

*The film 'Dogville' as told in
nine chapters and a Prologue*

Tempo no filme

- **Perde:** a sua continuidade ininterrupta e a sua direcção irreversível.
- **Pode:**
 - fazer-se parar: em grandes planos;
 - inverter-se: em retrospectões;
 - repetir-se: em memórias;
 - suprimir-se: em visões do futuro.

Verfremdungseffekt = V-Effekt:

efeito de estranhamento

**Bertolt Brecht, “A Ópera dos três
vinténs” *in Teatro 2*, Lisboa,
Edições Cotovia: 2004, 289-382**

Lars Von Trier *Apud* Jan Lumholdt, ed. lit., *Lars Von Trier Interviews*, Mississippi, 2003: 206-207

“(...) it’s about a servant girl at an inn. She sees the ship come in. It attacks the town and the only survivor is the girl. It’s a story of revenge. Although she is the lowliest inhabitant of the town, the ship comes to wreak vengeance on its people because they’ve treated her badly.”

- **FRISCH, Max, *Andorra*, translated by Michael Bullock, Londres, Methuen & Co.: 1990**

- **DÜRRENMATT, Friedrich *Teatro. A visita da velha senhora. Os físicos*, tradução directa de Irene Issel e Jorge de Macedo, Lisboa, Portugália Editora, imp. 1964: 9-125**

DÜRRENMATT, Friedrich *Teatro. A visita da velha senhora*, Lisboa, Portugália Editora, imp. 1964: 9 - 125

“Já lá vão mais de duas décadas que corrijo os exercícios de latim e grego dos estudantes de Güllen, mas, senhor burgomestre [presidente da câmara], só desde há uma hora é que conheço o significado da palavra horripilante. Foi horrível, a maneira como ela desceu do comboio, a velha senhora com os seus vestidos pretos. Parece-me uma parca, uma deusa grega do destino. Deveria chamar-se Cloto, não Claire; a uma Claire, ainda a podemos imaginar tecendo fios que dão vida.”

Lars Von Trier *Apud* Michael Atkinson, “Year of the Dog: No longer ‘Enfant’, still ‘Terrible’. European Cinema’s Greatest Agitator Rethinks Sin and Virtue through Extreme Melodrama”, *The Village Voice*, 17 a 23 de Março de 2004: 36

“I can give you a clue as to why I have this fondness for melodrama – I’ve found out recently that what I’m just doing is putting question marks on all the values of my childhood life. All the things and feelings that were forbidden were always articulated in melodramas. Revenge as in *Dogville*, or religious fervor, in *Breaking the waves* – all these things I can investigate and see if it is really true what my parents told me. This is a sin, this is a virtue, whatever. Thank God, the answer is never so simple.”

- Laurent Tirard, *Moviemaker's Master Class. Private lessons from the world's foremost Directors*, Nova York, Londres, Faber & Faber 2002: 190
- Jake Horsley, *Dogville VS Hollywood. The war between independent film and mainstream movies*, Londres, Marion Boyars Publishers, 2005: 257-258

Lars Von Trier *Apud* Michael Atkinson, “Year of the Dog: No longer ‘Enfant’, still ‘Terrible’. European Cinema’s Greatest Agitator Rethinks Sin and Virtue through Extreme Melodrama”, *The Village Voice*, 17 a 23 de Março de 2004: 190-191

“The difference with Dogme 95 is that we decided to put this rules on paper, and that may be why so many people were shocked. But I think most filmmakers, whether they are aware of it or not, have their own unwritten rules. And somehow I think that to put it on paper creates a certain honesty. Because personally – and I guess it goes against most directors’ point of view – I like to see how a film is made. As a spectator, I like to somehow get a feeling as I’m watching it of the creative process that the film went through.”

Lars Von Trier, Cit. *in* Jan Lumholdt, ed. lit., *Lars Von Trier Interviews*, Mississippi, 2003: 208-209

“(...) there were elements in the Brecht song which need an isolated community and the depression was a good setting for this story. Also my experience has been that if you choose a time other than the present the film becomes more realistic... ‘It was the sixth of January, eighteen-hundred and something.’ In some way it becomes more like a documentary and assumes greater authority.”

Lars Von Trier, Cit. in Jan Lumholdt, ed. lit., *Lars Von Trier Interviews*, Mississippi, 2003: 208

“I allow myself to be provoked. I was very provoked by lots of American journalists in Cannes. They were angry because I’d made a film about the USA although I hadn’t been there. So I thought: that’s fine... at last... now I’m going to make lots of American films. I also thought that it might be interesting for the Americans, and for others, to find out how someone who’s never been there sees America. If it were my country, Denmark, I would like to know what someone who hadn’t been there thought. Perhaps they think only of the Little Mermaid, or that the polar bears roam around there. How should I know? In any case it’s interesting to have one’s country illuminated. I didn’t think it was such a great sin. Besides that is just what American filmmakers have always done.”

Lars Von Trier *Apud* Michael Atkinson, “Year of the Dog: No longer ‘Enfant’, still ‘Terrible’. European Cinema’s Greatest Agitator Rethinks Sin and Virtue through Extreme Melodrama”, *The Village Voice*, 17 a 23 de Março de 2004: 37

“I believe well, I can’t really say I believe anything about America, but I don’t believe there’s good people or evil people, but a portion of animal instincts in each of us, and the political situation people find themselves in can make it come out. Anti-American? In Denmark I’m considered anti-Danish. Anti-American I wouldn’t call it, but political I would call it. Anyway, this will all be much more visible in the next film.”

David Cronenberg, *A History of Violence*
(2005)

Oussama Ben Laden Cit. *in* Jean-Pierre Dupuy, *Avions-nous oublié le mal ?*, Paris, 2002: 50 (tradução minha do francês)

**“Se matar aqueles que matam os
nossos filhos é terrorismo, então sim,
que a história seja testemunha de que
somos terroristas.”**

Theodor Adorno, *Minima moralia*,
Lisboa, 2001: 16

**“(...) quase é suspeito quem nada
‘quer’: não se confia que ele seja
capaz de ajudar alguém a ganhar
a sua vida, sem se legitimar
mediante exigências recíprocas.”**

Lars Von Trier Cit. *in* Jan Lumholdt, ed. lit., *Lars Von Trier Interviews*, Mississippi, 2003: 209

“She [Grace] intrudes on them in their hometown, but at the same time she is vulnerable and has no other choice. I never thought the film would be a contribution to the immigration debate, but many parallels may be drawn. My parents were refugees in Sweden during the war. I think that the moral standing of a country can be measured by its attitude to refugees.”

Cf. Claude Lévi-Strauss Apud Hans Magnus Enzensberger, *Perspectivas da guerra civil. A grande migração*, Lisboa, 1998: 95.

“Bem conhecido de todos é o termo ‘humanidade’, que engloba, sem diferenciar raças ou civilizações, todas as formas vivas da espécie humana, espécie esta que apareceu tardiamente e que pouco se espalhou... A humanidade acaba nas fronteiras da tribo, do idioma e às vezes até nas fronteiras da aldeia ao ponto de um grande número dos chamados povos primitivos se autodenominarem os ‘humanos’ (ou às vezes – com um pouco mais de reserva – ‘os bons’, ‘os distintos’, ‘os perfeitos’), o que de imediato pressupõe que as outras tribos, grupos e aldeias não partilham das boas qualidades – ou até da natureza – da humanidade mas que, quando muito, são maioritariamente constituídos por ‘maus’, ‘perversos’, ‘macacos’ ou ‘piolhosos’. Por vezes, priva-se o estrangeiro da última gota de realidade ao vê-lo como um ‘fantasma’ ou uma ‘aparição’. E assim se chega à bizarra situação em que dois interlocutores, cruelmente, trocam entre si palavras depreciativas.”

Manuel Guimarães, *O crime da aldeia velha*
(1964)

Rainer Werner Fassbinder, *O medo*
devora a alma (1973)

DÜRRENMATT, Friedrich *Teatro. A visita da velha senhora*, Lisboa, Portugália Editora, imp. 1964: 121 e 123

“Claire Zachanassian nem representa a justiça, nem o Plano Marshall, menos ainda o Apocalipse: que seja só o que ela é, a mulher mais rica do mundo a quem a fortuna permite agir como a heroína de uma tragédia grega, de uma forma absoluta, cruel, como, por exemplo, Medeia.”

Lars Von Trier Cit. in Stig Björkman, “Lars Von Trier”, *Cahiers du Cinéma*, nº 579, Maio de 2003: 32 (tradução minha do francês)

« O meu desafio agora, é conseguir uma fusão entre o cinema, o teatro e a literatura. Mas não se trata de teatro filmado. *Dogville* vive a sua própria vida, designa os seus próprios critérios de valor, muito pessoais. Um género que poderemos, de agora em diante, denominar o cinema fusional. »

Lars Von Trier

Breaking the Waves (1996)

Dancer in the Dark (2000)

Carl Theodor Dreyer

A paixão de Joana d' Arc (1928)

“He wants to boost spirits with the doctrines of Moral Rearmament.”

“Light reveals the flaws. If she had acted like them she could not have defended a single one of her actions. The sorrow and the pain finally assumed their rightful place. What they had done was not good enough, and if one had the power to put it to rights, it was one’s duty to do so.”

Clint Eastwood

High Plains Drifter (1973)

Pale Rider (1985)

Horkheimer *Apud* Susan Neiman, *O mal no pensamento moderno. Uma história alternativa da Filosofia*, Lisboa, 2005: 339

“O que é a religião no bom sentido? O impulso ainda não estrangulado que insiste que a realidade devia ser de outra maneira, que o feitiço será quebrado e regressará à direcção certa. Onde em cada gesto a vida aponta este caminho, há religião.”

Lars Von Trier, *The House That Jack*
***Built* (2018)**