strong and developed narrative framework for which to give context, combined with traumatic images or scenes in film can be a gateway for which healing and true peace with the past can be achieved for Portugal, because it creates witnessing spectators willing to enact change.

I began this introduction with the word “no” to describe a reluctance and rejection of many Portuguese people to come to terms with the trauma endured during the Salazarist

dictatorship in Portugal. The Museum Aljube Resistência e Liberdade is a testament for this refusal to make peace with the past because an entire exhibit needed to be created to keep the memory of the pain and suffering endured during the regime alive. This desire to want to bury the past and to try to dissociate from memory can be regarded perhaps as a coping method for the pain, but both *The Night Train to Lisbon* and *O Julgamento* offer cautionary narratives of the effects hiding the residues of trauma can have on one's life and the need for peeling back the layers of the pain. Furthermore, the latter part of the introduction serves as a mere glimpse into trauma in film and how it can be an incredibly useful tool in producing an emotional response for the spectator but also be a catalyst for social change. While scenes of violence and torture can be crass or explicit, their usefulness in enacting a responsive and more empathetic audience can lead to more open discourses of shared trauma and perhaps be a catalyst for programs or campaigns that help survivors of the New State heal and move forward.

Chapter 1: The New State's Battle for Order

Introduction

One of the many reiterations and classic umbrella phrases that are used to describe the Portuguese nation is "Fado, Futebol, and Fatima". With the conception of this phrase, an entire nation, its vast culture, its traditions, the intermingling of social, political, and religious ideologies becomes reduced to a three-word phrase. This phrase is a resounding slogan for Portugal, as it encapsulates art in the form of Fado music, national pride in the form of futebol [soccer], and a central religious ideology with the miraculous appearance of the Virgin Mary in Fatima, Portugal. These three aspects of Portuguese culture become condensed into a unified chant that becomes the rallying cry for the Portuguese nation and specifically, the Portuguese New State regime.

The trademarked phrase of “Fado, Futebol, and Fatima” neatly packages a complex nation into just three words to promote the core of the Portuguese nation. In a similar instance in which the above three-word slogan encapsulates and simplifies Portugal, one of the goals of Chapter 1 is to understand the identity and core foundation of the New State regime. In comprehending the religious, social, and political pillars that resulted in the 41 year-long dictatorship, one can consider the societal impact and generational trauma that can be manifested in films. Secondly, it is of great importance to analyze the political happenings and principles of Portugal and subsequent pertinent European nations like Italy, Spain, and Germany, to better scope the influence of other countries and their ideas on representations of the dictatorship. In exploring the roots and ties of the New State policies, post-revolution films can be further interpreted as a means of connecting and rewriting historical narratives. Furthermore, it is integral to chronicle the faces of the regime, the pillars or trademarks of the government and the transforming institutional police force to analyze its residual stain in post-revolutionary films in Chapter 3.

Pillars of the Portuguese New State

In the grand scheme of the Portuguese New State, two elements of the government are at the centerfold: conservatism and nationalism. Within these two elements, there are several branches that stem from these central ideas. Within the bounds of conservatism, there is an intense movement for tradition, for a belief in God, and for structure. Consequently, within nationalism, family, labor, duty, virtue, all conglomerate to form unique aspects of Portuguese citizenry. The reference to a centerfold is intentional in this project because the pillars of the New State are not mutually exclusive. For example, religion, and specifically Catholicism can be categorized under the structure of conservatism, but also in nationalism, as is represented in the

Portuguese catchphrase, “Fado, Futebol, and Fatima”. However, taken as a whole, these branches and their stems, within the elements of conservatism and nationalism, serve as a guide for understanding the New State dominion.

Conservatism

“Portugal was born in the shadow of the Catholic Church and religion, from the beginning it was the formative element of the soul, of the nation, and the dominant trait of character of the Portuguese people”, is a quote by Antonio de Oliveira Salazar in “Salazar: speeches, notes, reports, theses, articles and interviews, 1909-1955: Anthology” that encapsulates the beliefs of the 41-year-long dictatorship in Portugal. This quote by Salazar is one that exemplifies the predominant focus of Catholicism in the formation of the New State government. The New State regime in Portugal officially lasted from 1933 to 1974. This regime is one denoted for its intense relation with Catholic religious values, for its centrality in extreme manifestations of the traditional domestic and the duty to physical labor, and for its state-sanctioned violence used “as an instrument of domination” (Castro Leal and Translated by Richard Correll 148). The New State had its foundation in the conservation of the authentic Portuguese tradition, in authoritarianism and stability, and in intense nationalism, and each of these broad categories has multiple facets including the rejection of liberalism, a return to a life of morality, living a virtuous life, and cultivating a patriotism that rejected the secular and that is one with the hierarchy of the Roman Catholic Church (Castro Leal and Translated by Richard Correll 128, 130, 141, 144).

The intense religious association of the Estado Novo was a response to the political and social disarray caused by the fierce secularization and anti-clerical movement during the Portuguese First Republic (Castro Leal and Translated by Richard Correll 141). From 1910-

1926, many Catholic religious orders were expelled from the country, the country lacked social and economic stability, and this period is often ridiculed as being a “mimic democracy”, idolizing the basis of a republic, but unable to ever attain such a feat (Pinto and Rezola 354). Due to the civil and social unrest for 16 years of Portuguese society, Antonio de Oliveira Salazar’s regime centered on a “return to the better tradition and to reintegrate ... Portugal in the traditional direction of its destiny” offered hope and stability unlike the previous government (Pinto and Rezola 365). This “stability” had its foundation in authoritarianism as the solution to what Salazar believed to be the “problem of public order”, emphasizing the virtues of discipline, tolerance, and competence as characteristics of a successful state (Castro Leal and Translated by Richard Correll 141).

The concept of social, political, and religious order is constantly reiterated in the emblem of Estado Novo, creating an unassailable and powerful image of the regime, and this is exemplified in, “order in the streets, order in the minds, order in the home, then; without order, the state cannot survive” (Castro Leal and Translated by Richard Correll 142). Using the chaos and lack of public trust in the separation of church and state during the First Republic, Salazar was able to craft discourses about the social demand for order, which took the form of authoritarianism. The absolutist and totalistic government coordinated its foundation in the Centro Catolíco’s (Catholic movement related to Church hierarchy) social-Catholicism alternative to the liberal republicanism to emphasize and romanticize oppressive State behaviors that limited the power of the individual for the betterment of the nation (Pinto and Rezola 354). Thus, political upheaval and religious influences allowed for the creation of a narrative in which God and the state were more important than anything else.

As the key to solving the problems of social unrest, a conservation of the traditional and authentic through a unified, totalitarian governmental power was manifested. This conservatism is one that is often distinguished as oppressive since it corralled individuals into fitting particular norms and behaviors "to 'construct the social and corporative state in strict correspondence with the natural constitution of society' — families, parishes, municipalities, corporations; economic progress (a directed political economy) and social peace" (Castro Leal and Translated by Richard Correll 132). This fierce need for rules and regulations of the New State was so binding that human freedoms were limited. This limitation imposed on the Portuguese people for more than 40 years is powerful because this was a period of censorship, of repressed silence and memories, and of pushing conservative ideals, thus living in the form of art was constricted to only that which the New State approved. This vigorous authoritarian conservation bound the human experience into a set of principles that was dictated by the regime's governing body, so that only after the fall of the Estado Novo, could reflective and introspective art finally begin to tell the stories of this past.

Nationalism

To promote the ideals for the mighty and indestructible Estado Novo, the political ideology of nationalism was cultivated to be "the spirit of the conservation of the Portuguese nation" (Castro Leal and Translated by Richard Correll 129). Portuguese nationalism had its origins in "legitimist monarchical nationalism, constitutional monarchical nationalism, Catholic nationalism, republican nationalism, and integralist monarchical nationalism, etc", therefore, the political ideology unified past notions of nationalism into an eclectic idea based on religion, totalitarianism, and pseudo-monarchy (Castro Leal and Translated by Richard Correll 129). Consequently, it is through Salazar's integration and consolidation of the various historical

Portuguese nationalisms that the ideology for the New State had its foundation in “God, Fatherland, and Family” (Castro Leal and Translated by Richard Correll 130). Within nationalistic ideology of the New State is obedience to the Catholic Church and therefore, God. In Salazar’s speech on the 28th of May 1926, he says, “we do not dispute God and virtue”, and this is stated in a manner that is not questioning, or probing, but rather, demanding and decreeing that the Portuguese citizens fully obey God, and the sole way to do this is through obedience and subservience to the Church, and therefore, the regime. In this speech, Salazar joins the ideas of virtue and the almighty God, because one cannot reject or rebel against a being that is regarded to be inherently and innately good. Therefore, if the regime is an extension of the Catholic Church, which is a pipeline to heaven and God, then one can, therefore, not reject the regime, either; for that would be rejecting God.

It is through the manipulations of words and the vigor with which it was spoken that Salazar rejects the secularization of the First Republic and transforms the relationship between church and state into a patriotism that is respected and well-regarded. Later on in his speech on the 28th of May 1926, Salazar states, “we do not dispute the Fatherland and its History;” and the same language of irrefutability is used, as well as the third person, in “we” so that Salazar is humanizing himself and bringing his place in society to the level of all others. The indisputable way in which Antonio de Oliveira Salazar approaches Portuguese nationalism in the concepts of Fatherland and history is a reference to the nation of Portugal as the mighty colonizer, the leaders of oceanic navigation and expedition, and as inspiratory evangelists and propagators of Catholic conversion in their colonies. In promoting the Fatherland and in saying that Portuguese history is “God, Fatherland, Family! It is religion, glory, love!”, Salazar is continuing the unified and sturdy image of the Portuguese nation. Lastly, in the same speech, Salazar states that “we do not

dispute the family and its morality" and while this also has its roots in Catholicism, this part of the speech is the reversion back to the traditional: the secure gender norms that bring about state stability. Consequently, in his speech, Salazar is emphasizing the sanctity of the nuclear family made of a man and a wife, and their children, "based on solid domestic tradition" (Castro Leal and Translated by Richard Correll 131). This image of the Salazarist nuclear household is one of "virtue" and morality" and anything outside of these bounds is against the state, and therefore against God. The binding and interwoven nature of church and state attempted to dominate the people, as Salazar infiltrated the personal and professional spheres of life. This complete penetration into the lives of the Portuguese people created the intense multi-faceted nationalism that became so promoted and ingrained, that this Portuguese nationalism cannot be separated from Portuguese identity.

Nationalism is so linked to a Portuguese identity that it becomes a necessary element of analysis in this project. The ways in which the New State so forcefully manipulated social constructs of heteronormative relationships, education, music, behavior, etc. to serve their version of Portuguese nationalism, is of great interest for this research, because these discourses are contested in *The Night Train to Lisbon* and *O Julgamento* as a way of breaking from the norm. For more than 40 years, a single party was in power and swayed the nation into cultivating a nationalism based on being "truly Portuguese" therefore, it is critical to analyze the response to this multi-decade-long hegemony common themes of this integrated nationalism continue to endure in more contemporary films.

Censorship of the Media for the "Common Good"

Antonio de Oliveira Salazar's grand speeches of intense patriotism and nationalism in statements like, "All Portuguese history is God, Fatherland, Family! It is religion, glory, love!"

are the basis for charming the public and masquerading the truth of the New State regime by linking state to religion that promotes a moral order based on a twisted and fragmented religious code. Salazar's speech also promotes the empire, and all that the empire does by saying that Portuguese history is glory and God; by doing so, Salazar justifies the national cause by relating that it is a God-given duty. Firstly, a dictatorial regime that heavily draws upon Catholic doctrine is one filled with internal conflict, for censorship directly violates the right of innate human dignity. "Censorship played a fundamental role in keeping the regime in power as the State sought to limit the content produced and transmitted by radio, the press, and other printed materials" (Ribeiro 75). According to Nelson Ribeiro's extensive research, "the concept of scarcity was used by the Portuguese dictatorship as an excuse to impose more restrictions on freedom of expression and on information circulation" (Ribeiro 74). Censorship was utilized by the New State to sway and coerce the Portuguese peoples into embracing a single thought: the thought chosen and manipulated by the regime to continue macro subjugation.

For a clearer picture of the extent of censorship during the New State, on the same date that the 1933 Constitution for the Portuguese nation was put into action, a regulatory decree on censorship was also mandated (Ribeiro 75). Therefore, on the very day in which a constitution describing the rights of citizens and their freedom of thought, a series of establishing laws countering these freedoms is passed by the repressive government. This decree resulted in the continual censorship of all written publications, from telegrams to leaflets, to newspapers (Ribeiro 75). To legitimize the encroachment of the rights of the Portuguese citizens, the New State released a subsequent decree, objectively stating, "the sole purpose of censorship will be to prevent the perversion of public opinion in its social component and it should be exercised to defend it from all factors that distort the truth, justice, morals, good management, and the

common good, and to prevent any conflict with the fundamental principles of the organisation of society" (Ribeiro 75, cited Decree-Law 22.469, Article 2, 11 April 1933). Censorship of media is one of the greatest ways in which Salazar can narrate his perspective and view of the Portugal he wishes to create and instill in the minds and hearts of his people the conservative and nationalistic ideals he hopes to promote. He does not give the people a choice of deciding what to consume but robs them of the basic right. Therefore, the individual does not matter for the government so long as the collective serves the nation.

In the decree following the release of the 1933 Constitution, Salazar circles back to this integral theme of the New State: the regime is based on a hierarchical moral scale, in which the government must protect its citizens from their own corruption (Ribeiro). The degree to which Salazar was "protecting" his citizens went so far as to reorganize the pages of the newspapers, because "pages with blank spaces were not allowed" so that the "public would remain unaware of the quantity of news that was being suppressed" (Ribeiro 75). Furthermore, there were only two main radio stations, and both were either directly run by the state, or in line with the regime, so that information broadcasted was in line with what the New State wanted the citizens to know (Ribeiro 76). These are just a mere few examples of how censorship played a role in subjugating the masses during New State regime, but as Ribeiro states, it was through "ownership structure" that Salazar was able to continue to puppeteer and weave his version of history.

The role of censorship as a means of controlling the consumable knowledge for the public is one of the greatest feats of the New State totalitarianism because the government dictates what is morally righteous and suitable for the masses to read, write, and create. It is through the various modes of censorship and its inherent "ownership structure" that the New State can paint the image of Portugal as a nation without racism, with complete religious

subservience, with unquestioned morality and ethics, and as an empire of international domination. Moreover, and most importantly, censorship over media, especially visual cultural productions recreate and promote a single-sided narrative of actual occurrences and experiences. The New State censorship could therefore effectually erase the violence, trauma, and suffering of their people, by promoting their regime-funded films.

To Be or Not to Be: A Fascist Regime

The basis of the New State in authoritarianism and promotion of an eclectic Portuguese nationalism works hand in hand with the government functioning as a fascist regime. According to the chapter "What Is Fascism in History?" in the book titled *From Fascism to Populism in History* by Argentine historian Federico Finchelstein, fascism is an "epochal turning point, a mythical and sacred revolution of the nation, the leader, and the people" (Finchelstein 38). One of the greatest arguments that Finchelstein makes in this chapter is his vision of fascism's focus, as one being "a set of political rituals and spectacles aimed at objectifying fascist theory and grounding it in lived experiences" (Finchelstein 38). Furthermore, Finchelstein discusses how because fascism's focus was based on lived experiences, it "could be seen and involved active participation and contact with others, turning ideas into reality" (Finchelstein 38). This definition and core of fascism is relevant in the Portuguese scope because it substantiates Portuguese fascism as one of anti-revolution and coaxes out the idea of a tangible, visible, and secure government that combatted the instability and upheaval of the First Republic. Therefore, the realness and stabilizing force of the practice of fascism contributed to its support and development in Portugal.

Finchelstein's more abstract definition of fascism as a conglomeration of physical practices that worked to build a fascist frame allows for the Portuguese dictatorship to be

included within the fascist regimes of the 20th century. However, there are many theorists and scholars that perceive the Portuguese New State as being something wholly outside of the bounds of European fascism. “In interwar European conservative circles, Antonio de Oliveira Salazar’s New State was praised for being an example of a ‘good’ dictatorship: one that avoided the ‘totalitarian’ and ‘pagan’ elements of both Mussolini and Hitler” (Pinto and Rezola 353). This praise of being a “good directorship” is contemptible since Salazar’s regime censored the media, publications, speech, promoted a certain gendered way of life, committed state-sanctioned violence in the form of domestic terrorism in kidnapping, torturing, and murdering individuals against the regime, and had a secret state police to uphold the values created by the powerful elite (Duarte 2–4). Similarly, due to the New State’s secure relationship with the Catholic Church, the regime is perceived as being less traumatizing or menacing, due to its connection with a religion based on loving thy neighbor as oneself, that then perpetuated the violence and terror of the regime and did not rebel against it.

It is imperative to denote the origins of fascism in Portugal as being primarily shared sentiments of anti-liberalism and anti-democracy after the failed attempt at a republic in the 16 years before the coup of 1926 (Pinto and Rezola 356). As Pinto and Rezola further state in their essay, *Political Catholicism, Crisis of Democracy and Salazar’s New State in Portugal, “*the rise of fascism in interwar Portugal was characterized both by its early adoption of the Italian fascist model and its weak and fragmented political expression” (Pinto and Rezola 355). With the adoption of the fascist model, the political ideology of Integralism was seen to combat the failures of the First Republic (Pinto and Rezola 355). The political ideology of Integralismo Lusitano first had its origin during the First Republic in Portugal, to revolt against secularization, anti-clericalism, socialism, and parliamentary form of government (Pinto and Rezola 355).

Integralismo Lusitano worked in conjunction with a history of weak political models "to permeate elites [and] to condition fascist development and penetration in Portugal" (Pinto and Rezola 355). Together with the Italian fascist and Nazi models of "assumed world-historical importance", grounded in Integralism, these models would be easily emulated by other governments and societies founded or accepting of the style of Integralism (Pinto and Rezola 355). Moreover, the discourses of integralism have a clear link to Portugal as an empire and is heavily narrated into the telling of Portuguese "Discoveries" (Vakil 133). Therefore, the political movement of integralism becomes a key player in promoting the high status and importance of the Portuguese empire for the fascist model that is able to integrate Catholic ideology as well. This integralist notion of elitist, supreme authority propagating the grandeur of the Portuguese empire is one of the core topics being combatted in *The Night Train to Lisbon* and *O Julgamento*, therefore its brief understanding can allow for a more in-depth analysis of these films.

With Portugal's acceptance of Integralism and the seeping of fascism in Europe, there exist similarities between the Portuguese Estado Novo and Italian fascism and Nazi Germany. According to Adinolfi, all three fascist regimes were considered civilian dictatorships and not military ones (Adinolfi 608). Furthermore, these fascist regimes were perceived as long-standing governments and not interim or temporary solutions to societal problems. Finally, Adinolfi remarks, "the aim of these regimes – characterized by an undisputed leadership, a single ideology, and a conflict-avoiding institutional structure-was the totalitarian occupancy of the State" (Adinolfi 608). While for some historians, Portugal may be considered a "good dictatorship", the parallels between Portuguese fascism, Italian fascism, and German fascism of being civilian dictatorships in that their leaders were not military men, of being a form of permanent government, of the final goals of the regimes, offer a clear visual that Portugal was

under a fascist regime of a new sort. The parallels and similarities offer insight into the foundational structures being imitated, but the aspect of an integrated religion, creates a unique quality to Portuguese fascism that allows for benign authoritarianism. The connection between religious authority and an almighty political authority created a reasoning and justification for the state-sanctioned violence imposed on thousands of people.

The relevance of piecing together the Portuguese socio-political state during these decades is pertinent to this study in the analysis of the opinions and cinematic depictions of this political state and how these integralist, fascist, and authoritative spheres of the political life take shape in the social residues of trauma left by the empire. This simplistic foundational argument for a fascist Portugal is relevant in how modern-day directors choose to broach the subject. The filmmakers of *The Night Train to Lisbon* and *O Julgamento* create complex images of Portugal, in which the positive and beautiful landscapes juxtapose the scenes of violence and torture to create a tension between the stagnancy created by residues of trauma in the lives of the characters with a world that continues to move forward. Furthermore, these depictions of the past offer light on the inter-generational realm of trauma and the spaces dedicated to its fabrication. Moreover, *The Night Train to Lisbon* and *O Julgamento* often contain contradictions between pre-revolutionary Portugal and post-revolutionary Portugal, in which these films propose a generation within Portugal limited by stagnation and opposed to progress due to the unresolved emotions and lingering memories of past atrocities. These statements serve as a framework for the analyses of the films in Chapter 3 of this project and register the need for an analysis on the socio-political sphere of the New State for the revelation of contemporary societal attitudes and beliefs.

Antônio de Oliveira Salazar: The Face of an Ideology

In the same way that Mussolini and Hitler are remembered in history as fascist leaders and dictators for Italy and Germany, respectively, Antonio de Oliveira Salazar's legacy in Portugal is also one centered on the fascist tenet and cult of order. Antônio de Oliveira Salazar was born to Maria and Antonio Salazar in Vimieiro, Portugal in the year 1889 (Pinto and Rezola 357). He was born and raised into a modest family that worked in agriculture and was able to attend school and eventually enter a Jesuit seminary (Pinto and Rezola 357). To reiterate, the overthrow of the First Republic occurred in 1910, when Salazar was just a mere 21 years old. It was in his young prime, that Salazar witnessed the social and political upheaval that uprooted his beloved country and home. Therefore, his experiences, combined with his education and religious background provide the groundwork for his beliefs while in power.

Provided that some of the gaps of Portuguese fascism and integralism have been discussed, Castro Leal cites a quote gathered by Eduardo Lourenço on the topic of "Salazarism is History" and this quote is integral in tying Estado Novo legislation to Salazar, himself. This quotation in and of itself is poignant as Lourenço states, "Over four decades he imposed on the country his way of seeing, in practically every domain [...]. It was not Salazar who created 'Salazarism', he limited himself, and by all accounts successfully, to making politically and ideologically coherent and efficient an anti-liberalism based on solid domestic tradition. The rest was the fashionable coloration that then existed, of a contrarian character, cheerfully and insultingly antidemocratic" (Castro Leal and Translated by Richard Correll, cited Eduardo Lourenço 130). This particular quote is necessary to deconstruct because it brings forth this idea that Salazar was only one of the many individuals in the grand scheme of the New State and that it was through the contrived support of various individuals to achieve this dictatorship. Secondly, this quote denotes the charisma and gumption that Salazar needed as the face of this government

in order to be an influential figure. “The Portuguese New State, on the contrary, cannot avoid, nor think of avoiding, certain limits of moral order which it may consider indispensable to maintain in favour of its reforming action” (Sanfey 405). Through this quote, Salazar believes himself to be creating a new moral order of government that replicates the pros of the Italian regime, whilst creating an ethical distance from the secularization of the Italian command and promoting a distinctive view of the Portuguese nation.

Further, in Sanfey’s study, he relates that Antonio de Oliveira Salazar positively identified with Mussolini in certain aspects, but rejected the “paganism, Caesarism, etc.” to create a regime both centered in strength, but also religious morality. This dichotomy of Salazar’s vision of totalitarianism with Catholicism confounds in using moral justification in favor of the heinous dealings of the Portuguese Secret Police to keep moral order. Salazar found his religious morality in the Catholic Church, and these beliefs were already active in his time early on as a seminarian. According to Wiarda and MacLeish Mott, “Salazar disliked both Marxism and liberalism… but preferred a kind of ‘third way’ Catholic corporatism” (Sanfey 405). Salazar’s “third-way Catholic corporatism” and gusto for social intervention had their root in “theological tradition of the thinking of St. Thomas Aquinas and Thomism, with the encyclicals of Pope Leo XIII” (Castro Leal and Translated by Richard Correll 131). Furthermore, Portuguese sociologist Maria Filomena Monica speculates, “In Salazar’s view, the doctrine of individual rights constituted a particularly dangerous invention of the patent artificiality, and societies could not and should not be revolutionized according to utopian ideas… Salazarism prized two virtues above all: obedience and resignation to one’s social position” (Sanfey 406). For Salazar, human rights were limited to those that benefitted the state and were in subservience to his political cause. Salazar took the commandment of obedience and transformed this religious

law into a social law that justified the kidnapping, torturing, and murdering of those in opposition to his rule.

Marcelo Caetano: The Show Must Go On

From 1933 to 1968, Antonio de Oliveira Salazar made his dreams of a government-centered on religious faith and morality a reality by constant state-sanctioned subjugation and infringement of civil and human rights. However, in 1968, when Salazar was 79 years old, he suffered a severe stroke and Marcello Caetano was appointed as prime minister of Portugal by Portuguese President Américo Tomás (Livermore 34). Marcello Caetano was a cradle Catholic influenced by Lusitanian Integralism and the failings of the First Republic. Caetano was a "great theorist" and Professor of Law and Political Science at Lisbon University (Wheeler 769). From 1933 to 1968, Salazar ruled with an "iron fist", but in the rule of Marcello Caetano, there were some social reforms, but not much changed. "Under his [Caetano's] government, the creation of political parties initially remained illegal, and non-competitive elections continued: ballots remained a formality, with limits on the presentation of opposition candidates, restrictions on the freedom of assembly, association, and expression…" (Borges Santos and Translated by Richard Correll 157). For many scholars, the "primavera marcelista", the first spring of Marcelo Caetano's rule is often viewed as having the authoritative reigns loosened, but the two films of my analysis, *The Night Train to Lisbon* and *O Julgamento*, both base the scenes of kidnapping and torture to be set in the early 70s, therefore well after Marcelo Caetano had been in power. These two films contest a view of a more benign dictatorship of Caetano and promote the idea that not much changed between the shift of power from Salazar to Caetano.

With the ending of World War II, the defeat of the fascist dictators, the joining of Portugal to the United Nations, "the rise of a younger generation of dissenters of Lisbon and

Oporto were all part of the new era" (Wheeler 772). In his article, Wheeler continues, saying that with each election following the year 1948, the political atmosphere in Europe and Africa quickly intensified (Wheeler 772). By 1968, the tensions in the African colonies and Portugal were bubbling over, so that with the changing of power from Salazar to Caetano, the New State regime begins to crumble. In the early 70s, more groups in opposition to the regime begin to form and the revolutionary air spreads throughout Portugal (Pimentel 147). On April 25, 1974, merely 6 years into Caetano's governance, the infamous Carnation Revolution and the end of the New State occurred.

The strategy for which these brief backgrounds are situated in this project intends to give some historical references for which the films of my analyses often deliberate. The person of Salazar remained the face of an oppressive dictatorship and it is through art forms like film that one can evaluate and analyze the extent of his legacy. In a similar instance, cinematic representations or references to Salazar or Marcelo Caetano are the underpinnings for continued beliefs and traditions with collective footholds in society. While neither Salazar or Caetano had all the power, they are still incredibly integral for this research in how their legacies relate to imperialistic residues of trauma. Through the analysis of negative reflections of Salazar or Caetano that a link between the audience and the survivors of the political and historical context of the dictatorship can be made. The mentioning of Salazar or Caetano in *The Night Train to Lisbon* and *O Julgamento* reveal collective silence or repressed memories because the way these names are spoken transmits feelings of folklore or legend; creatin an atmosphere of fantasy. Deconstructing thematic elements in which films choose to include the faces of the regime, creates an altered narrative of a historical experience that is necessary for understanding the strife and hardships of the Portuguese people today. These are all examples of ways in which film

allows the audience to have an access point to a particular perspective and discourse. Themes of trauma, suffering, chaos, instability, and rebellion are all addressed through the visual field of these films and therefore relate the importance and influence of cinema in propagating a culture of repressed silence and blocking the path for emotional freedom.

State-Sanctioned Violence in the Form of PVDE/PIDE/DGS

From 1933 to 1974, an authoritarian government was officially instated in Portugal and attempted to domineer and control its people. To come to terms with how a single man was able to head and proliferate a 41 yearlong dictatorship, it must be made clear that this feat was not completed with mere censorship of media. The main manpower and foothold that the Estado Novo had over its citizens was the Portuguese secret police. While the Portuguese Police of the Estado Novo underwent many name changes throughout its existence, its purpose was always the same: secure the "safety" of the state by whatever means necessary. From 1933 to 1945, the state police was known as the "Polícia de Vigilância e Defesa do Estado" (PVDE) or the "State Surveillance and Defense Police". From 1945 to 1969, PVDE transformed into PIDE, or Polícia Internacional Defesa do Estado (International and State Defense Police). The PIDE held the power of investigation, preventative detention, and to arrest and hold an individual without trial (Pimentel 141). In 1954, PIDE was extended to the Portuguese colonies and in 1957, PIDE went internationally and worked with secret intelligence agencies all over the world (Pimentel 142). One key player in training PIDE officers was the US Central Intelligence Agency or CIA, since a totalitarian government infringing upon human and civil rights was a better option than communism. By the 1960s, the PIDE was transformed into a "military information structure", or a state-sanction surveillance system of judge, jury, and executioner (Pimentel 142).

By 1969, one year after the reins of power have been bequeathed to Marcello Caetano, the PIDE is renamed once again to the Direção Geral de Segurança or DGS (Pimentel 147). DGS lasted until the coup d'état in April of 1974 (Pimentel 147). According to Duarte and her research, the Portuguese lawyers, Francisco Salgado Zenha and Abranches Ferrão claimed that starting in 1945, the Portuguese penal system "was a copy of the German system during the Third Reich, in which prosecution was controlled by the administration and the secret police" (Duarte 2). Furthermore, the main goal of the secret police was to gather evidence and determine criminal sentencing and punishments (Pimentel 139). Additionally, the secret police of the Estado Novo dealt with violence and torture differing upon social class, involvement in the oppositional organization, and degree of threat to national security (Pimentel 144). Both Pimentel and Duarte draw similarities between the dealings of the PVDE/PIDE/DGS and the Nazis and this comparison links traumatic dialogues in the sense that both Holocaust survivors and New State survivors did not have any tangible system of closure after the end of the regimes. Even though the Nuremberg Trials occurred in Germany and some trials were conducted in Portugal for various PVDE/PIDE/DGS agents, many agents fled and thus no justice could be done for all the victims (Pimentel 148–51).

The Museum Aljube Resistência e Liberdade that I spoke about in the introduction of this project is a space dedicated to the memory of the almost half a century fight against a dictator and an oppressive regime. In this museum, visitors are exposed to the horrors and realities the Portuguese people faced for more than 40 years and many of the torture methods are described in depth to allow the visitor to barely begin to visualize what it might have been like to live during the New State in Portugal. To ascertain information and continue to promote "tranquility" and "peace" in Portugal, the secret police of the Estado Novo utilized multiple direct acts of violence.

One of the most well-known torture styles utilized by the PVDE/PIDE/DGS was acousmatic torture. Acousmatic torture is a form of psychological violence enacted by playing the sound of the screams of agony and pain of other prisoners (Duarte 1). Furthermore, police officials would shout at prisoners who had been sleep-deprived for many days, causing them to feel disoriented and resulting in mental dissociation (Duarte 5). Additionally, the secret police would manipulate and distort sounds of family members and friends to coerce prisoners into talking; this also resulted in hallucinations for many victims (Duarte 5). Attacking the psychological aspect of the individual was one way of isolating the prisoner and encouraging their loneliness so that they would break. The psychological torture that Duarte describes does more than just rewrite the history of the "benign dictatorship" but also hints at the lasting effect of the regime. In tormenting prisoners so badly that they experience hallucinations and cope with mental dissociation forms the basis for the lingering residues of the empire. These individuals who have been tortured but also the family and friends who knew these people all have a mental space reserved for the memories of this time. These occurrences and atrocities live on in their minds until they die and there is no escaping their memories.

The secret police of the Estado Novo worked with more than just psychological forms of torture but also employed the use of physical beatings, solitary confinement, and statue torture (Duarte 5). When the Portuguese police utilized statue torture, the individual was forced to stay extremely still, in an uncomfortable position, oftentimes, sleep-deprived, otherwise the individual would be killed (Duarte 5). In conjunction with all this physical violence, the purpose was not just gathering information, but "to break people's convictions" (Pimentel 145). The regime founded on Catholic morality based its power on breaking the mind, body, and spirit of those they believed to be a threat. Many times, prisoners would be locked in spaces with no light

or air, some would be stripped naked and beaten almost to death, countless were burned with cigarette butts, and would often threaten members of prisoner's families with death or rape (Duarte 12). Lastly, "many of those prisoners were unable to resist torture and – to use the jargon – 'talked under interrogation' " (Andringa 37). The prisoners' confessions would allow for others to be arrested, questioned, and possibly tortured (Andringa 37). Thus, the predicament of "falar ou não falar na polícia" ensued, for if an individual confessed, they would save themselves, but put others at risk and be cast out of their organization, but if they remained loyal to the cause, they could lose their own life. The trauma endured at the hands of the secret police and the result of this violence has thus been manifested into collective repressive memory and amnesia (Sharim et al. 83, cited Groppo 2003; Ulloa 1999).

The glue for which this section of state-sanctioned violence, imperialism, and film can be described in a multi-step process. For much of this section within Chapter 2, I have dedicated ample discussion to the various methods of torture and even supplemented with evidence of the psychological effects that were resultant of this violence. With the abundant discussion of the PVDE/PIDE/DGS functioning as the physical realm of human oppression and subjugation proliferated by the state creates a need to unpack how a nation so dedicated to the pillars of virtue and duty intentionally and forcefully advance the story of a nation in complete and utter control of its people. Thus, the link of state-supported violence to imperialism is closely related to a need for physical control of the population. Moreover, the physical control of the population through years of abuse and violence can result in remnants or residues of this pain that can prevent healing or a true movement forward. To reiterate, the imperialistic need for control to promote New State ideals is succinctly embedded in the actions of the secret police. Film, therefore, becomes an outlet to give voice to all the prisoners and victims of the New State secret

police and to rewrite the story of the empire that was not the reality for many individuals within the Iberian Peninsula.

One of the aims of this research, therefore, is to observe and scrutinize the ways in which filmmakers discuss the topics of trauma and violence. The way filmmakers portray violence, whether being enacted onto an individual or group can be a method of describing and encompassing a persistent attitude of isolation and vulnerability. Through allusions to possible kidnappings, rape, or death by going against the norms encouraged by the films, filmmakers can create a dialogue between present turmoil and history. In investigating how fictionalized representations of true events in these films produces a co-mingling of imaginative license with historical facts, reveals a common discourses and points of view on state-sanctioned violence and trauma. The reoccurring themes or technical devices that are constantly being repeated to advance a particular point or stance provide a framework for which to construct a unique account of Portuguese film and the global views on inter-generational agony and silence. Thus, the relationship between cinema as an art form used to cope with suffering, grief, and despair sets into motion the aim of understanding the trauma endured by the Portuguese citizens during this dictatorship and afterward. Moreover, this link between cinema and trauma influences how and whether certain afflictions are repressed, expressed, or completely dismissed by the cultural productions created after the Carnation Revolution.

Chapter 2: A Glimpse into Portuguese Cinema

Introduction

In the previous chapter, a lengthy discussion of the essence of the Estado Novo was explored to give context for the analysis in Chapter 3 of this research. In the following chapter, a history of Portuguese film is being narrated to register this idea that film in Portugal was one of

innovation and progression long before the commencement of the Estado Novo. This thorough dialogue of the history of Portuguese film serves as a manifestation of the changes in cinematic representations, devices, and themes prior to, during, and after the New State regime in Portugal. Through this compilation of historical contexts and filmic portrayals, there exists a discourse of Portuguese cinema that is necessary for the analysis of films created post-revolution. In identifying the limitations and obstacles filmmakers faced during the dictatorship, one can better understand the opinions and representations of trauma, produced after the Carnation Revolution. Therefore, it is a fundamental goal of this chapter, to make clear the types of films being produced during the regime and how these types of films were constitutive for promoting a certain ideology in propaganda and their influence on the final cinematic product.

History of Portuguese Film

In this project, I have chosen two films made in the early 2000s that have similar themes of trauma, suffering, and residual pain, but the mode in which these films reveal their criticisms and opinions is quite distinct. To have a greater sense as to how these two contemporary films, *The Night Train to Lisbon* and *O Julgamento* function in the narrative of Portuguese filmmaking, it is necessary to first explore the history of Portuguese film. “Some important films and documents have disappeared without a trace; the existent bibliography is controversial and in any case has hardly been begun”(Duarte and Borralho 60). In this brief statement by scholars, Fernando Duarte, and Fernando Borralho, through the tumults of time, the chaos of the First Republic, and the transition to the Estado Novo regime, there are gaps in the history of Portuguese filmmaking. However, Duarte, Borallho, and several historians work to fill these gaps in what they call the “primitive” Portuguese cinema, which they specify as the time period of 1896 to 1917. Duarte and Borallho cite the *Panorama Histórico do Cinema Português* by

Felix Ribeiro from 1946 that even though France had the first cinematographic screening in 1895, “immediately after France, England, and Germany, and well ahead of Spain, Russia, Sweden, and Norway” stood Portugal in their cinematographic advances (Duarte and Borralho 60). This early onset of Portuguese cinema and this “primitive” history is integral for understanding the impact of filmmaking during the New State regime, as well as the legacy the regime continues to have on post-revolution filmmaking.

Cinema “had its premeire at Real Coliseu in Rua da Palma, through the Hungarian Erwin Rousby, in June 1896, six months after the memorable public session in Paris (Duarte and Borralho 60). Although there is much mystery and contention about the person of Edwin Rousby, as there are countless historic documents detailing various aliases of both his first and last name, from “Edwin, Erwin, Ervin to Rousby, Kausby, Romby, Rossfley, etc”, the importance of the matter is that the 18th of June in 1896 is the established first date of Portuguese cinema (Gaudaño 1; Duarte and Borralho 60). There are a significant number of films that were recorded in programs, the media, and newspapers of that time, yet none of them remain today, thus the exact dates of their production are unclear. Although the exact dates of the films are not certain, these films were available for viewing in 1896. While many of the films are not available for viewing, there is a consistent and persevering emphasis on dates of occurrence and quantity of production. What I mean by this is that in much of Duarte and Borralho’s work, they greatly emphasize Portugal’s position within the chronology and timeline of European filmmaking as well as the vast quantity of films Portugal is able to produce in a short time frame. This significant emphasis on Portugal being just behind France and the rest of Europe in film production has resonances of imperialistic language. In the example of film production in

Portugal commencing just six months after appearing in France and this ghostly figure of Edwin Rousby promotes a language of Portuguese cinema based on legend and grandeur.

Based on current speculation and knowledge, it "is possible to consider Aurelio da Paz dos Reis, the first person to make cinema in Portugal" (Duarte and Borralho 60). It has been found that Paz dos Reis was the first to use the "Werner" camera in Portugal for the short film, *Saida dos operarios da camisaria Confiança*. Consequently Paz dos Reis produced in 1896 the following films: Feira de Gado no Corujeira, Chegada de un comboio 'americano' a Caduocos, Jogo do Pau, O Ze Pireira na Romaria de Santo Tirso and Cortejo Eclesiastico saindo da Se do Porto no Aniversario do Eminentissimo Cardeal D. Americo, Porto, Manobras de Bombeiros, and many more (Duarte and Borralho 61). The numerous titles of solely one individual demonstrate the progressive and creative state that Portuguese cinematographers and producers were at in the late 1800s and how impressive this feat is since the official creation of "cinema" only occurred one year prior. Besides Paz do Reis, filmmakers like Julio Worm, Manual Maria da Costa Veiga, Joao Freire Correia, and countless others directed several films between 1901 and 1909 (Duarte & Borralho). Additionally, in 1909 Joao Freire Correia, Manual Cardoso and D. Nuno Almada founded the Portugalia Film company (Duarte and Borralho 63). Within just 10 years, cinema in Portugal boomed and countless production companies and directors set about making movies. Again, the emphasis on the quantity of films produced within such a short time frame reiterate the notion of Portugal as a pioneer not only in the colonial realm, but also within the arts.

One of the greatest feats of film is sound movies. In 1910, Portugalia Film produced a film called Grisette and this was considered to be the first Portuguese attempt at a sound movie (Duarte and Borralho 64). In his book titled *Perspectiva do Cinema Português*, Manuel de

Azevedo describes *Grisette*, "the images and the sound – on record- gave, after much trying some feeling of reality. This experience was first demonstrated at Teatro Ginasio and caused, naturally, something of a sensation" (Duarte and Borralho 64). After this sensation of sound film, in 1910, Empresa Cinematografica Ideal began creating several documentaries and newsreels (Duarte and Borralho 64). Also in 1910, Alfredo Nunes de Matos founded Invicta-Film company that was "the most important firm to be involved with Portuguese silent cinema at its peak" (Duarte and Borralho 64). One of the most prominent films of this time is one produced by Portugalia Film, named *Os Crimes de Diogo Alves* that was based on true events. As film making continued to develop in Portugal, the progressive efforts to connect sound with image to create something akin to reality intensified and in the instance of the film, *Grisette*, Portugal became a sensation. Thus, the sensational progression of Portuguese filmmaking becomes a part of national identity and pride.

In continuance with the brief image I have painted thus far, the period of 1896 to 1917 is characterized by a bursting of creativity, progress, and cinematic production. According to Duarte and Borralho, the year of 1917 is known for its numerous documentaries, but mostly for the film, *Pratas Conquistador* by Emidio Ribeiro Pratas, "a remarkable attempt at burlesque and comic farce" (Duarte and Borralho 64, 65). Duarte and Borralho cite a review from a newspaper at the time of *Pratas Conquistador*, stating, "Pratas imitates the American comedians with great skill and, without being a gymnast, he achieves wonder" and I find this review helpful because it pulls one back to the realities of the beginning of cinema in Portugal (Duarte and Borralho 64, 65). Portuguese filmmakers continued working towards documentaries, short films, sound films, and comedic films that after 1917, Portugal was making fervent steps at being a leader in cinema.

Film as Propaganda during the Portuguese New State

Consequently, by the 1930s and 1940s, film creation and production once again began developing since it was now under the support of the New State, since it could "convert the people to a higher conception of existence" (Geada 66). The impact that the chaos of the First Republic did more than just pave the way for Salazar's religious, authoritarian rule, but is a foundation for which film became a medium of propaganda *in favor* of the New State regime. According to Geada, "cinema was the prime object of the interest manifested by the state in matters of 'publicity'"(Geada 66). For Salazar and his followers, cinema was seen as "a powerful ideological medium 'to convert the people to a higher conception of existence'" (Geada 66). The Estado Novo "created from its inception a cinema in its own image which aimed to give an idyllic view of the people and population which would correspond to the spiritual objectives of the Dictator and to the economic interests of the class holding power" (Geada 66).

For the New State to create this cohesive and glorified view of Portugal, "domestic and foreign films were submitted to rigorous censorship, important subsidies were granted to films that exalted patriotism and similarly rewarded were documentaries designed to promote tourism and newsreel films" (Geada 66). Eduardo Geada describes the New State's cinematographic approach and aesthetic to be "inculcated with seductive rhetoric of everyday fascism" and this is such a powerful statement due to the use of the word "seductive" (Geada 66). This word choice is brilliant because it realizes the hypocrisy of the New State regime and how it utilized the very methods it hoped to vanquish from the commoner in order to coerce a common belief. To utilize seduction and pleasure, which goes against the Catholic grain and moral stance, to manipulate a large population is diabolical. It uses the very methods that are outlawed and frowned upon by the government to enthrall the people into believing the greatness of Salazar's fascism.

During the 1930s and 1940s in Portuguese cinema, there existed four main cinematic genres, including the following: populist comedy, rural folklore, historical/patriotic films, and 'songwriter' films that promoted Salazar's ideals for the nation (Geada 66). The genre of populist comedy is characterized by the victory of the bourgeoisie social class and their leadership of the country on the "road to reconciliation of the classes and acceptance of the moral values of the family, hierarchy, and religion" (Geada 66). Rural folklore was characterized by an emphasis on nature and the bounty of the earth as "the mother of all goodness, fruitfulness and wealth" (Geada 66). This genre "also took advantage of the photogenic nature of the rural landscape, regional costume, and local crowds" (Geada 66). The third genre is that of historical and patriotic films that exalted national values and those who followed them; this was the origin of the "romantic iconography of the traditional Portuguese 'spirit' and its civilizing/cultural ventures in the 'great' period of Portuguese expansionism/imperialism" (Geada 66). The last genre of this time period is known as songwriter films which became a "mythology of a poor but happy people" (Geada 66).

The four film genres detailed above offer a comprehensive view and understanding of the multiple angles that Salazar was pushing his propaganda and fascist beliefs. The genre of populist comedy allowed for a continuance of severe social class hierarchy in which the wealthy elites are justified in their position, as they lead the nation forward. In creating films about the wealthy, upper class leading the country to victory and prosperity, it normalizes and integrates discrimination based on class because these films encourage a differential treatment based on socioeconomic status. Furthermore, through the genre of rural folklore, the New State can promote an image of diversity and beauty domestically and abroad, with people in "traditional" costumes and in portraying beautiful landscapes. The rural folklore genre may seem

inconsequential, but this is one of the greatest faults one can make when analyzing this genre of film because these are the films deciding how the rest of the world views Portugal. The historical and patriotic genre of films is one that creates a mindset of idolatry of national heroes and events. This use of idolatry in Estado Novo film is clever, as it creates power for the government with its association to Catholic values. The tactic of idolizing national heroes is successful because it creates a distinction between sinful idolatry of the "foreign" and "modern" but emphasizes and supports the idolizing of one's nation. Lastly, the songwriter film genre is one of true mastery, as it reinforces the ideal of continual poverty, and *accepting* this poverty as one's place in life.

The conjunction and summation of the production of films within these genres appeal to most people within Portuguese society: the wealthy, the poor, the rural, and the urban. This is the purpose of these genres: to appeal to the masses and make the policies and beliefs of the New State tangible to all people. Besides these film genres, in 1936, a "fervent follower and close collaborator with Salazar" António Ferro, became the Secretary of National Propaganda (Geada 66). António Ferro "created the Portuguese newsreel, devoted to promoting the works and ideals of the Salazar regime (Geada 66). Ferro fervently supported censorship of film production, "with the primary aim of preventing the cinema from ever becoming 'a weapon of moral subversion'" (Geada 67). To ensure the cinematic vision for Portugal, "the most important foreign films were banned… any development of cine-clubs or film societies was also forbidden as was free criticism and discussion of cinema" (Geada 67). Thus, Portuguese cinema became a repressive force, instead of a liberating one.

For cinema to be a powerful player in the propaganda of the New State, it had to be restricted, limited, and recreated. One of the ways that the regime set about creating limitations on film was in a law passed in 1933 that "decreed that distributors should buy sound films

produced nationally and show them in movie theaters for a number of weeks determined by the government" (Patrícia Vieira, "Cinema in Totalitarian Iberia: Propaganda and Persuasion under Salazar and Franco." 222). In 1948, a Film Fund was created by the Law for Protection of National Cinema that was administered by the Portuguese Propaganda Institute (Patrícia Vieira, "Cinema in Totalitarian Iberia: Propaganda and Persuasion under Salazar and Franco." 221). This Film Fund meant that certain films that "adopted values espoused by the New State were eligible to receive funding" so that a specific number and type of films were produced to "better embody the image of Portugal that the government wished to disseminate" (Patrícia Vieira, "Cinema in Totalitarian Iberia: Propaganda and Persuasion under Salazar and Franco." 223). The limitations imposed on film during this time only propagated the perfect image of Portugal; in order to achieve this vision, the exhibition of films in Portugal "depended upon the approval of the work in question by the Censorship Boards" (Patrícia Vieira, "Cinema in Totalitarian Iberia: Propaganda and Persuasion under Salazar and Franco." 223). Vieira discusses how Portuguese "authorities quickly realized that, in addition to a number of openly propagandistic movies, indirect propaganda, enmeshed in the fabric of seemingly non-propagandistic topics, would be an extremely effective form of persuasion" (Patrícia Vieira, "Cinema in Totalitarian Iberia: Propaganda and Persuasion under Salazar and Franco." 225). Thus, "a 'soft' form of persuasion progressively took over" (Patrícia Vieira, "Cinema in Totalitarian Iberia: Propaganda and Persuasion under Salazar and Franco." 225). This "soft" method of cinema became such a fundamental piece in Portuguese cinema, because "films portrayed idealized versions of Portuguese [and Spanish] societies modeled on the sociopolitical order the authorities wished to promote" (Patrícia Vieira, "Cinema in Totalitarian Iberia: Propaganda and Persuasion under Salazar and Franco." 225). Therefore, Vieira's description of the "soft" propaganda directly ties

back to Geada's description of Portuguese propaganda as being seductive; thus, the "soft" propaganda of the New State became a political medium of social behavior that was designed to be desired and bewitching. This "soft" propaganda was evident in the content that was promoted and that which was edited out of films. Most specifically, in films, sexual content was directly edited out of films, and heterosexual, religious ideals were promoted.

Propaganda: The Imperial Fetish and its Residues

In the previous section of this chapter, I discussed the various types of propagandistic films that the New State utilized to promote a conservative, heteronormative narrative of Portugal. Georgetown professor, Patrícia Vieira goes into great detail on the fetish of the empire and one of the films that serves the purpose of promoting the imperial vision. To reiterate her point on Salazar's obsession with the overseas territories and the propagation of the grand empire, Vieira analyzes the film, *The Spell of the Empire* directed by António Lopes Ribeiro in 1940s. In a summarized version, a Portuguese-American young man is convinced by his father to go to Portugal and to visit the colonies before he marries an American woman (Patricia Vieira, *Portuguese Film, 1930–1960: The Staging of the New State Regime* 188). Throughout the film, the young man becomes immersed in life in the African colonies and falls in love with life there (Patricia Vieira, *Portuguese Film, 1930–1960: The Staging of the New State Regime* 188). One of the major reasons for which this movie was included as the basis for a New State propagandistic film is the dialogue about the legitimacy of Portuguese colonialism, "the Portuguese empire was scrupulously built" and "this suggests that the Portuguese succeeded in uniting the American impetus to conquer with respect for moral values" (Patricia Vieira 189). Thus, one of the very first points of analysis, is the link between imperial discourse and moral stance. Back in Chapter 1, I reiterated the use of morality as justification for utilizing state-

sanctioned violence, and this same dialogue for justification of colonization is now being used in this realm of propaganda.

A second aspect of propaganda that this film employs is vision of almightiness for Portugal. Vieira argues that the main character is only impressed with Lisbon after he visited the African colonies (Patricia Vieira, *Portuguese Film, 1930–1960: The Staging of the New State Regime* 189). By travelling to a space of the colonized "other", the main character is now able to look upon Portugal as a dominant colonial force. Therefore, the identity of the Portuguese nation rests upon the proliferation of subjugated colonies. This brief mention of the power of environment and space lends to the idea that the main character can now appreciate the homeland and its tradition by altering his perspective in acting like a colonizer. The discourse of the "other" continues in, "an insidious way of justifying both the black colonial population's poverty and the need for Portuguese colonization. Such discourse implies that the Africans, being so distant from Western civilization, are not capable of self-governance." (Patricia Vieira, *Portuguese Film, 1930–1960: The Staging of the New State Regime* 191). In the same way that the distancing of oneself to create the "other" appears in colonial discourse to justify human slavery, the discourse of the "other" also appears as justification for the heinous actions of the Portuguese Secret Police. In the same way that Salazar created a necessity for censorship due to the Portuguese people's inability to "choose to consume the proper media", colonialization is the answer for an incapacity in African self-governance. Thus, *The Spell of an Empire* continues the discourses of otherness and moral order that are fundamental for promoting Salazar's vision of Portugal.

One of the other ways in which *The Spell of an Empire* works with fluidity in narrating a grand force of a nation is through the combination of documentary clips mixed in with the

fictional narrative. Vieira argues that "One of the purposes of these sequences is to highlight the achievements of Portuguese colonization. Therefore, as the protagonist passes through various regions of the empire, he comes across bridges, factories, schools, and administrative buildings, all of which function as symbols for the economic advantages of Portuguese imperial rule and for the progress made in civilizing the overseas territories" (Patricia Vieira, *Portuguese Film, 1930–1960: The Staging of the New State Regime* 191). The colonial discourse in presenting both fictional and real clips is manipulative in that it "contributes to the blurring of the boundaries between fiction and reality" ((Patricia Vieira, *Portuguese Film, 1930–1960: The Staging of the New State Regime* 192). The function for which various landscapes of "Portuguese greatness" are demonstrated works in accord with the continuance of Portugal as a grand empire. The shots of the landscapes and narrative being formulated becomes one of national pride. This concept of blurring the bounds of reality and fiction in the imperial narrative also serves the purpose of a lasting legendary legacy for Portugal.

Goals of Portuguese Films after the Fall of the New State

One of the features of the New State cinema is one of creating a national, comprehensive identity. In Patricia Vieira's article, "Imperial Remains: Post-colonialism in Portuguese literature and cinema", she identifies "the four modes of being post-colonial in contemporary Portuguese culture: Nostalgia with bad conscience, Trauma, Melancholia, and Trace" and this is relevant for this study because it reveals four main goals for art productions post-revolution (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 275). One of the most fundamental arguments that Vieira makes in this article is that Portugal's identity is post-colonial because "the country sees itself as a residue, a remainder of its imperial past" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 276). This is

such an overwhelmingly blunt statement, but it is cataclysmic in formulating a novel narrative for Portugal's identity, especially through the medium of film after the fall of the regime. Therefore, we begin to construct a discussion on the modes of Portugal's identity after the end of New State and how this translates into contemporary films that relate back to the dictatorship.

The key claim that Vieira makes in her article is that the "root of Portuguese fixation on its postcolonial condition" stems from the political life during the Estado Novo dictatorship (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 276). Consequently, Vieira discusses how the Portuguese empire functioned as an object of fetishization, as a means of "disavowing Portugal's peripheral economic and political role in world affairs" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 278). This discussion of the fetishization of an ideal empire was then translated into the propaganda films created during the dictatorship. The discussion of fetishization of the empire also has circles back to the discussion of the pillars of the New State that were discussed in Chapter 1. The fetishization of grandeur and greatness of nation stems from adherence to the tenets of nationalism and conservatism, and within these categories are duty, virtue, labor, family, tradition, religion, and structure. National pride and the narrative of grand eminence being articulated by the Salazar regime is linked with these guiding pillars or ideals that are promoted in the propagandistic films of the government. These pillars, as they are presented in these propagandistic films become transformed from ideological tenets into modes of exerting control and limiting human rights. What is then, of great consequence is to analyze how films made after the Carnation Revolution adhere to or reject what Vieira calls a "colonial heritage", and inherited obsession of a grand empire (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 278).

Vieira identifies in her analyses of certain films created after 1974, that many films do not complete the job of de-fetishization but continue to promote an imperial fetish through images of the "Portuguese spirit" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 280). Secondly, Vieira discusses the role of trauma as it pertains to the Colonial War and the representations of prosthetic memory and re-integration in Portuguese society (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 280). Furthermore, Vieira postulates that several of the films that pertain to the Colonial War "faithfully reproduce the structure of trauma, traumatic events being characterized, precisely, by the inability to represent or mediate them symbolically" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 280). Even though my own project does not deal with the trauma of Portuguese soldiers returning from war in the colonies, there are parallels that can be drawn for this filmic structure of trauma. Vieira discusses how soldiers were unable to come to terms with their experience, and disturbing moments came back to them in a disorganized and chaotic manner, so that the soldiers "remain trapped in the web of brutality woven during the time they fought in Africa" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 280). On the flip side of this same coin, the same discourse can be said for victims of the PVDE/PIDE/DGS in that their silence and refusal to release their trauma continues this haunting and generational stagnation.

The end of colonial rule in Portugal, not only disintegrated this fetish of a monumental empire but also signified the release of political prisoners in Portugal and in its "overseas territories". Therefore, there was an influx of prisoners and traumatized individuals being reintegrated into the life of those left behind. Additionally, Vieira alludes to this idea of an

"uncomfortable, pathological attempt to reconcile fact and fiction" after the Carnation Revolution and this is made tangible in the cinematographic portrayals of trauma and suffering during the New State (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 281). In accord with continuous trauma and suffering relayed in films, Vieira mentions this third mode, melancholia, to relate post-colonialist Portugal to the fetishized image of the empire that cannot be let go. Melancholia, as Vieira discusses it, has "prevented Portuguese society from coming to terms with the end of colonial rule through the regular process of mourning" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 281). Furthermore, melancholia has a grappling effect on Portuguese society because "it consists in the inability to free oneself from a lost object" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 281). For victims of the Portuguese State-sanctioned violence, melancholia pertains to an inability to free oneself from a lost self; from the memory of one's own image that is now tainted by the trauma sustained by the PVDE/PIDE/DGS.

While Vieira relates melancholia to a post-colonial image of Portugal, melancholia is interwoven in many of these films in characters' inability to let go of a loved one or a past life. In many of the films that will be analyzed in a later chapter, some characters are so enraptured by the events of the past, that they speak as though certain characters were still alive, as is the case in *The Night Train to Lisbon*. Moreover, in *The Night Train to Lisbon*, the repetition of fado music and the sounds of the Portuguese guitar are deeply tied to the concept of melancholia. In relation to the pillars of the New State discussed in Chapter 1, nationalism and tradition are core factors in melancholia, especially as it pertains to fado music. As discussed in Chapter 1, fado music was a point of national pride and sentiment, since the entire Portuguese nation could be

consolidated into three terms, fado, futebol, and Fatima. Under this coined phrase, fado was promoted as music of Portuguese tradition, of authenticity, of a turning back to real Portuguese roots. Therefore, the fado music heard in *The Night Train to Lisbon*, that is supposed to represent the essence of Portugal, is a physical manifestation of melancholia, of a refusal to let go of the imperial view of the Portuguese nation. In conjunction with melancholia, are repressed memories as is portrayed in characters' "failure to accept the loss of those who died in combat" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 281). This repressed memory that works alongside melancholia is not just evident in Colonial War films, but in those that register the trauma inflicted by the PVDE/PIDE/DGS. The repressed memory for victims of the Portuguese Secret Police works as a coping mechanism in *The Night Train to Lisbon* and *O Julgamento*; by repressing the memories of torture, the survivors have dissociated from their past self so that they can continue on in the present. The self-dissociation and repression of memory, however, does not result in healing, but elicits a constant haunting and atmosphere of potential triggers of regression. Furthermore, many of the films of this analysis, do not end in triumph or a victorious ending for the protagonist(s), so that "the Portuguese are portrayed as inhabiting a limbo, leading an enervated and resigned half-life in the wake of the end of the empire" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 281).

Lastly, Vieira discusses the last mode of the post-colonial identity of Portugal to be "trace" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 283). This concept relates to "tensions inherent in the legacy of the empire and with the traces left by Portuguese colonization…" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 283). Moreover, Vieira discusses how there is an "attempt

to represent in cinema the traces left by the colonial empire in contemporary Portugal" (Patrícia Vieira, "Imperial Remains: Post-Colonialism in Portuguese Literature and Cinema" 283). Thus, this idea of trace really deals with heritage and legacy; the passing on of a concept and its proliferation among generations. This notion of trace, then, can be related to trauma as it is portrayed in film because there is often a lasting legacy of pain and suffering prevalent through various generations. As will be discussed further in a later chapter, in *The Night Train to Lisbon*, this concept of trace and intergenerational trauma is manifested in the granddaughter of "The Butcher of Lisbon", who tries to commit suicide. Trace is also relevant in *O Julgamento* because it registers that although time may pass, pain continues to be harbored if there is no path for proper healing. These are just a few examples that are worth mentioning at this moment because they tie Vieira's case for a contemporary Portuguese identity rooted in post-colonialism to a Portuguese identity of trauma that is reflected in cultural productions, and more specifically, in cinema.

In the latter half of this chapter, a significant portion has been describing Vieira's modes of identity for contemporary Portugal through literature and cinema. To summarize, Vieira denotes four modes of being post-colonial in contemporary Portuguese culture to be nostalgia with bad conscience, trauma, melancholia, and trace. The mention of these modes is necessary for understanding the rest of this project, and most especially in the next chapter because they offer a glimpse of the remnants of Portuguese imperialism that so influences the goals of contemporary art denoting the various methods in which imperialistic culture still permeates Portuguese society, creates a discourse of the lack of forward movement and collective societal healing. Furthermore, the mode that will be of fundamental value for this next chapter is that of trauma and how it is portrayed in the films chosen for analysis. Trauma is a medium for which

the psychological states of characters are relayed to audiences and reflects directors' attitudes of whether Portugal is making positive steps towards healing from a past of violence and torture. Therefore, depictions of trauma, violence, torture and suffering are the key to analyzing current perspectives on past events, as well as cinematic goals on negating or emphasizing discourses created by the Portuguese dictatorship.

Chapter 3: Films Made After April 25, 1974

Imperialistic Residues within *The Night Train to Lisbon*

In the past two chapters, I have attempted to paint a picture of the Portuguese dictatorship founded upon a desire to continue to be regarded as a world power. The imperialistic goal of the state and the constant determination to leave behind a monumental legacy transform into residues of trauma that have the Portuguese people in an unrelenting vise. To combat this stagnancy and promote forward healing, art is one mode for the release of pain and method for coming to terms with the past. For this analysis, I have chosen two films, *The Night Train to Lisbon* and *O Julgamento* because both films discuss trauma and similar events of torture, but the technique and result differs greatly.

The film, *The Night Train to Lisbon* is a melodramatic story in which there is an intertwining of past and present lives. The film commences in Bern, Switzerland in which Raimund Gregorius (Jeremy Irons), a philosophy teacher, saves a woman in a red coat from committing suicide. After saving her life, the woman promptly disappears, but leaves behind her red coat. In trying to find a clue as to how to find this mysterious woman and return her coat to her, he stumbles across a memoir by a Portuguese author, Amadeu do Prado (Jack Huston). In trying to find anything in the book that could lead him to the woman in the red coat, Raimund finds a ticket headed to Lisbon, Portugal and decides to journey to Portugal to try to find the

woman. While on the train, Raimund reads Amadeu's book and becomes enthralled by the words and Amadeu's life. Raimund, then decides to try to find Amadeu and see if he can help him find the mystery woman in the red coat (August).

Raimund finds Amadeu's home and meets his sister, Adriana, who gives the impression that Amadeu is still alive. Adriana explains that very few copies of Amadeu's books were published and Raimund learns that Amadeu was a doctor and is buried in the Prazeres Cemetery in Lisbon. In leaving the cemetery, Raimund crashes into a cyclist and breaks his glasses. He then goes to see an optometrist and all the while, he recounts the story of his travels; the optometrist, Mariana, tells Raimund that her uncle, João Eça knew Amadeu very well and is willing to talk to Raimund. Raimund and Mariana go and visit her uncle João and he begins to tell the tale of friendship, love, and betrayal during the New State regime, through a variety of flashbacks (August).

As João talks to Raimund, he explains that Amadeu was the son of a prominent Portuguese judge and was part of a well-to-do family. Amadeu had a best friend name Jorge who was his partner in crime in school and would eventually become his revolutionary partner. Amadeu was very intelligent and became a doctor and opened his own clinic. Jorge became a pharmacist and Amadeu gifted him his own pharmacy. As Amadeu and Jorge got older, their contempt for the dictatorship only worsened, so Jorge, João and Amadeu became part of the resistance. The friendship between Amadeu and Jorge became complicated when Jorge's girlfriend, Estefania, falls in love with Amadeu. Estefania is also part of the resistance and plays a key role because she has a photographic memory and can remember all the names, addresses, and numbers of the military personnel that sympathize with the revolutionary cause (August).

One night, one of the secret police agents in being beaten by a group of citizens in front of Amadeu's clinic, and Amadeu chooses to save his life. This particular PIDE agent had a nickname due to his horrific ways, of the "butcher of Lisbon" because of how mangled and bloody he would leave his victims. Amadeu saves the life of this man, thus "in cahoots" with the enemy. The "butcher of Lisbon" recovers and a few months later is the individual that tortures João and leaves him disabled because João won't give up the name of the woman "who remembers all the names". Therefore, Amadeu saving the butcher's life becomes a point of controversy and tension within his friendship with Jorge and João. However, Amadeu pleads his case, and Jorge and João accept him as part of their groups of revolutionaries. Amadeu, Jorge, Estefania, and João plan gatherings with other revolutionaries in secret, but one night, the Portuguese secret police raid the meeting, and everyone has to flee for their lives. In hiding, Amadeu and Estefania share a kiss and Jorge sees and immediately becomes both enraged, disappointed, and betrayed by his bestfriend. In several series of events, Amadeu makes the choice of abandoning his sister, Adriana and fleeing to Spain with Estefania, but once they are out of harm's way, Estefania realizes that they are on two separate paths; Estefania stays in Spain and Amadeu returns to Portugal. Amadeu dies from a brain aneurism on the day of the revolution, Estefania becomes a professor in Spain, Jorge still works the pharmacy Amadeu gave him and João is in a nursing home (August).

Throughout this whole story, Raimund becomes closer with the optometrist, Mariana and she helps him learn about what happened to Amadeu. It is in Raimund's leaving Portugal, that he encounters the mysterious woman from the beginning of the film. The woman identifies herself as the granddaughter of the "butcher of Lisbon" and tells Raimund that she had no idea her grandfather did so many horrible things until she read Amadeu's book. The immense shock and

grief of this revelation of the true identity of her grandfather prompted her desire to want to commit suicide by jumping off the bridge in Switzerland. The young woman thanks Raimund for saving her and says she now just has to learn to live with the fact that her grandfather had multiple identities. The film ends with Raimund again at the train station, deciding whether to return to Bern and return to his old, boring life, or stay in Lisbon with Mariana and see where times takes their romance (August).

The Night Train to Lisbon is one of those films that has you gripping on the edge of your seat, wondering how it ends for the characters you have come to love at the end of the two hours you spent watching. It deals with themes of loneliness, repressed memory, melancholia, and inter-generational trauma caused by state-sanctioned violence. One of the other fascinating elements of this film is that it was created by Danish producer, Bille August, but was co-produced by a Portuguese film company, Cinemate, and several other production companies. The reason for this fascination is that oftentimes, an outside perspective can offer insight that cannot be drawn for those who lived this experience, as well as the fact that in co-productions "producers cater to their own expectations and market demands" (Hashamova 124). This concept of a co-production then allows for a differing interpretation or perspective and perhaps a more "realistic" depiction of events. I use the term "realistic" quite loosely in this analysis because film will never be able to truly depict a lived experience; it is a recreation of a perceived experience and influenced by human biases and memory. Even though the interpretation or mode of production may be more or less dramatic than perhaps a typical historical narrative, a striving for "reality" can garner unity and community discussion, because "realistic" film can touch the memories and experiences of the audience. Therefore, while the events of *The Night Train to*

Lisbon are fictionalized, the stories of both the film and the book are founded upon a historical context that offers awareness of events that were not known previously.

In conjunction with the film striving towards a "realistic" portrayal of life under the New State regime, the fact that the movie uses Hollywood actors like Jeremy Irons and Jack Huston as the two main characters reveal the motives and the captive audience for this film. This film is not made solely by a Portuguese production company only for the Portuguese people but is projected towards a non-Portuguese audience. The main language utilized in the film is English, not Portuguese and most of the main actors chosen are either Swiss, French, English, or German, and only a select few are Portuguese or Mozambican. The scenery, landscapes, and setting of the film are Lisbon, Portugal, but the film begins in Bern, Switzerland. What then, is further discussed in this film is this relationship between Portugal and those abroad as the tension between various countries in Europe is denoted in the film since it is centered on the home population in Portugal but is viewed from a foreign observer perspective. This film calls into question the need for an outsider in uncovering the repressed emotions and memories of the past. Moreover, this film allows for a questioning of how Hollywood stars can bring attention to Portugal and its tyrannical past as a method for mass awareness. Therefore, this film is one of great necessity to have in this analysis, because it offers an outsider perspective that may be able to delve deeper into certain themes or topics that perhaps would not be able to be addressed otherwise. Furthermore, it is through sound, mise-en-scène, dialogue, and the editing that August is trying to promote this idea of a Portugal "stuck in the entangles of its traumatic past".

The Sound of the Empire

When Raimund arrives in Lisbon, the sound of the Portuguese guitar rings out as a non-diegetic sound. The strumming of the guitar is a beautiful melody that relates feelings of hope

and beginnings. The sounds of the Portuguese guitar also link the present happenings in the film to the imperial past that I touch upon as in Chapter 2, as it relates to melancholia and an inability to let go of the imperial view of Portugal. This sound only further emphasizes this concept of returning to the origin of one's trauma. The guitar continues playing as Raimund traipses through Lisbon and in combination with long shots of the scenic and colorful roads and buildings of Lisbon, transmits this aesthetic of beauty even amongst the pain he is beginning to uncover. Moreover, as Raimund continues to read from Amadeu's book, the sound of the Portuguese guitar emphasizes this link between Amadeu and Raimund and registers Raimund in this time and space, that is now looking upon Amadeu's life retroactively. Using sound in a different light, August utilizes the sounds of the ferry boat rushing across the Tejo River in the minute, 22:23 to propose a point of "turning back". In this scene, Raimund and his newly made optometrist friend, Mariana, are traveling across the Tejo to reach the nursing home where Mariana's uncle resides. This scene is incredibly picturesque, with the two characters sitting on the boat under the Portuguese flag, the beautiful city of Lisbon in the background. Consequently, the sound of the boat crossing the river is clear and immediately becomes the focus of the scene, rather than the dialogue. This emphasis on the rushing sounds of the water as the boat cuts through is significant as these two characters cross the river back into the past; the river then becomes this physical representation of a return to the source of the pain and trauma to then create healing and peace.

Once Raimund and Mariana finally make it across the Tejo to her uncle, João Eça's nursing home, there is a diegetic sound so ingrained in life, that it may seem rather insignificant, but in this case, becomes a remembrance of the horrors of the PIDE; this sound is the clattering of João Eça's coffee cup. This sound of a ceramic teacup rattling against its saucer is of mass importance because the cause of this sound is due to João's inability to properly hold the cup

because he was handicapped by the PIDE. This sound is so simple, yet it travels so deeply into João's life, as it reveals how his life has been forever impacted by the Estado Novo and its secret police. In accordance with the revelation of João's physical disability now as an elderly man, the flashback to how he was the victim of state-sanctioned violence is an intense cinematic journey for the audience. The flashback into the early 70s, depicts a João coming home to an empty house and the only occupants are three members of the PIDE. Due to João's silence and unrelenting loyalty to the resistance, the PIDE members proceed to torture him. In the minute, 28:30, the camera pans to a meat tenderizer and João's hands being forcefully flayed upon the counter. In the subsequent scene, the only sounds the audience hears are the constant banging of the meat tenderizer on João's hands and his cries of agony and suffering. This scene was intended to transmit intense discomfort because it has now been revealed the exact manner that João's hands, his piano-playing hands, were deliberately mangled and destroyed because he would not relinquish the information the PIDE sought. Therefore, in this scene, João's cries of agony and suffering, in combination with the banging of the meat tenderizer discuss the brutality and barbarity of torture in this film. There is no question about whether or not the PIDE officers were correct in using this method of information extraction, this one scene of barbarity relates that this physical torture is completely ridiculous, extreme, and unnecessary.

The sounds of the Portuguese guitar as a link to the lives in parallel of Amadeu and Raimund create not only this nostalgic, sentimental feeling, but also creates a link to the nation of Portugal. This strumming of a Portuguese guitar further entraps Raimund into this era of Portuguese history completely binds him to Amadeu's life as a young, Portuguese man in the resistance against the Estado Novo. The sounds of the Tejo River water as the boat crosses this divide are a beautiful use of diegetic sound as the rough waves awaken the spectator(s) into

diving into Portuguese history at full force. Finally, the sounds of João's cries and the banging of the meat tenderizer are sounds of horror that easily cling to the audience because the familiarity of the kitchen tool with its intended purpose reaches a depth in the imagination that is intolerable to the psyche. The ability to imagine the horrors being enacted on João only intensifies the injury being done to him. Therefore, in this film, the sound, both diegetic and non-diegetic becomes a chain to the past trauma, a chain to past and present lives, and a chain to understanding another's human experience as a victim of the Estado Novo dictatorship.

Peering into the Past Through Mise-en-scène

Through a similar function of sound as a mode of registering the imperial residues that haunt the characters in the film, the mise-en-scène promote a bleakness for life ensnared by trauma. At the time stamp, 6:52, Jeremy Irons is out on the bridge where the Portuguese woman attempted to commit suicide, and he holds the red coat in hand; this red coat amid the bleakness and greyness of his life and the surroundings is truly a beautifully aesthetic experience. This contrast of colors within the mise-en-scène creates a juxtaposition of the lives of the two characters and sets a redemptive and hopeful tone for the film, even amid the initial act of attempted self-harm. Once Raimund arrives in Lisbon, the power of the mise-en-scène becomes quite distinct as a model for relaying trauma and its manifestations in the present day. Specifically, at the minute 17:15, the camera pans to the plaque on Amadeu's mausoleum, and within this frame details Amadeu's full name, his date of birth, his date of death and the following inscription, "Quando a ditadura é um facto, a revolucão é um dever" [when dictatorship is a fact, revolution is a duty]. This frame sets the stage for the ideals of the revolution and the part Amadeu was to play in the development of the Carnation Revolution on April 25, 1974. What is even more interesting is if Amadeu's plaque is further examined, the

date of his death is the exact date of the revolution, April 25, 1974. Thus, August initiates a forceful connection between the end of the Estado Novo and the end of Amadeu's life.

As previously detailed in the "Sound" section of this chapter, the scenes in which João Eça returns to a home invaded by PIDE officers offer extensive auditory resonance but also enraptures one's attention by the immense visual detail within each frame. At the 26:29th minute, the frame includes João and three PIDE officers, and the officers have weaseled their way into his home and sit around the beautiful piano. The camera pans to João sitting at the piano, the PIDE officer, Rui Luis Mendes examining João's beautiful piano hands, and these scenes are then followed by the extreme violence of the destruction of João's hands. In the scenes of this violence, the camera does not show the actual atrocity of breaking his hands, but alludes to this by the camera panning from João's face of agony and anguish, to a raised meat tenderizer about to come down onto his hands, and finally to the image of João's hands becoming more bloodied and beaten with each blow. This cut back-and-forth of the camera to these three scenarios is poignant in relating the physical trauma being inflicted.

In an almost flipped image of the PIDE officers torturing João, at the 44:18th minute, within the frame includes a group of Portuguese citizens as they gather to beat up "The Butcher of Lisbon", Rui Luis Mendes. This image of the Portuguese people, who have been oppressed and are fearful of their lives due to the Estado Novo and the PIDE, now take power to become the same as their oppressors and torturers. This scene is intriguing because the Portuguese people have been so subjugated by the state-sanctioned violence that they have now reverted into the same beings of violence and torture, as well. This scene then reveals that violence and hatred only beget violence and hatred. This scene is then quickly juxtaposed with the scenes of Amadeu saving "the butcher's" life. Even though all these people took to violence as a form of coping

with what was done to them, Amadeu turns to compassion but also a moralistic duty in saving Rui Luis Mendes' life. This juxtaposition of scenes promotes the idea that trauma can only be overcome through goodness and light, and not through more violence and darkness. The image of trauma and healing that August is trying to promote is one in which duty and love must be the focus of our life and not revenge and hatred. This idea of a moral code and duty to one's trade, and eventually one's nation is thus reiterated multiple times, especially through the character of Amadeu; this then aligns with the New State's tenets of labor, duty, and morality. Therefore, Amadeu do Prado becomes a much more complex character as he openly negates the regime in his graduation speech, but within the mise-en-scène, it is revealed that his moral code is more important than a revolutionary ideology.

As the film continues, Amadeu embodies this idea of the "perfect Portuguese man", one who is kind and compassionate, heroic, and a believer in dreams and a vigor for life. This heroic depiction of Amadeu is described in the minute, 57:32, when Adriana touches the scar on her throat where Amadeu performed a tracheotomy, which ended up saving her life. This flashback of memory now reveals the reason for which Adriana continues to constantly wear a scarf covering the remnant hole in her neck. In this frame, there is an emphasis on the scar on Adriana's throat and she details how she was forever indebted to Amadeu for saving her life. This vision of Amadeu as a hero also seems to haunt Adriana, because this scar becomes a constant reminder of her brother and all he did to save her. The scene of the tracheotomy is one of explicitness in that one can view the complete extent of the crudeness of Amadeu's life-saving work. This scene is a traumatic one because Adriana's brother must enact violence on her body to save her life. Therefore, Amadeu becomes a contrasting memory for Adriana as she is forever thankful for saving her life, but also now must bear his constant presence marked on her body.

In a contrasting image at the minute 1:01:47, the camera pans to Adriana kneeling at Amadeu's feet begging him not to run away with Estefania. In the frame is Adriana's body sprawled across Amadeu's legs, Amadeu standing so still and tall, and the beautiful staircase that will lead him away from his sister is in the background. In the scenes following this image, Amadeu steps over his sister and chooses Estefania, rather than giving her up to the resistance and staying with his sister, Adriana. These scenes placed back-to-back reveal the pain that Amadeu has caused in abandoning his sister for the love of Estefania. Therefore, the image of Amadeu as a hero becomes tainted and the trauma of Adriana's scar only becomes more real, because now the scar also represents the pains of abandonment and loneliness. The case of Adriana then becomes another example of how physical marks of violence extend their roots into psychological pain and suffering. These scenes of contrasting heroism and selfish love also reveal the residues of imperialistic trauma within the Amadeu's and Adriana's family. One of the major overlapping categories for the New State that I discussed previously is conservatism and one of the strongest pillars within this category is the centrality of family. This scene in which Amadeu steps over his sister then rejects the family tenet and begins to warp the image of Amadeu as the "perfect Portuguese man".

The Use of Editing to Link Lives

In the initial scenes of the film, there is a poignant moment in which Raimund reads the book he found in the woman's jacket, as he sits on the train to Lisbon. As he continues reading, there occurs what appears to be a flashback of events, and these scenes of the past are presented back and forth with the present. This use of editing of short snippets of past and present creates a tie between Raimund Gregorius and the author of the book. This is such a powerful use of editing because it reveals the ways in which trauma can become intertwined in not just the lives

of those directly affected, but in those that come upon it, several years later. Furthermore, the fact that Raimund is on a train going back to the origins of this story is also contrasted in the flashback scenes of Amadeu in his car. The combination of positioning two individuals traveling in their own respective time periods creates an idea of trauma parallelism that is further pursued in the story. One film critic, João Torgal claims that the editing and use of flashbacks was really well suited for the story as it, "funciona bem enquanto alternância entre presente e passado e, entre o amor, a camaradagem e as contradições de um Portugal atrasado e repressive…" [works well as an alternation between the present and the past and, between love, camaraderie and the contradictions of a backward and repressive Portugal…] ("Comboio Nocturno Para Lisboa"). The greatest link between *The Night Train to Lisbon* and *O Julgamento* is that the use of editing in these films ties a traumatic history to a present violence in flashback sequences. In the case of the former, editing connects the life of a Portuguese man fighting under the grips of the dictatorship to a seemingly ordinary teacher dealing with the repercussions of a traumatic past. The latter film uses editing to go far beyond their present circumstance and references to the colonial wars in Africa to tie their need for duty and honor to a greater and monumental past. Therefore, the use of editing is a key player for this analysis of societal residues left by a traumatic empire.

Finally Speaking the Truth: Dialogue

One of the most compelling ways in which the trauma endured by the family of Amadeu de Almeida Prado is revealed is through the film's dialogue and script. While the dialogue may seem like an obvious cinematic tool, the script reveals much about the psychological states of the characters, as well as the continued beliefs of the characters. The character that most utilizes dialogue as an expression of trauma is Amadeu's sister, Adriana. At the minute, 13:51, Adriana

proceeds to ask Raimund for some tea, saying “red Assam is Amadeu’s favorite” and “this is Amadeu’s favorite room”. While this seems like quite a normal remark to make, the keyword of these phrases is “is”, because Adriana is speaking of her brother in the present tense. She regards her brother as if he were in the room with her and Raimund, and this dialogue then reveals her psychological state and inability to let go of a traumatic past. One of the most revelatory finds of Adriana’s particular dialogue is that when she refers to her father and his life, she says, “that is my father… he was a famous judge”. This dialogue sequence transmits an air of mystery and is only intensified when Raimund asks how her father died and she immediately shuts him down and is unwilling to continue conversing. Finally in the minute, 15:55, Clotilde, the house employee of the Prado household reveals to the audience that in order for Raimund to see Amadeu, “[he] will find him in the Cemeterio dos Prazeres”, and this illustrates the depth of the familial trauma for the Almeida do Prado family since Adriana still speaks of Amadeu as if he were still alive. In order for Adriana to cope with this immense loss, she must continue to pretend that Amadeu still lives.

The dialogue in this film is one of the most important cinematic choices for which to transmit trauma and one of the best realized moments in the film is at the time 19:43 time stamp, when the optometrist, Mariana, describes Amadeu’s eyes as “melancholic, but hopeful, tired but persistent, contradictory” and this description serves the purpose of representing the Portuguese cause for revolution – tired, but hopeful for positive change. Thus, Mariana links the history in this representative quote and allows Raimund to look beyond the surface of the book and its characters. Furthermore, in the conversation between Raimund and Mariana, there becomes this reiteration on vision, “seeing as feeling”, and “everything is in focus” and these phrases in the script are reflective of pulling back the layers of trauma and history and finally being able to see a version of the past at its most vulnerable state. Therefore, this connection between blurred vision and a blurred past

is linked through the breaking of Raimund's glasses and getting new ones. Raimund now has the ability to comb through Amadeu's book and life with greater fluency and intimacy. Furthermore, the dialogue becomes a poignant resource when both Amadeu and Raimund read portions of Amadeu's book because this ties to the two male protagonists in this film and perpetuates this idea of a journey back to the origin: a journey of healing and ultimately redemption.

Furthering the discussion of healing and peeling back the layers of a traumatic and painful history, the scene of Mariana and Raimund's dialogue on the boat towards the nursing home where Uncle João resides is of extreme importance for this analysis. In this scene, Mariana details to Raimund that, "the generation that lived under the dictator Salazar, is still battling to come to terms with what happened… when the resistance began, the secret police were extremely brutal… to this day people don't like talking about it, the perpetrators as well as the victims…" (August). This quote is quite revelatory of the past and present attitudes of the Portuguese people and their attitudes toward the New State regime and revolution. Moreover, when João Eça states that people today "wouldn't know what it was like to live without trusting… to never trust your friends or family…" is a statement of melancholy that delves deep into his memory if the significant solitude and isolation he experienced as being part of the resistance to the New State. Additionally, João recounts the story of how his hands were brutalized, saying "a gift from PIDE, the Portuguese secret police", and this violence was enacted upon him because he would not reveal the identity of "the woman who knows all the names." In this scene, there is a direct link between this concept of not-talking to preserve the safety of another life while now at the resulting expense of physical brutality done to one's own body. Therefore, João and Estefania, otherwise known as the woman who "has a photographic memory", are bound to each other because her life was spared as his life

was physically and mentally destroyed. These recounting scenes of combined and bound suffering transmit to the spectator the concept of the interweaving of trauma and that it cannot be escaped.

In another example of the manifestations of generational trauma, the scenes in which Mariana speaks candidly to Raimund about wishing that her uncle would talk to her about the atrocities he faced while incarcerated by the PIDE reveal the extent to which families would attempt to hide the horror and fear inflicted by the secret police. There is one dialogue in which Mariana states, “Pain is something we pretend happens to other people… when uncle João disappeared, our parents told us he had gone to Brazil to work, then after the revolution, when he was released, they told us he had an accident with his hands”. In this specific quote, one can understand the role that families held when downplaying the realities of this war against the dictatorship. By skirting over and lying about the true accounts of what happened to Uncle João, this family effectually erases the horror from the memories of their children. Thus, this scene and dialogue offer more to the spectator that this concept of “not-talking” goes beyond personal pain and healing, but also stems from multiple families’ roles in creating a new past that intentionally foregoes the truth. Therefore, if there is no inherited verbal or written memory associated with this evil, then it no longer exists in the upcoming generations.

In releasing memories into the world, there is a catharsis of emotions and events that ebbs into healing and an ability to process the pain and progress forward. The concept of talking about one’s past to heal in the present is exemplified in the character of João Eça, as he tells Raimund, “talking to you make me sleep better last night”. On the flip side of this same coin, digging up the memories of a traumatic and violent past can also result in hostility and rejection, as this is detailed in the character of Jorge when he turns Raimund away saying, “you know we don’t talk about the resistance here; we bury our history and move on…”. This quote by Jorge

demonstrates the unwillingness to discuss the past, but also creates this idea of a death of history when he says, “we bury our history”. In burying their past, there is no peace or light shining forth from the negativity and suffering. This is especially true for Catarina Mendes, who later on in the film, the audience realizes is the granddaughter of the “butcher of Lisbon”. For Catarina, her families’ burial of the true life of her grandfather released an emotional personal turmoil, as she must decide how to come to terms with the loving persona of her grandfather, while also reconciling the horrors he committed as part of the PIDE. Catarina’s personal turmoil then represents the lives of the descendants of PIDE agents, as she says, “I did not know who he was until I read the book… I loved him; I cried at his funeral and did not understand why so many people were not crying… It will take some time, but I will learn to live with this”. In this quote, Catarina draws parallels to the younger generations of Portugal that have to cope with the trauma that has been unconsciously inherited; further, this scene reveals her resolve to make peace with this past version of someone she loved dearly to be able to move on, herself.

Finally, one of the last manifestations of the importance of the dialogue for this film in realizing the trauma induced by the PIDE, is when Estefania discusses why she joined the resistance, “I joined the resistance after my father was arrested in 1971 for sabotage… they sent him to Tarrafal, ‘o campo de morte lento’ [the camp of slow death]. It took them two years to kill him”. This memory of the painfully slow death her father endured reveals that trauma can also induce one to risk their lives for the masses, as Estefania did for the resistance. Estefania’s role in the Carnation Revolution becomes increasingly evident as she perfectly recounts the contacts from the list of military personnel who sympathized with the revolutionary cause. For Estefania, her duty to her father, to her family, to her vision of her country, was using her gift of photographic memory to gather the masses against the New State. In the final scenes of the film,

this gift of a photographic memory then also serves as a physical remembrance of her trauma as she recounts to Raimund that she thought she "killed Amadeu" and has lived with this guilt for years. In reality, Amadeu died on the day of the Carnation Revolution due to a brain aneurism and Estefania had nothing to do with his death, but she always felt morally responsible, since she chose not to have a nuclear, heteronormative life together. This is quite a powerful image that Estefania is attempting to create, that in her rejection of the nuclear family structure that the New State and Catholicism had ingrained in society, Amadeu could not survive. What Estefania is hinting at then reveals that even though Amadeu chose her over his family and helped her escape, he is still ensnared by the policies of the New State. This is most evident in the date of his death, April 25th, 1974, which is the exact date of the revolution; even though Amadeu was part of the resistance and attempted to challenge the regime, he was never able to successfully do so, and thus, must die with the regime.

Final Thoughts and Reactions to *The Night Train to Lisbon*

I have discussed several major cinematic techniques and movie scenes from *The Night Train to Lisbon* that are integral for the formation of my argument of the social residues left behind by the Portuguese New State. In this film, religion plays an important role in the formation of our main character, Amadeu de Almeida Prado, as he attends a Catholic school during his formative years. In this film, the priest and the Catholic school setting instill the foundational values and morals for Amadeu; these values and an intense need to complete one's moral duty complicate Amadeu's role in the resistance. There is one scene in the film where Jorge calls Amadeu "too soft to be in the resistance", and this is exemplified when Amadeu chooses to save the life of the "butcher of Lisbon". It is due to Amadeu's complicated relationship with the resistance that he cannot survive past the revolution. All the other

characters, including João Eça who was tortured by the PIDE, survived to old age. This discussion of the pure survival of the characters emphasizes that all things tied to the New State had to die and be buried on April 25th, 1974.

Apart from the narrative arc of the characters in this film, as previously discussed, sound became a dominant technique used in this film to tie lives together. The Portuguese guitar is an instrument of extreme national pride promoted by the New State regime and is part of a national genre of music, called fado. Spanish and Portuguese professor, Patrícia Vieira talks extensively about the Portuguese "three fs: fado, Fatima, e futebol" as a Portuguese catchphrase and the reason for fado's relevance in the scenes when Raimund arrives in Lisbon is to strategically place Raimund culturally and politically in Lisbon. Fado music and the Portuguese guitar are such emblematic weapons used by the Portuguese government during the dictatorship to portray a cultured and traditionalist Portugal, so the strumming of the Portuguese guitar while Raimund explores the streets of Lisbon function to register him in the stereotyped, idolized notion of Portugal backed by the New State. The Portuguese guitar is a tangible manifestation of melancholia as was discussed in Chapter 2 and an inability to let go of the idea of the Portuguese empire. Furthermore, the strumming of the guitar strings together Amadeu's life of when fado music was first being emphasized as a cultural propaganda for the traditional and how this legacy of the regime extends into the present when Raimund traipses through a Lisbon filled with silent suffering and pain.

In the same way that the sound of the Portuguese guitar serves a binding purpose of past and present lives, the sounds of the boat cutting across the rushing waters of the Tejo River also link Raimund to the past. Water in a biblical sense often refers to rebirth or cleansing, and in the scene in which Raimund and Mariana make their way to the nursing home, the sounds of the

water transmit a feeling of healing and cleansing. The rushing and spraying sounds of the Tejo River are cleansing Raimund and Mariana of their past transgressions to allow them to enter into the past and to prepare them for the violent revelations to come. Furthermore, the sounds of the waves crashing against the boat emphasize the isolation and distinction between two spaces: the nursing home filled with the past and "a new Lisbon" in which people pretend pain does not exist. The sounds of the Tejo River then reinforce a sense of healing but also a generational social chasm in the passing down of familial stories.

Similar to how the Portuguese guitar registers a nationalistic narrative, the longshots of the Portuguese landscapes also serve an imperial purpose for this film. In an article written by the company Goodyear, as an advertisement to explore local spots shown in the film using their auto products, there is a deep emphasis in the beauty of Lisbon for the filmic narrative that continues with an imperial discourse, "e Lisboa é a alma deste filme, como resulta inevitável pelas suas influências" [and Lisbon is the soul of this film, as is inevitable due to its influences] ("Filmagem Comboio Nocturno Para Lisboa"). The statement "as is inevitable due to its influences" evokes an air of national pride and arrogance in that sooner or later there would be no choice but to use the monuments in Lisbon as the context for a major motion production. The author of the article continues by listing the famous monuments in Lisbon that are noted in the film, arguing "Estes locais são uma fuga para o protagonista, num filme que representa uma clara alegoria da fugida, a redenção e o novo começo vital. E, é claro, este renascimento é mais fácil num ambiente lindo…" [These places are an escape for the protagonist, in a film that represents a clear allegory of escape, redemption and the vital new beginning. And, of course, this rebirth is easier in beautiful surroundings…] ("Filmagem Comboio Nocturno Para Lisboa"). While themes of rebirth are toyed with in the film, these local spaces of "o Cais de Belém, a Igreja da Cartuxa

ou a estação de Santa Apolónia, bem como o Cemitério dos Prazeres" do not serve as the spaces for rebirth, but of lingering traumatic residues ("Filmagem Comboio Nocturno Para Lisboa"). Moreover, the author of the article makes reference to the Torre de Belem as being "foi escolhida em 2007 como uma das Sete Maravilhas de Portugal e constitui um autêntico ex-líbris local e nacional" [was chosen in 2007 as one of the Seven Wonders of Portugal and constitutes an authentic local and national ex-libris (coat of arms)] ("Filmagem Comboio Nocturno Para Lisboa"). These monuments are tangible remains of the Portuguese empire, especially in regard to a nationalistic coat of arms and their use within the cinematic frame is to create an imperial tension between the present story of Raimund Gregorius on a quest in Lisbon to "discover" what happened to Amadeu and the past misery of Amadeu do Prado and his revolutionary comrades.

The dialogue serves in a pathway for emotional release but also as a contesting of New State Ideals. João Torgal, movie critic, praised the dialogue in the film for its "o discurso na igreja é de um ateísmo libertador profundamente comovente" [the discourse in the church is of a deeply moving liberating atheism] and this critique is referring to Amadeu's graduation speech in which he stands in a magnificent church, surrounded by priests and an audience full of wealthy families, and he rejects the church and a belief in God ("Comboio Nocturno Para Lisboa"). This revolutionary speech causes quite the scandal and Amadeu's father, a prominent Portuguese judge and supporter of the regime, stands up and walks out as his son gives the speech. This scene is key for the rejection of the New State because with just one speech that negated the religious authority of the regime, many members of the crowd left, but many of the young men stayed to listen to what Amadeu had to say. Therefore, in this scene dialogue becomes the greatest factor for going against the New State and viewers of this scene were moved by this direct rejection of a New State tenet.

The way in which *The Night Train to Lisbon* embarks on the journey of telling a story from an outsider perspective can be useful, but at the same time, relates this feeling that the Portuguese people are unable or unwilling to come to terms with their past on their own. While August incorporates much history and evidence of remaining manifestations of torture and trauma, the residual pain that August tries to portray becomes lost in the romance narrative and the beauty with which many of the scenes are presented.

A Trial by the People: O Julgamento

The film, *O Julgamento* (The Trial) by Leonel Vieira embarks on a thriller, drama, and historical action film about four men seeing their torturer again after almost forty years. The main over-arching themes of this film include generational trauma and an inability to heal because traumatic residues continue to exist; furthermore, this film takes a clear stance on how past actions have concrete present and future consequences as is demonstrated by traumatic residues. In my analysis of the film *The Night Train to Lisbon* in Chapter 3, I delve deeply into this idea of a Portugal "stuck in its past" and *O Julgamento* also offers this narrative of a non-progressing country but is different in that it offers hope through a narrative of closure and healing. Director of the film, Leonel Vieira sets the stage then for a move towards vulnerability and a need to relive the past in order to bring about individual and collective, emotional and social progress. It is through close-up shots, editing, the dialogue, and mise-en-scène that Vieira promotes this idea of a Portugal that can overcome its imperial trauma, only when the trauma is faced head on.

O Julgamento is a film produced in 2007 and centers on four men who are part of the revolutionary cause in Portugal and how they deal with meeting their torturer many years later. One of the main characters is Marcelino, a man who was kidnapped and murdered by the

PVDE/PIDE/DGS. Marcelino has a daughter named Joana who is a professor at a university in Lisbon and yearns to know how her father died. Joana is in a romantic relationship with Jaime, who is also a professor and is trying (unsuccessfully) to write a book. The other two main characters include Miguel and Henrique. Miguel is a physician and was a soldier in the Colonial Wars, who has a troubled relationship with his wife since he adamantly resents children. Henrique is an extremely wealthy businessman and has a dysfunctional romantic relationship with a woman significantly younger than him. Jaime also has a daughter named Catarina, who is a lawyer and invites her father to the trial of a man she is defending (Leonel Vieira, *O Julgmamento*).

The trial that Catarina invites her father to is the triggering event for which Jaime recognizes the man who tortured him and his friends all those years ago. The older gentleman that Catarina is defending is on trial for being accused of killing a child in an automobile accident. As the trial continues and the defendant becomes more and more anxious, he plays with euro coins in a very distinct manner. The playing with the coins triggers Jaime's memory of how his torturer used to play with coins in the exact same way when he was being interrogated and beaten. After this realization, Jaime tells Joana, Miguel, and Henrique about how he believes he saw their torturer, Mendes Oliveira, at Catarina's trial. Jaime convinces Miguel to accompany him to the next day of the trial, and both Jaime and Miguel are in agreement that Catarina's defendant is in fact, the man that tortured them. In a seemingly random break in reasoning, Jaime follows Catarina's defendant, who goes by the name of Francisco Ferraz. In a shocking turn of events, Jaime kidnaps Francisco Ferraz and takes him to his hunting cabin in rural Portugal. At this cabin, Miguel and Jaime keep Francisco tied to a chair, give him little to eat or drink, and await for when he will break his cover and reveal to them that he is truly Mendes Oliveira. Jaime

then surprises Joana with the captive Francisco Ferraz in hopes that this act would prove to Joana that he is a man of action, who wants to get to the bottom of what happened to Marcelino and also receive closure for the violence he had to sustain. Eventually, Henrique joins Jaime and Miguel at the hunting cabin and Joana returns to her life in the city after she realizes that Francisco Ferraz is not talking and the possibility that Jaime kidnapped an innocent man (Leonel Vieira, *O Julgmamento*).

Jaime, Miguel and Henrique use the same torture method of keeping Francisco awake for many hours and making him pee himself that eventually, Francisco breaks down and reveals his true identity of Mendes Oliveira, PIDE/DGS agent. Mendes then begins to taunt the men in recounting how he tortured each one of them. For Miguel, he was considered a traitor to the nation, and he was subjected to sterilization. For Jaime, the beatings and physical torture had manifestations in the psychological realm, causing Jaime to be an alcoholic as a way to forget his memories. Henrique is the most intriguing of the characters, because his torture scene is not shown, because he "spoke" and gave the police all they wanted and needed. Mendes takes immense pleasure in recounting how easy Henrique was to turn on his comrades. Meanwhile, in Joana's return to the city, she tells Jaime's daughter, Catarina about how her father and his friends have kidnapped her client, because that man was their torturer. Eventually, Joana teams up with Catarina and the two women go to the police to stop Jaime, Miguel, and Henrique from killing Mendes Oliveira. As the police and the two women arrive at the hunting cabin, they come upon the scene of Miguel attempting to kill Mendes, but then Mendes tricks Miguel, shoots Jaime, and is about to shoot Miguel, when he is shot dead by the police. All the while the commotion of Mendes, Jaime, and Miguel is happening in the field, Henrique decides not to help them and flees from the cabin to evade the police. The film ends with Joana and Catarina

reconciling their differences and having a positive relationship as Jaime recovers from being shot in the leg. During his recovery, Jaime finds that he is no longer unable to write, but that the words of his story come freely flowing. Miguel returns home and tells his wife that he is unable to have children and apologizes for the way he has treated her, and their reconciliatory scene ends with her staying to hear his truth. Lastly, a shame-faced Henrique returns home to find his lover in bed with his son there is no happy ending for him, except one of a new self-perspective.

Close-ups, Long Shots, and Editing for The Trial

The film starts out in Lisbon, Portugal in the year 1970. The beginning of the film begins with an ominous tone in which there is suspenseful music and very little dialogue. The only true reason for which the audience is able to connect with the actors and their emotions is through close-up shots, in which anguish, fear, and emotional coldness can be perceived. The camera close-up and long shots in the film also serve as historical markers and registers of space and environment. In the beginning scene, there is a camera close-up of the clandestine newspaper that they are printing. Due to this close-up, the audience is able to read that the main headline of the newspaper is “Pelo Fim da Guerra Colonial”, [For the End of the Colonial War]. This camera close-up sets the foundation for the political atmosphere in Portugal at that time and the risks that these individuals are taking in producing clandestine media. Furthermore, in these scenes, there are extreme close-ups on the faces of the people working in this clandestine newspaper organization and this reveals their fear at the banging on the front door. These scenes are then juxtaposed and edited to close-ups of the calm and collected faces of the PIDE agents as they bang on a door. The close-ups in this scenario and the editing of these scenes to have them back-to-back function to disorient the audience and create suspense. By using a close-up shot, the audience can tangibly see the terror or calm of particular actors but cannot perceive that the

PIDE arrest is not the same event as the banging on the door of the clandestine newspaper. These scenes are placed together to stir and perpetuate the feeling of intense fear, but also to tie these events and characters together in a single narrative.

With the close-up shots of the newspaper printers and the banging on the door, these scenes place the audience into the time and space of the dictatorship, in which there was no freedom of speech, and their lives were in serious peril for their actions. Moreover, the close-ups become integral for the breaking of the family unit, when the PIDE agents take Marcelino from his home for having opposed the New State regime and for having a copy of *Avante* or *Forward*, the newspaper of the Portuguese Communist Party. When Marcelino is arrested and taken from his home, the camera closes in on his face, one of projected bravery even amidst his fear. The close-up of Marcelino's face and words of encouragement, then are edited to be placed next to the terrorized faces of his wife, Mariana, and his daughter, Joana. These scenes are so powerful because the quick succession in which the faces of the on-screen victims are then placed next to the faces of the perpetrators links these individuals through their trauma and intensifies the recognition of their faces later on. The familial close-ups in these initial scenes also play with the dichotomy of the regime values and how the state-sanctioned police played a role in destroying the nuclear family they so heavily promoted. In these scenes, there is a subtle questioning of New State values and the pillar of duty to family as discussed in Chapter 1; in arresting Marcelino, the father-figure is taken out of the narrative and a fractured and broken home is created at the hands of the government. Therefore, the regime's pillars of the nuclear family and familiar structural stability only truly reverberate in families that concede and submit to the regime. For all those who contest the regime, familial instability is created by the PVDE/PIDE/DGS.

As the film progress onward, the close-ups truly serve as the medium for which much of the atrocity committed by the PIDE is reiterated and emphasized. At the time stamp, 16:14, the man on trial begins to play with euro coins. The camera zooms in and closes up on Francisco Ferraz's (PIDE agent) hand to tie the spectator to Jaime (victim of the PIDE), who is fervently watching the manner in which he aligns the coins and plays with them. This almost child-like game with the coins becomes the triggering force for the development of trauma release. The specific manner in which Francisco Ferraz plays with the coins triggers a flashback memory for Jaime of when he was arrested by the PIDE and forced to stand naked and as still as a statue. This scene is a direct manifestation of the statue torture mentioned in Chapter 2, and how multiple different techniques were utilized by the PIDE in order to extract information. The flashback to Jaime's torture is such an intense scene firstly because of the high angle of the camera, in which the camera is above and pointed downwards, creating an illusion of the spectator being an invisible witness. In this scene, Jaime stands naked in front of three PIDE agents that circle him as if he were an animal. The extreme close-up on Jaime's face, then to the head PIDE agent's face creates tension, and Jaime's subsequent silence and will "not to talk" leads to a brutal beating at the hands of the PIDE agents. All the while Jaime is being brutalized, the head PIDE agent continues to play with his coins and watches the violence in front of him, almost nonchalantly.

As the story continues, there are several close-ups and combinations of editing that are foundational for the film, but the scene that works in direct accord with the flashbacks of triggered memory is when Jaime kidnaps Francisco Ferraz. At the time stamp, 39:51, Jaime has tied up Francisco Ferraz and the camera is angled down onto the scene of torture. This scene is so aesthetically necessary, because it creates a parallel from the past to the present in which now

the roles are reversed. The camera then closes up on Francisco Ferraz's tied hands and feet. This scene of kidnapping and binding Francisco to a chair is purposefully edited to be placed before Jaime's flashback to when he was bound, naked, to a chair and his feet were forcefully placed on the head PIDE agent's desk and the soles of his feet were brutally beaten. This closeness of the scenes of the present trauma being inflicted to the scenes of memory of a past violence denotes the catalyst and trigger for Jaime's release of pent-up pain, frustration, and inability to move forward.

Finally, the use of close-ups and editing is especially evident in the juxtaposing scenes of when Francisco Ferraz is pleading his innocence and mistaken identity, saying that his wife is sick, and he needs to talk to her. Then, the next scene is when Jaime's daughter goes to visit Francisco's wife and finds a perfectly healthy woman, unable and unwilling to reveal anything on the whereabouts of her husband. These scenes positioned one right after the other, redirects the spectator's sympathy; in much of the film, there is some suspicion and hesitancy as to whether Jaime and Miguel kidnapped the right individual and throughout the kidnapping and beginnings of torture, Francisco continuously denies his involvement in the PIDE. In juxtaposing the scene in which he is pleading for mercy and pity and the "poor health" of his wife, with the scene in which she is perfectly healthy, no longer creates empathy for him, but suspicion. The close-ups and editing of these scenes ruptures any emotional allegiances the spectator may have formed and to return to the original victim-perpetrator order alluded to initially.

In the same way that the combination of close-ups and editing was able to either orient or disorient the spectators, the use of editing and longshots in this film serve as a temporal and physical register. After the first scenes of the arrest in 1970, there is a longshot of present-day Lisbon and the camera pans across the Tejo River. This longshot becomes a temporal divide, a

physical disruption from the events that occurred in the past to those that are happening in the present. The longshot also denotes to the spectator the present location of the events, even without the use of an intertitle, as was used at the beginning of the film. The scene after this scene of the Tejo focuses in on an older Portuguese man, whose first inclination once he is awake is to grab a drink. Therefore, while the longshot of Lisbon creates distance and space between life events, there is a link and connection to the arrest of Marcelino, back in 1970.

Therefore, the first character that becomes the emphasis after the longshot, is Jaime, an alcoholic Portuguese professor, stuck in the routine of an unsatisfactory life. Jaime lives in an unsatisfactory web, in which there is no action in life, but the directors portray him as if he is sleepwalking through the present. The camera then cuts to a female professor, Joana, teaching about the book, *Cerromaior*, a novel about life during the New State dictatorship in Portugal. Consequently, while the two initial scenes portray these individuals in their own isolated and respective spaces together, there is a quick transition to when the characters kiss and it is revealed that they are in a romantic relationship. Not long after this connection is made, there is another longshot of a beautiful, mansion-like home in Portugal. Quickly after this longshot, the third character presented is another older Portuguese man, named Henrique, involved in a tense relationship with a woman significantly younger than him. The juxtaposition of the physical, material luxury with the absence of true love and tensions within the relationship begin to unravel the current manifestations of trauma from years before. Lastly, there is little transition to the final character that is portrayed, a Portuguese doctor named Miguel, who is constantly making excuses to avoid his wife. The quickness of the cuts and the lack of transition between the displays of the lives of these four individuals links these people together and this is only reiterated in the long shot when Jaime and Miguel accompany Joana as she places carnations on

the gravestone of her parents. The longshot of the cemetery serves as a political reminder of the Carnation Revolution and the ideals that they fought for, but also links these three individuals together based on their trauma and distinguishes them from Henrique.

In this film, close-ups were used to emphasize, demonstrate, and denounce torture and its residual effects. In contrast, longshots in this film initially served as methods of distinguishing between time points and the lives of the characters. As the film continued, however, longshots and editing became the main tools for connecting the past to the present. After Jaime kidnaps Francisco, there are a series of longshots that transmit this idea leaving the city for the isolation of the countryside. The further Jaime and Miguel drive, the more isolated they become, but they also go farther away from "reality" and "normality". When Jaime, Miguel, and Francisco arrive at the hunting cabin, there is an extra-long shot, in which the only house for what seems like miles, is Jaime's hunting cabin in the middle of an open field. The house is worn-down and simple, with no doors and tile roofing. This picturesque scene of an old farmhouse in the middle of nowhere first denotes the isolation of these men, but serves as a return to an older time, a time under Salazar's dictatorship. Therefore, this longshot hints at a "return to wilderness" and a time in which the government forced violence upon its people. The longshots and editing of scenes also denote the difference between city progressivism and suburban conservatism. Vieira is directly negating the discourse the New State promoted of the ideal domestic in a rural sphere, by allocating the space of violence to take place in a location that seems to be stuck in time. This is most evident by Jaime and Joana's phone call in which Jaime is calling from the countryside and Joana is calling from the city; the kidnapping and violence occurs in the countryside and the voice of reason remains in the city. The longshots of these two distinct spaces are so powerful because it reverberates a feeling of regression. To commit their own form of vengeance and

torture, it must occur in a space stuck in the past. Therefore, this return to a past space, reinforces a return to a past self. The positioning of these characters in the rural space is a direct choice for combatting the pillars of conservatism and nationalism of the New State. Furthermore, this return to a more traditional space promotes this idea that to move forward in their lives, they must confront and re-immerse themselves into the atrocities of their past: the must relive their pain.

Dialogue and Mise-en-Scène in Finding the Truth

The long shots, editing, and close-ups have served as strong instruments of registering time, space, and emotions, but the dialogue is one of the mediums that weaves together the narrative of individuals who are so completely ensnared by their past that they don't even realize it until the catalyzing event of Francisco playing with coins. In a similar way in which the dialogue was integral for reliving and getting in touch with one's trauma and past, dialogue in this film reveals the residual pain and scars left by the dictatorship. After Joana, Jaime, and Miguel go to the cemetery to pay homage to the grave of Joana's parents and their friends, they have a consolatory lunch. In this scene, the frame includes the three direct victims of the PIDE, Jaime, Miguel, and Henrique, and the one indirect victim, Joana. In the background of this scene, there is a beautiful, modern landscape of the city of Lisbon and there are multiple others in the restaurant, seemingly going about their normal day. This directly contrasts the discussion these four people are having about a past time. When Joana says, "A última imagem que eu tenho do meu pai não é do dia do funeral... é o dia em que o levaram preso" [The last image I have of my father is not the day of the funeral... it's the day he was arrested], this reveals the existing and long-lasting traumatic image she has of her father. She does not remember him in a state of peace or joy, but of great suffering and fear. This scene is one of great importance, because the background landscape of beauty is clearly being juxtaposed with the discussion of torture and

ever-present trauma. The beauty of the landscape and the national pride of this background image cannot overcome the residues of trauma, but ridicules it. Furthermore, the rest of the group concurs with this reiteration of being imprisoned by their trauma, as they reminisce on the day of the revolution in which the masses of Portuguese people took to the streets, yelling, "O povo unido jamais será vencido… 25 de abril – sempre!" [The united people will never be defeated… April 25th – always!] and Jaime instead screamed, "Marcelino! Marcelino", the name of Joana's father. In this instance, through the dialogue, it becomes clear that the injustice inflicted upon them and especially Marcelino, becomes the focus of their future, and not of national progress or unity. This particular dialogue is absolutely fundamental for the residual trauma within Joana's familial relations, as well as within this friend group. When the dictatorship fell, the most important aspect for Jaime and his friends was finding their friend, Marcelino so that there is unifying of the group. For Jaime and his friends, the nationalism and patriotism of that day is not manifested in chants surrounding the greatness of the nation, but in recovering a loved one. This dialogue serves a clear negation of imperial discourse in identifying that what is valued above all is not the nation, but the individuals that make up the nation.

One of the ways in which Leonel Vieira brings about a sense of traumatic irony and injustice is when Jaime's daughter, Catarina, says, "E é por isto, meritíssimo juiz, que vos peço a costumeira justiça" [And it is for this reason, Your Honor, that I ask you for the customary justice], in which Catarina is asking for costumery justice for the man who ended up being her father's torturer. Once Jaime realizes who Francisco Ferraz truly is, there is a moment in which Jaime approaches his daughter, Catarina, and asks her if she believes her client is innocent of the crime he is being charged for. Catarina then says that it does not matter whether she believes him to be guilty or not, but the matter is that she was hired to defend him and that is that. Jaime

retorts, “é tão simples para ti?” [it’s that simple for you?] and she responds, “é” [it is], confirming that no matter what this man did, she believes in the justice system. This seemingly boring dialogue is so rich in the context of this film, because Jaime is alluding to a past violence inflicted upon him and Catarina is talking about the present, thus, connecting the transgression of Francisco Ferraz across time. This conversation supports a claim of unchangeability of character, while also representing how social, economic, and political notions of progress in the younger generations have glossed over justice for the victims of the New State.

Shortly after Jaime realizes who Catarina’s client is, he brings along Miguel to confirm Francisco’s true identity. Between Jaime and Miguel, they confirm that Francisco Ferraz is in fact José Mendes Oliveira, head inspector of the PIDE. After seeing Mendes Oliveira at the trial and realizing who his daughter’s client is, Jaime begins to reminisce and remember his memories. In a scene of great intimacy between Joana and Jaime, Jaime begins to speak his thoughts and memories, saying, “A Catarina não consegue esquecer a morte da mãe, tu não esqueces a do teu pai… são muitos fantasmas” [Catarina can't forget her mother's death, you can't forget your father's... there are many ghosts]. When Jaime describes that both his daughter and his lover are haunted by ghosts, this is one of the most indicative forms of a constant, generational manifestation of trauma. In the scene in which Jaime describes the ghosts of Marcelino and Catarina’s mother, Jaime and Joana are together in bed, in the security of the darkness and in their own version of an isolated world. Due to how these characters are positioned in this frame, it denotes that emotional freedom can only be attained in darkness and in personal closeness. This is only further supported with Jaime’s revelation, “hoje… encontrei o homem que matou o teu pai… o PIDE que nos prendeu e nos torturou há trinta e sete anos atrás... o cliente dela... é Mendes Oliveira” [today… I met the man who killed your father… the PIDE

who arrested and tortured us thirty-seven years ago… her client… is Mendes Oliveira]. Joana reacts with disbelief and Jaime relates the story of Mendes' coin game, "o PIDE andava sempre com moedas no bolso para os telefonemas... O Mendes Oliveira tinha uma maneira própia de mexer nas moedas enquanto nos interrogava... o olhar dele... é o gajo que me torturou, tenho certeza" [the PIDE always carried coins in his pocket for phone calls... Mendes Oliveira had his own way of handling coins while interrogating us... his look... is the guy who tortured me, I'm sure]. This dialogue in which Jaime is trying to convince Joana of his belief sounds ridiculous because it is based on how one plays with coins, but this moment is impactful because it describes a corporeal trigger for a psychological pain.

Following the identity revelation of José Mendes Oliveira, Joana asks Jaime what he will do next, and he replies saying he is not sure. Joana responds, "é o retrato da tua vida, não é? É uma boa desculpa para não fazer nada... olha, sempre podes beber mais uma garrafa de whisky" [It's the picture of your life, isn't it? It's a good excuse to do nothing... look, you can always drink another bottle of whiskey]. This conversation reveals that Jaime's life has revolved around alcoholism and a stagnant lifestyle as a way to cope with the trauma he endured. The dialogue in the scenes that follow, reiterate the psychological and metaphorical imprisonment that these four individuals suffer as victims of the New State. When Henrique tells Miguel, "O mundo mudou, Miguel, vocês não perceberam" [The world has changed, Miguel, you didn't notice], it reveals a social tension of wanting to move forward without confronting the trauma. This conversation between Miguel and Henrique also separates Henrique from Jaime and Miguel because Henrique is trying to move past this and forget what happened to him. When Miguel declines target shooting, because "tive a minha dose no Ultramar" [I had my dose overseas], there is a registration of Miguel fighting as a Portuguese soldier in the Colonial Wars in Africa. Thus, in

these short snippets of conversation, it is revealed the imperial social residues that continue to exist and infiltrate their lives, no matter how much they try to move past it.

Once they have kidnapped José Mendes Oliveira and kept him tied up in the barn for what seems to be a couple days, Jaime says, "É que eu nunca te esqueci: o teu nome, a tua cara, o teu cheiro" [It's just that I never forgot you: your name, your face, your smell] and this supports the foundation that even though much time has passed and that Jaime and Miguel are much older now, the trauma that they endured has always stayed with them. They key takeaway from this dialogue is that José Mendes Oliveira and the PIDE, have never left Jaime's mind, but in time, the memories have been so repressed that the flooding of memories and emotions could only be reached by a personal trigger. The coin game becomes the catalyst for which Jaime and Miguel spiral almost out of control. Jaime is steadfast in a cold and harsh treatment of Mendes, since Miguel even tells him, "isso já é tortura, Jaime… isto já não é justiça, é venganza" [this is torture, Jaime… this is no longer justice, it is revenge] and this dialogue only becomes more cruel as a beaten, tired, retrained old man is slumped over in his chair in this scene. This position of Mendes Oliveira, Jaime, and Miguel in this scene questions what justice truly is for these individuals and if Jaime and Miguel are just as bad as the PIDE who tortured them almost forty years prior. The scenes of aggressive and violent Jaime and Miguel are then juxtaposed with scenes of Henrique in his upper-class office overlooking the city. This editing of scenes juxtaposes wealth at the expense of others, in which Miguel and Jaime have undergone this mission of closure and "justice", while Henrique continues his cushy, bourgeoisie lifestyle.

The combination of dialogue and mise-en-scène connect the historical dots of each of the main characters. The contrasts of the lifestyles of the three main, male characters serves the purpose of differentiating the manifestations of their trauma. As stated before, for Jaime, his

trauma is manifested in a more psychological way in which alcohol helps dissuade and cover the pain of the loss of Marcelino. In contrast, for Miguel, the residue of his torture is a much more physical one. In the minute, 1:21:27, Miguel says, “eu lutei nas ex-colonias, tive louvores, fui um bom militar, mas isso não sirviu de nada quando caí nas suas maõs, pois não?” [I fought in the ex-colonies, I had commendation, I was a good soldier, but that didn't do any good when I fell into your hands, did it?]. The dialogue reveals Miguel’s obligation to duty and nation and the sacrifice he made as a soldier for Portugal. The immense atrocity and horror of Miguel’s torture is then revealed when Mendes Oliveira says, “eu não sempre gostava do meu trabalho, mas no teu caso, eu abri uma exepção” [I didn't always like my job, but in your case, I made an exception]. This is such an intense scene, because Mendes Oliveira’s statement is then followed by a flashback scene in which a naked Miguel is subjected to statue torture and drops the book he was being forced to hold. Due to the dropping of the book, a young Miguel is restrained as another PIDE officer shocks his genitals. In this scene, the audience can hear the sparking of the electricity and the screams of anguish. In the present, Mendes continues talking, saying “desertores e traidores da patria, para vocês, eu tinha um tratamento especial” [deserters and traitors of the country, for you, I had a special treatment], meaning that Mendes’ special treatment was castration and this goes against Mendes’ claim that, “eu fiz meu trabalho, só fiz o meu trabalho” [I did my job, I just did my job]. After it is revealed that Miguel is sterile, Mendes laughs at him, and the residual pain and trauma Miguel endures is encompassed in this phrase, “Passei tudo o tempo a salvar vida, mas nunca pude gerar uma” [I spent all my time saving life, but I could never generate one]. For Miguel, there has always been and will always be a physical reminder of what the PIDE did to him, as he will never be able to have children. This scene also

reiterates the monstrosity of Mendes and the extremes to which the government went to acquire information.

When Henrique confronts Mendes Oliveira, the way in which his trauma is portrayed is vastly different than the way it was described for his friends and comrades. When Mendes Oliveira sees Henrique, he says, “devias ter recebido uma medalha por bons serviços à nação. Rachaste... disseste tudo o que queríamos saber” [you should have received a medal for good service to the nation. You cracked... you said everything we wanted to know]. This moment is an explosion of truth and finally relates the difference in the relationship between Jaime, Miguel and Henrique. Marcelino, Jaime, and Miguel did not speak or denounce the revolution or his comrades and suffered immensely for it, but Henrique quickly spoke and saved himself the pain and torture. Henrique’s monetary wealth and business success, thus comes from the fact that he was let go by the PIDE and did not physically suffer torture, because he quickly confessed. The subtle distinction between the four male characters that Vieira was subtly hinting at now becomes clear that the difference is whether one “talked” or not. Henrique then becomes the traitor to his friends and to the revolution and this discussion reverts to Chapter 1 of this project in which the secret police tried to break the individual. In acquiescing and talking to the police about everything, Henrique represents cowardice and a fracture in the code of Portuguese unity against the dictatorship.

In complete contrast to the cowardice of Henrique is the final closure they have all been waiting for and that is the story of Marcelino’s death. Mendes finally “remembers” Marcelino and says, “Marcelino era duro… um dos mais duros que encontrei” [Marcelino was tough… one of the toughest I've encountered] and proceeds to tell the story of how “Marcelino devia ter um accidente… todos nos recibimos ordines… não tinhamos a culpa” [Marcelino must have had an

accident… we all received orders… we were not to blame]. As Mendes is speaking, within the frame is Marcelino in a chair, barely breathing since they tried suffocating him by placing a bag tightly around his head. Consequently, to make Marcelino have an accident, Mendes Oliveira turns off the lights on a stair well and an exhausted and physically weak Marcelino falls down the stairs to his death. The result of his silence against the government cost him his life. In contrast, Henrique told them everything and was able to live a life of comfort and pleasure. In a last act of "heroism", Miguel makes the decision to take the blame for the kidnapping of Mendes Oliveira and guides Mendes outside to dig his own grave in the early morning. When Jaime realizes what has happened, he runs after Miguel and tries to stop him from killing Mends Oliveira. Henrique, on the other hand, is again, reduced to cowardice and makes his escape from the hunting cabin to avoid arrest and blame. After a brief scuffle and a turn of events, the Portuguese police, come to the hunting cabin and make it in time to save Miguel and Jaime and shoot Mendes Oliveira. When Oliveira falls to his death, the sounds of a gong ring and an air of closure and ending is transmitted. The suspenseful music is gone, and an its place, one of calm and hope.

The final scenes of this film are the most revelatory in what Vieira believes are the values most treasured by the Portuguese people. In the end, Jaime physically recovers from the gunshot he endured in the scuffle with Mendes Oliveira and while his daughter and lover go for coffee and attempt to have a relationship, he sits down and begins to write this story. Miguel goes home and meets his wife as she is leaving him. Miguel tells her that he wants to be honest and "eu quero que saibas quem é quem sou" [I want you to know who I am] meaning that he is going to share his story with her and finally tell her why they can't have children. There is a lasting feeling of hope for Miguel because his wife drops her luggage, and the scene ends with her

seemingly ready to listen and understand what Miguel has been through. Finally, the most almost ironic ending of this story is the ending for Henrique. When Henrique returns home after fleeing from his friends, he comes home to find his lover and his son in bed together. In running away from his friends, responsibility, and the truth of his trauma, Henrique truly has nothing, even though he has much in material wealth; therefore, supporting this idea that there is no genuine future for cowards and disloyalty in the new Portugal. Lastly, with the death of José Mendes Oliveira, Vieira makes a poignant point that no physical, living remnant of the PIDE or the New State can survive for the healing and overcoming of demons in this modern Portugal. It is only in denouncing all that is the past, but still acknowledging its existence, that the Portuguese people can move forward.

These final scenes of *O Julgamento* are also incredibly poignant in who deserves redemption and who even is worthy of a second chance. The prisoners who refrained from speaking, by enduring the torture of the Portuguese secret police are the ones who are given the opportunity for redemption. For Jaime, he is given a second opportunity to heal, by writing his story and that of his friends. Miguel is given a second chance at family and marriage, because as previously discussed, his wife drops her luggage and decides to listen to his story. Even though Miguel was an absent husband and reacted with anger and a closed off demeanor, he is given the chance to fix his marriage and there is hope for him in the future. For Joana, confronting her father's murderer has given her the closure she needed to move forward; thus, even though she was never directly, physically tortured, she is also allotted hope and redemption because she has confronted the past of her father. Joana is the epitome of the manifestation of inter-generational trauma, and she is given a redemptive scope, because her father was brave, persevering, and gave his life for the cause. Lastly, Henrique and Mendes Oliveira are the two characters in which there

is no space for hope or redemption. By ratting his friends and embodying cowardice, Henrique's betrayal has no salvation. However, while the future for Henrique is stark and bleak, the ending in which he sees himself in the broken mirror, transmits the idea that he finally acknowledges his brokenness and fractured self. Finally, Mendes Oliveira is portrayed as a character with no remorse for past transgressions and continues to either lie or make excuses for his actions, and this refusal to feel sorry relates that there is no hope for those who do not own up to their actions, or even feel remorse for what they have done. There is no space for future hope in which the ideology of the New State is still so heavily linked to one's present actions. This judgmental, clear-cut view of prisoners and torturers of the New State relates current attitudes of the regime and that one way of combatting these residues of the past is to firstly, confront these ghosts, and secondly, do away with any ideological link to the regime. The present and future have no space for anything or anyone related to Salazar's regime.

While this film embarks on a similar topic and uses the same techniques, *O Julgamento* is much more invested in making a political statement than raising awareness of a historical event. This film follows the horror stories of three men who were directly tortured by the PIDE in three distinct ways. For Jaime, the residues of his physical trauma were manifested in alcoholism and being stuck in his career and life. In confronting José Mendes Oliveira, and finally knowing what happened to Marcelino, Jaime was able to speak and write about what happened to him. For Miguel, the remnants of the New State were physically manifested in the electrocution of his genitals and inability to ever have children. The inability for Miguel to ever create a child life of his own created a cloud of constant resentment, anger, and self-isolation, but through this experience, he was able to talk about his sterility with his wife and how that has impacted their

marriage. For Henrique, there is no real allusion for hope, but just a moment of self-awareness in the breaking of his glasses.

Both *The Night Train to Lisbon* and *O Julgamento* focus on the scenes of the broken glasses of Raimund and Henrique, but they are used differently, but achieve the same result. In *The Night Train to Lisbon*, the breaking of Raimund's glasses happens quite early on and creates a metaphor for being blind to the history around you. In *O Julgamento*, the breaking of Henrique's glasses is more about self-introspection and self-viewing. For Raimund, the breaking of his glasses is helpful for the rest of his journey, but for Henrique, the breaking of his glasses creates pseudo-suspense and a doomed tone. Furthermore, both films discuss and display scenes of torture and the PIDE agents, but the focus in *The Night Train to Lisbon* is more about the residues of this pain, and less about the torture methods. In *O Julgamento*, Vieira is much more explicit and there are multiple scenes of raw intensity to highlight the ridiculousness of torture and the extremity of it all. Similarly, both films also use flashbacks to denote parallel connection. However, in *The Night Train to Lisbon*, the flashbacks of Amadeu's memories would correspond to Raimund's reading of his book, so to unite the fates of these two characters. In contrast, in *O Julgamento,* the flashbacks relate the present-day self to a past self. The longshots in *O Julgamento* serve a temporal purpose and to situate the spectator in the environment and time period, but to also contrast the characters and their role in the film. In opposition, the longshots in *The Night Train to Lisbon*, serve a more aesthetic function and reiterate the beauty of Lisbon. As discussed previously, *The Night Train to Lisbon* is a co-produced film, with mostly non-Portuguese actors and the primary film language is English. In contrast, *O Julgamento* is also a co-production, but was directed by a Portuguese director, Leonel Vieira, utilized Portuguese actors, and the language was in Portuguese. The events in *O Julgamento* were still dramatic and

effective in creating an emotional attachment to the characters, but its rawness in its presentation of life in Portugal denote sentiments of realism. Whereas, in *The Night Train to Lisbon*, this film is for audiences who do not the history of Portugal and the 41 yearlong dictatorship, so the information relayed is given in an indirect, back-handed manner, through a pleasing, cinematic romance.

Comparing Residues: *The Night Train to Lisbon* and *O Julgamento*

The two films that were chosen for this analysis were *The Night Train to Lisbon* by Bille August and *O Julgamento* by Leonel Vieira. The purpose of choosing two films about the same topic but created in distinct ways served the purpose of analyzing how an outsider perspective versus an introspective film would tackle the same topics. In much of Chapter 1 go through and discuss the pillars of the New State regime based upon two broad, not-mutually-exclusive categories of conservatism and nationalism. The Portuguese empire of Salazar was founded upon pillars of family, duty, labor, virtue, tradition, religion, and structure. In the films that I have chosen for analysis, the trauma that the characters endure stem from these pillars, and thus act as an imperial residue present in society. In Chapter 1, I also discuss the structure of the Portuguese government and concur with the claim that Portugal was a fascist regime from 1933 to 1974. Furthermore, in Chapter 1, I discuss the evolution of the state-sanctioned police and military force and describe some of the methods for which information was extracted from the Portuguese citizens. The films that I have chosen are of value because they undertake the concept of creating an "Other" to justify the use of state-sanctioned violence. The films *The Night Train to Lisbon* and *O Julgamento* form the basis for my analysis as they tackle the same theme of trauma in Portugal from differing perspectives.

The *Night Train to Lisbon*, as stated before, is made up of a mostly non-Portuguese cast, but the spaces and setting take place in Portugal. The language spoken in the film is English and the representation of trauma comes to fruition through trauma within love and friendship. One of the main differences between *The Night Train to Lisbon* and *O Julgamento* is that *The Night Train to Lisbon* creates a greater emphasis on religion as an important aspect of the dictatorship, whereas *O Julgamento* has a greater emphasis on duty and nationalism. In the movie, *The Night Train to Lisbon*, the Catholic Church is portrayed as an accomplice to the New State is promoting censorship and New State ideals of Catholicism and a nuclear family. In both films, there are actual blood family units, but also family units linked in common brotherhood and in solidarity to the revolutionary cause. The reason that these family units in the film are so important is because there are multiple aspects of residual trauma and betrayal within these family ties. In the case of *The Night Train to Lisbon*, the complicated love triangle ruptures both his relationship with his sister, but also the brotherhood with Jorge, as he runs off with Jorge's love. In this sense, for August, the residues of the New State pillars of family and duty become influenced by passion and desire and complicate allegiances, therefore abandoning, and rejecting these pillars of conservatism. Furthermore, through the concept of "not talking to the PIDE", the familial bond created by a shared cause seems to be more valued and almost treasured.

In a similar respect of a prioritizing the bond of brotherhood and solidarity for the cause, Vieira also plays with this aspect of breaking and forming of the family structure. Initially, it is through the close-ups and editing, that the spectators are privy to the breaking of Joana's family by the PIDE, as her father is being arrested and later on, is killed. According to more of a longshot, at the cemetery, Joana's mother dies shortly after, thus emphasizing that while the New State constantly promoted the nuclear family structure, they were the perpetrators of fracturing

the nuclear family by their actions. Similar to *The Night Train to Lisbon*, the bond of brotherhood is treasured in this film and it is also through close-ups and the dialogue that it is revealed that Marcelino, Miguel, and Jaime stood against the PIDE, even amongst the torture and did not give up, whereas Henrique spoke to the police. This separation based on "talking" becomes clear when the people who kidnap Mendes Oliveira and take action and responsibility are Jaime and Miguel. In the end, for Jaime, Miguel, and even Joana (Marcelino's daughter), there is a hopeful resolution for their lives and a sentiment of healing and closure. For Henrique, his cowardice and guilt results, not in a hopeful ending but in a more ominous tone. Thus, both films emphasize the bonds of brotherhood and duty to the revolutionary cause more so than their blood ties. In a way, it seems that the values of the New State are still being preserved but the allegiance is not to the state, but to eachother.

Furthermore, both *The Night Train to Lisbon* and *O Julgamento* discuss trauma generationally in an aspect of which the repercussions of previous trauma are enacted by later generations within one family once the secrets are released, as is the case for the "butcher of Lisbon" and his granddaughter and Marcelino and Joana. In *O Julgamento*, there is a dialogue in which Jaime speaks about the ghost of his dead wife haunting his daughter, Catarina, and the ghost of his dead comrade, Marcelino, haunting his lover. This haunting is further extrapolated by director Leonel Vieira, "Um filme sobre as memórias da repressão salazarista numa 'história de hoje', feita 'a partir dos fantasmas das personagens, que acabam também por ser os mesmos fantasmas do passado recente de Portugal'" [A film about the memories of Salazar's repression in a history of today, made from the ghosts of the characters, which also turn out to be the same ghosts of Portugal's recent past] (Caneco). Both films discuss how the victims of the New State chose to repress the memories of their past and lie to their children and grandchildren. Jaime

does not tell his daughter, Catarina, about how her client was his torturer in *O Julgamento*; he would rather shield her from the direct link to his past and let her form her on conclusions. In *The Night Train to Lisbon*, Mariana discusses how her parents lied to her about the fate of Uncle João, instead of telling them he was arrested and tortured by the PIDE. Thus, both these films create distance between the generation under the dictatorship and the generations after. Furthermore, in discussing memory and lived experience director Leonel Vieira makes a striking point about how even though the storylines are fictionalized, the story is no less important, because even though it is not “numa história concreta de uma determinada pessoa", é "sustentado em factos reais, numa memória colectiva” [a concrete history of a particular person", it is "backed by real facts, a collective memory] (Caneco).This space denotes that it is a combination of repressive memory and an unwillingness to talk about past trauma that festers and latches on to every subsequent generation, no matter how hard one tries to forget it.

One of the main differences in the two films is how they realize nationalism, patriotism, and duty. In *O Julgamento*, one of the most heartbreaking and intense moments in the film is the revelation of Miguel’s particular inflicted torture and his dedication to the Portuguese nation in being a soldier in the ex-colonies. Miguel describes his sacrifice, his duty, his love for his country that he would go abandon his home and fight in a war he didn’t believe in. Miguel also talks about how he doesn’t want to target practice with his friends, because he had enough of that in the Colonial Wars. However, at some point in his life, Miguel joined the resistance and began helping to print clandestine newspapers, and this in turn, becomes a traitor to the Portuguese government. His pride, love, duty, and most importantly, sacrifice to his country mean nothing once he is branded a traitor and he is tortured most cruelly for it. Due to his trauma and experience, he then dedicates his life to saving lives in his medical practice but can never have

kids of his own. The residue of his love and duty for nation, then becomes transformed to a duty to the new nation of Portugal, in which any living remnant of the PIDE and New State cannot survive.

The Night Train to Lisbon discusses the topics of nationalism and duty more so in depicting the struggles of the resistance and less about the manifestations of it in a particular traumatic experience. The scenes in which the resistance is meeting in an abandoned building and pretending to have a language lesson is the scene in which the pillar of nationalism and duty is not the current Portuguese nation, but to the one they were trying to create. The only manifestation of duty and allegiance through trauma is in the torture scenes of João, as he bears the pain of the breaking of his hands to protect Estefania. Again, the duty and pride that *The Night Train to Lisbon* emphasizes is one of allegiance to a new, modern, progressive Portugal, and does not really discuss the topic of duty to the regime. The only way in which August manifests ambivalence to the dictatorship, or a trying to balance being on both sides is through the character of Amadeu. The portrayal of Amadeu as a realist and an imaginative mind, with his head in the clouds then is differentiated when he saves the life of "the butcher of Lisbon". In both films now, there are two doctors who have the choice to enact violence or choose compassion and forgiveness. Amadeu can choose to let "the butcher of Lisbon" die or can save his life. Miguel had the choice of inflicting pain and torture onto his torturer or could have left or persuaded Jaime to stop. For Amadeu, he felt strongly to his duty and values of physician, and "do no harm", so much so, that he saves the life of the man who will torture one of his best friends. Amadeu was ideally part of the resistance, but he saved the life of the PIDE agent, and thus his involvement becomes more complex. It is through this created ambivalence, only reinforced by a natural death, but on the day of the revolution, that August supports the

complicatedness of being in Portugal in that time. In a vastly different light, Miguel made the choice of inflicting pain onto Mendes Oliveira and allowing for torture to occur because it led to the answers they always needed. The torture in this case, is not portrayed as unnecessary or ridiculous, but as the key to receiving closure. Thus, both August and Vieira perpetuate the notion that virtue and duty continue to be co-mingled in present day life, but that morality is not a black and white, neat distinction, but can become messy, complicated, and convoluted.

Conclusion: Final Thoughts on How Art Confronts Ghosts

In the introduction of this thesis, I describe a firm and absolute negation of confronting the ghosts of an authoritarian regime. In the opening paragraphs, I narrate my story of first coming into contact with the New State regime at the Museum Aljube Resistência e Liberdade in Lisbon, Portugal. This museum was the starting point for this entire work, because it allowed me to enter into a space and begin to imagine what life had been like for the thousands of political prisoners that walked those halls, that begged for their life, that were brutally tortured and murdered. Entering these spaces of memory and tragedy was the first step for me for uncovering this past of sorrow, desolation, and extreme violence, but imagining what life would have been like was the second step in uncovering the truths of the lives lost to death, of the lives disappeared from history, only to be remembered by any living relatives. This museum has become a monument of a past so intertwined with the present that the only way to survive has been to turn a blind eye to history.

The Museum Aljube Resistência e Liberdade, allowed me to take the first step into researching the imperial remains, the monumental legacy of the Portuguese New State. However, the museum only allowed me to scratch the surface of the Portuguese Empire, because my imagination is limited to the images, stories, and narrations that are familiar to my human

experience. To fill in the gaps of memory and human experience is where films take center stage. Directors and scriptwriters play a key role in shaping how spectators connect with characters and the emotions experienced due to the narrative. Directors can coax and enlighten our imaginations by the images that they reveal on camera, so as to propose a certain message or idea. Through recreations of historical narratives, the spectator can be an omniscient observer, who is immersed into the plot of the film and experiences the emotions as the characters do but is free of any physical harm. In the same instance that there is a physical distance between films and reality, character and spectator, there is a bond between spectator and character that can so profoundly impact the observer, to make them feel as if the observer were physically in the film as well. Therefore, films become the medium for which imagination and memory conspire to transmit a collective memory of an event or series of events and this transmission of memories can be a powerful tool in combatting the ghosts of the past. These memories portrayed on the movie screens can be one way to rewrite the historical narrative of the empire, not as something grand and monumental, but as something so devastatingly violent and traumatic that thousands continue to suffer the consequences of past action. Film can be one outlet in which oppression and years of silence can finally give voice to stories unheard. Talking about one's past can finally become a healing relief, a saving grace, and not a traitorous sin.

The extent to which the pillars of the New State are described in Chapter 1 are necessary for the formation of this analysis, because it demonstrates the continual haunting of the empire on current and future generations in Portugal, as denoted by cinematic portrayals. The extensive description of the regime and the methods of torture in Chapter 1 served as historical guide and context for which much of these films center their focus. In both films, physical torture receives the most screen time and dedication, but the residues of the physical, corporeal become ingrained

in the psychological and emotional aspect of humanity. The references in Chapter 1 to statue torture, acousmatic torture, and various other methods became the reference point to which many of these films truly hoped to present to the audience. *O Julgamento* really emphasized the different ways that statue torture, sleep depravity, nakedness, and electrocution were all aspects of breaking down the individual. The emphasis on the pain and explicitness of these scenes structures the reason or excuse Jaime and Miguel have for inflicting their version of torture. These torture scenes become so valuable in *O Julgamento*, because Vieira creates a parallel to the present torture inflicted on Mendes Oliveira to the flashbacks of Jaime and Miguel being tortured. Furthermore, one of the few ways in which a religious and moral context is briefly mentioned to juggle with this concept of torture is when Catarina finds out what her father is doing, and chastises him for following, "olho por olho, dente por dente", instead of the values and morals he instilled in her. Thus, the complexity of the situation cannot be situated in a black and white manner, but must be taken in as a whole, to come to terms with how the actions of the actors of *O Julgamento* are a reinterpretation of justice.

In Chapter 2, I describe much of the history of Portuguese film as a device and technique way before it was used by Salazar's government as propaganda. This distinction and brief history of Portuguese film felt necessary to understand that film was a medium being created and explored long before the New State began seeing its value in promoting their ideals. Moreover, in Chapter 2, I also discuss censorship of all types of media, describing how film, letters, newspapers, books, radio, etc. were all held under a tight vise and perpetual gaze. This direct violation of civil liberties and the infringement upon Catholic doctrine of innate human dignity proliferate the need for social escape and rebellion. Many of the films produced during the dictatorship were heavily censored as noted in Chapter 2, and many of the films revisit topics of

proper social decorum and behavior in society and reiterate the nationalistic and conservative pillars of the New State.

Since so many films and other social media platforms were heavily restricted, the films chosen in Chapter 3 were of particular interest to see how they aligned with or rejected New State philosophy and mode of production. The reason for which films were chosen as the primary source and focus of analysis is because cinema is a medium of cultural production that can be psychologically and emotionally engaging for all viewers. What I mean by this, is that a particular perspective or opinion can be indirectly fed and accepted by an audience without their direct knowledge. There is a psychological phenomenon in which a concept called conditioning occurs, in which a connection is formed between an object and an experience (Psychology Today). This concept is often used today in commercials to create a subconscious link between the viewer and a brand of car or food, so that one is more inclined to buy that particular product, even if the commercial had nothing to do with that product; conditioning then becomes a subconscious acceptance of a particular topic. In the same way that conditioning can entice the viewer to buy Prego sauce over Ragu, conditioning can occur in cinematic productions to project an opinion and subtly sway the audience in that direction. Therefore, it was of great interest for me in this project to analyze how directors approached the topics of residual trauma, pain, and suffering, and if it were in a more subdued manner like conditioning or if it were more explicit.

The films, *The Night Train to Lisbon* and *O Julgamento* take the spectators on two different journeys even though they are about similar themes and plot lines. While *The Night Train to Lisbon* does have a scene of torture, it is more subtle and indirect in the manifestations of trauma. It is through tools like editing and the dialogue that trauma is relived and discussed. In contrast, O Julgamento is much more explicit in the reverberations of trauma, due to the direct

positions of objects and people within the frame, the mise-en-scène. In coordination with the mise-en-scène is also the dialogue, as it weaves the story and patches the holes not filled by the other cinematic devices. Both films are co-productions involving Cinemate, but the difference in how August and Vieira approach the remnant life in Portugal realizes their experiences and interpretation of how best to present the topic. *The Night Train to Lisbon* is a more aesthetically pleasing, artistic, and beautiful filmic production with the vast landscapes and shots of Portugal. This method of proposing beauty amidst the narrative, distances this film from a more realistic presentation. This mode of production seems to be purposeful, because due to the primary language being English and most of the actors being non-Portuguese, this film's purpose is to teach an outsider of the residual problems within Portugal. This film was not made for the Portuguese, to relive past experiences, but is portrayed as a romance drama in which there is a single storyline involving multiple characters. This narrative is more typical of a story or theatrical play and creates a distance with the spectator for the purpose of indirect teaching of these occurrences and raising awareness.

In direct contrast, *O Julgamento* is a co-production centered and homed in on the Portuguese people. This is a film made by the Portuguese and for the Portuguese, as the language and actors are mostly all from Portugal. This film does not serve as an indirect lesson implied by a romance structure but tries to situate the spectator in the space and time of the characters. This is not a movie with the intention of teaching, but one with the purpose of "never forgetting". In using the coin game of Mendes Oliveira, Vieira realizes the small, daily occurrence that can serve as a trigger or catalyst for the remembrance of trauma and experience. The flashbacks and editing of scenes create parallels to present day manifestations of violence to those endured almost forty years prior. The compilation of multiple flashbacks and memories serve the greater

purpose of projecting the notion that these men were just a few of the victims, and that there are many more in Portuguese society just like them. Mendes Oliveira is portrayed as a monster and an evil individual, who is literally on trial for the murder of a young boy, and this trial is then portrayed in parallel to Jaime, Miguel, and Joana's "trial" and judgement in the hunting cabin. This "trial" is so profound because it inverts the role of the Portuguese secret police and the people they arrested. In Chapter 1, I discuss how the PIDE served as judge, jury, and executioner, and in this film, Vieira plays with this inversion but justifies it in ending with a hopeful and complete resolution for the characters. These two films, though different in tactics and narrative both approach the dictatorship in Portugal as being stuck in its entangled past, and the only way to overcome this residual trauma is through a catalyst that causes a return to traumatic origin. Therefore, for Portugal to overcome mass inflicted violence and residual stains and scars from these events of the dictatorship, Leonel Vieira and Bille August both propose an introspective genesis that directly confronts the trials and tribulations of Portugal's past.

The Night Train to Lisbon and *O Julgamento* are two contemporary films in which very little academic scholarship has been dedicated. Most of my secondary sources in regards to the films have been film reviews, newspaper ads, or even blog posts. These two powerful films have thus, remained largely unstudied but this project serves to fill the gaps and perhaps pave the way for future scholars. The way in which I broach filling the gaps is through traumatic residues left by the Portuguese empire. The films that I chose both have significant remnants of trauma and reiterate the concept of a stuck generation. In tying the imperial narrative back to my first chapter, both directors, Vieira and August emphasize that the legacy of the empire is one of social stagnation due to reverberating elements of trauma that have been cast aside and overlooked. These films combat the overlooking of pain and suffering and promote a discourse

of confronting and combatting the open wound of repressed memory, of continual silence, of collective amnesia to have a healing release for Portugal.

In the chapter titled, “Memory and Trauma: Two Contemporary Art Projects”, scholar Maj Hasager, describes one use of art in “replicating sites of trauma, [that] explores a mute embodied heritage of trauma as well as piecing together fragments of a genealogy” (Hasager 198). The genealogy of trauma and its hereditary nature take form in art in what Hasager denotes as “ruin sites” (Hasager 197). The ruin site, the space of fragmented pieces being left behind is such a tangible image for traumatic residues as just a few remaining pieces can create a ruin. Hasager cites an artist named, Jenny Yurshansky whose grandmother was a Nazi survivor and whose parents fled from the USSR when she says, “This piece is part of a body of work that comes out of a lifelong attempt at reckoning…” of a “silent heritage” (Hasager 198). In this instance, Yurshansky is describing her own art as an expression of her familial experience, but this quote can be exemplified on the scale of the Portuguese nation in that these films and many others are intended to trigger the internal reckoning; to be catalysts of a heritage built not in isolating silence, but in shared communication.

In Hasager’s chapter, Yurshansky also describes that the realm of the silent reckoning does not have to be in a fantastical or monumental form, but in the day-to-day activities, the mundane. Yurshansky shares her experience of coaxing the memories from her mother, “It took hours of sitting together through silences, sharing the frustrations and rewards of embroidering at this scale, for memories to bubble up and come to the surface” (Hasager 198–199). This mundanity of piecing together the fragments of ruins, of confronting ghosts is evident in both *The Night Train to Lisbon* and *O Julgamento*. In *The Night Train to Lisbon,* the trigger for the awakening and peeling back of layers is the random and entirely human act of finding a novel

that spoke to the protagonist. In *O Julgamento*, the playing of coins by the defendant becomes the trigger for the moment of reckoning and key to unleashing repressed memories. Therefore, both the filmmakers and Yurshansky argue that a spiritual and social awakening can sprout from the humdrum of daily life. In contrast to the grandiose nature of the empire and its lasting legacy, one manner in which to combat the "all-powerful" remnants of the Portuguese empire, can be in the simplicity of just sharing human experience in the unexciting, normal, ordinary happenings of life.

Lastly, Hasager describes the aspect of art as a form of giving back and this concept of returning something lost is fundamental for how these films function for Portugal's healing. Hasager states, "An important aspect in my artistic practice is to be able to bring back the findings to the people" as a way to return what was lost in their trauma (Hasager 203). Transforming Hasager's idea of art as a mode restoring something lost, *The Night Train to Lisbon* and *O Julgamento* are also examples of art to return something to Portugal. These films return to Portugal a sense of self awareness, signaling to the spectator that there are remnant fragments of the empire that need to be confronted, stories told and heard, and a need to abolish a culture of silence that is causing a lingering state of misery and haunting.

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