

Space-time and the production of meanings in Nuno Bragança's *Directa*

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ABSTRACT: Various disciplines have studied the Space and Time categories over time, both separately and together. For humans, according to Tuan, “The experience of space and time is largely subconscious” (2014, p. 118). As in human experience, these two categories are inseparable in narrative genre because “‘story time’ emerges from the interplay of space, events, characters, and plot structure” (Scheffel, 2014). The inseparability of Space and Time is also present and visible in a city, as shown by several authors. Concerning these two categories, in Nuno Bragança’s novel *Directa*, the author explores simultaneously the potential offered by the city of Lisbon and the narrative genre. In this chapter, we intend to show how the author treats space and time in the novel, especially, how he uses the practice of the city space as an intentional way to establish and treat various times and build essential messages of the work, especially through hero maps and routes, and reflections.

Keywords: Space, Time, Nuno Bragança, *Directa*, Lisboa

1 INTRODUCTION

Various disciplines have studied the Space and Time categories over time, both separately and together. Kantian philosophy regards time and space as the two fundamental categories that structure human experience (Ryan, 2014), and later Einstein’s Relativity Theory established a relational model between Space and Time.

For humans, according to Tuan, “The experience of space and time is largely subconscious” (2014, p. 118).

As in human experience, in the narrative genre, as stated by several theorists, these two categories are inseparable because “‘story time’ emerges from the interplay of space, events, characters, and plot structure” (Scheffel, 2014). Bakhtin creates the concept of chronotope, according to which, In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history (Bakhtin, 1981, p. 84).

This inseparability is also present and visible in a city, as shown by several authors. According to Roncayolo, one of the characteristics of the city is to bring together multiple experiences at the same time, because it is the different times of the city that are put in the present, articulated through the plan, the grid of roads, the successive networks, the social composition (Roncayolo, 1990, p. 142-3).

Regarding these two categories, in Nuno Bragança’s novel *Directa*, in plot development the author simultaneously explores the potential offered by the city of Lisbon and the narrative genre.

Directa, Nuno Bragança’s second novel, was published in 1977, but written in Paris between 1970 and 1972, still during Salazar’s dictatorship, when its publication in Portugal was not yet possible. According to the author, the book itself, its clandestine printing and distribution in Portugal would be acts of resistance and struggle for freedom (cf. Bragança, 1977, p. 11).

Interestingly, in *Square Tolstoy*, the author’s next novel, the protagonist reaffirms this idea and summarizes the plot of the book he is writing, which corresponds to the plot of *Directa*, by saying:

O texto produzido era uma condensação (para mim, danada) da luta clandestina contra o salazarismo, luta perdida, misturada com outro ferimento dos que vão ao osso: O esforço: (igualmente derrotado) para arrancar uma mulher aos comprimidos com os quais se destruíra, pouco a pouco (Bragança, 1996, p. 28).

So, in this novel there are two narrative threads: one related to the clandestine struggle against Salazarism, which concerns the preparation and execution of the escape of a resister against Salazar’s dictatorship; the other related to the struggle to save the protagonist’s wife from depression, alcoholism, and abuse of pills (cf. Loureiro, 2018 and 2021). In the first, the hero has to deal with the false documentation for the

fugitive, he has to find a hiding place for him before the escape and find someone to take him to the border; in the second, he has to deal with his wife's internment and clinic visits, and the situation of his children created by her absence, which takes him back to his parents' house, to the memories of his childhood and adolescence, and brings three generations into contact: he himself, his parents and his children.

The fulfillment of all these tasks mixes with the routines of his personal, religious, professional, and resistant life.

In this chapter, we intend to show how the author treats space and time in the novel, especially, how he uses the practice of the city space as an intentional way to build essential messages of the work and to establish and treat various times, especially through hero maps and routes, and reflections.

2 SPACE AND TIME IN DIRECTA

The treatment of time and space in *Directa*, both separately and together, assumes a fundamental role in the construction of the meanings and messages of the novel.

This happens because in *Directa* there is a dive to the deepest of the country and its past, evoked mainly through the space traversed by the protagonist, but also by the descent into the texts that tell that space, the lives and events that took place there. This does not happen for nostalgic reasons, but rather because this corresponds to the author's desire for self-knowledge, which necessarily includes his connection to a space, therefore, his condition of being Portuguese.

This knowledge of the past is indispensable for understanding the present and building the future, because, as the author says, only when a person — or a nation — knows herself, can assume herself, and then choose (1977b, p. 110). Therefore, he says that he wrote *Directa* with the aim of trying to understand what he is, what Portugal is, so that he can be, and that Portugal can be (1977b, p. 110).

He thinks that the past that one seeks to find is the one that is present in the present (1977b, p. 111), and therefore conditions the experience of the present and the construction of the future.

Therefore, the treatment of time in *Directa* corresponds to Saint Augustine's conception, according to which there is the coexistence of three times for man, because "The time present of things past is memory; the time present of things present is direct experience; the time present of things future is expectation (*Confessions*, Book XI).

These three times are inscribed in the space in different ways, both in the city of Lisbon and in the house of the protagonist's parents, and it is up to him

to read them. Thus, it can be said that this novel presents what Ryan (2014) considers the Narrative universe: the world (in the spatio-temporal sense of the term) presented as actual by the text, plus all the counterfactual worlds constructed by characters as beliefs, wishes, fears, speculations, hypothetical thinking, dreams, and fantasies.

However, in addition to chronological time, *Directa* explores other dimensions of time, such as cyclical time (night-day-night) and the liturgical calendar (Lent and Easter), which produce very important messages in the novel.

The use of space and time categories to produce meanings is visible from the beginning of the novel through the title and the epigraph and remains throughout the novel.

These two cases refer both to the experience of time and space and point to the religious field, to times of deprivation and trial, but also of change, redemption, and renewal: Lent and Easter.

The title *Directa* literally means sleepless night, a fact confirmed by the duration of the action of novel's protagonist (31 hours) and by his statement "Eu também estou em directa" (1995, p. 268), however, the epigraph, and in the end, the hero himself, through his words, reflection and action, add to it a religious resonance that gives it important symbolic values to take into account in the interpretation of the novel.

Moreover, he associates his vigil with the scene of the Passion of Christ, evoking the fact that His disciples were unable to accompany Him on His vigil (p. 273, 284; see *Matthew*, 26). Contrary to the sleep of the disciples, the hero of *Directa* claims to have fulfilled Christ's call in his thirty-one-hour mission, addressing Him explicitly in an almost defiant way: "Vigiei trinta e uma horas seguidas. Acho que se não foi conTigo é porque não ressuscitaste" (p. 284).

The epigraph, taken from T. S. Eliot's poem *Ash-Wednesday*, points to the same time of the liturgical calendar and the same meanings, but the chosen excerpt emphasizes the time-space relationship.

Thus, these two paratextual elements point to Lent and Easter, a time of human suffering on Earth, but also of transformation, redemption, and hope. The same should be advocated for the personal situation of the protagonist and of Portugal, which is intended to evolve favorably.

These aspects and other facts that occur in the novel, such as reading the Bible (p. 22) and going to Mass (p. 165), frame the hero's struggle for a free, fairer and more equal society, also in a mission as a Christian, with a certain view of the world (Bragança, 1977b, p. 102), which is that of the author, a progressive Catholic.

As we said, the novel's plot develops two narrative threads that intertwine and sometimes merge: the preparation and execution of the escape of

a resister against Salazar's dictatorship and a problem with the protagonist's wife. In our view, these two narrative threads cover three levels: the personal, the national, and the universal. This plot and the reflection developed by the protagonist show that these three levels overlap in every human being.

However, the scope that is intended to be covered is much wider than what the plot can show, and it is installed at the very beginning of the novel through the protagonist's contemplation of the space from the balcony of his house, in a practice of space that articulates interior and exterior, personal and social life, near and far, earth and sky, local and universal, infinitely small and infinitely large (Pascal). This experience gives rise to a reflection on the position and condition of Man in the universe, where an inspiration in Pascal's thought can be glimpsed. This contemplation and this reflection are doubled by the view and the analysis of Van Gogh's painting *Café Terrace at Night* inside the house (p. 20).

The novel's events last for 31 hours, starting at 4.30 a. m. when the protagonist is awakened by the phone call that summons him to an act of resistance and when he discovers the lamentable state of his wife, caused by alcohol and drugs. So, practically simultaneously, these two narrative threads are installed from the novel's beginning. The efforts to solve these two problems, together with the routines of his personal, professional, religious, and resistance life, will occupy the following 31 hours of the hero's life, which end exactly with his return home the next day at 11 a.m., thus configuring a circular structure of the novel's action. This overlapping of the protagonist's fields of action configures the daily life of a Resistance militant and promotes the definition of a conception of human beings, which implies their commitment at various levels of personal, social, and political life.

In this chapter, we will address mainly the first narrative thread, the preparation, and the escape of a persecuted resistant.

The end of solving the escape problem takes place at 4.30 the following day (1995, p. 242), when begins the protagonist's return journey, which took the fugitive to the border. So, it takes exactly 24 hours to complete a cycle, "noite-dia-noite" (p. 244). On this return trip, between Portugal's eastern border and the Atlantic (p. 276), the protagonist crosses the "Momento fundo, o do rodar do carro pela noite de Portugal dormente" (p. 246), a real and symbolic night and sleep. The arrival in Lisbon takes place at dawn (p. 267), but soon "É dia claro" (p. 271), and this is a sign of hope.

However, upon arriving in Lisbon, the hero "sentia de novo a cidade e o Estuário apertarem-no com milhentos braços" (p. 276), a sign that the fight must go on.

The linear and chronological time, recorded throughout the day and night, often read in clocks

scattered throughout the city, punctuates the protagonist's action, shows the danger and urgency of the ongoing action, and constitutes a structuring element of the syntagmatic axis of the work. However, surprisingly, the space traversed by the hero establishes a paradigmatic axis in this linearity, where multiple temporalities overlap, interpenetrate, and interact, a fact that stems from the condition of the city as a stratified space (Westphal, 2007, p. 224), as a place of memory, space-time(s).

In fact, in this novel, space functions as a device that produces meanings, through which we can witness an intentional and intensive exploration of all the potentialities offered by the city and its condition of accumulating time devices of multiple strata. Furthermore, the location of the protagonist and his processes of capturing space (point of view) also produce fundamental meanings for the messages constructed by the novel.

This treatment of space establishes in the novel a vision in perspective, in space and time, which puts the *here* and *now* and the action of the hero in a historical becoming, thus placing them in a chain that connects past, present, and future, and points to a link between *here* and *somewhere* (Cf. Tuan, 2014, p. 179). The same procedure allows the author to consider the situation of Portugal in the world and its contribution to the development of Western and global society.

The city is simultaneously a *here* but also a *somewhere* because often the hero develops processes of deterritorialization (Deleuze and Guattari) and because some of its strata point to an *elsewhere*, a *metastratum* (Westphal 2007, p. 224), a desired utopia, or an ambitious heterotopia, in the sense established by Michel Foucault. As Westphal writes, the space, whose surface is a *trompe-l'oeil*, is verticalized in time, just as the syntagmatic instant is part of a paradigmatic duration (p. 224).

In other words, the city is a "text," written and to be written, to be read and rewritten.

In short, space is inseparable from time, it necessarily incorporates it, as Bachelard wrote, saying that "space contains compressed time" (1994, p. 8). Roncayolo also believes in the impossibility of separating space and time, in their interweaving that makes the city. He adds that territorial constructions are above all consolidated time (1990, p. 20).

3 MAPS AND ROUTES IN *DIRECTA*

In his book *Topophobia*, Robert Tally considers narratives as "mapping machines" (2018, p. 32), devices or methods for mapping real and imagined spaces, but, dialectically, "these narratives, which are also maps, must be understood as themselves territories to be mapped" (p. 32).

The book *Directa* integrates these dimensions, functioning as a map and territory, but it assumes them in a very complex way. In fact, in the novel, it can be seen that the author integrated space in his program of production of meanings, assuming Lisbon as a text and palimpsest that his protagonist reads and gives to be read.

The city integrates the plot and its organization, not only as a setting for the characters' action but also and above all as a producer of messages, elaborated from the dimension of what Westphal calls "asynchrony" and "polychrony" (p. 226-234) specific to spaces, and assuming, at the same time, that the remains remind us that identity is in diachrony and therefore in depth. This diachrony is expressed in the strata that found the places (p. 229).

As already mentioned, in *Directa* the author sought to make a dive to the deepest of the country, to know his own identity also through Portugal's identity, so that one and the other can be who they truly are. This true identity is in diachrony, in the various strata and times that make up the spaces, both of the house and of the city, as well as of the country. It is up to the fictional text to construct it, both regarding the past and the future, because the fictional text not only testifies to a past history but anticipates what the city could be in one of the possible worlds it haunts (Westphal, 2007, p. 233).

This idea implies the coexistence of several times in the city, past, present and future, in the sense that the city is a compossible of worlds defined by their continuity (p. 227), as we can see enunciated in *Directa*, when the hero refers to the "adormecido poder ser" (p. 243).

As they are presented in *Directa*, the elements selected by the novel and its organization in plot, by outlining the acts and routes carried out by the hero, explore the action of the Lisbon city space as determinant in the production of messages in the two narrative threads and the various levels already mentioned. These messages operate both in the present time, as in the past, and especially in the future under construction.

In this novel, the hero's itineraries build a connection of times, combining analysis and interpretation of the present with the memory of the past and the anticipation of a future, which emerges implicit in the text as a possible world in a construction process.

This possible world appears figured in the novel due to a mirror effect produced by the selected past and to certain interpretations of space, pointing both to the creation of a heterotopia (Foucault), an accomplished utopia, a free and democratic Portugal.

Thus, the Lisbon of the past and the Lisbon of the future must be reflected as in a mirror. Between these two times, there is a present that contains them both because in the spatio-temporal logic of the novel, interviewed by the protagonist in the old

basalt stones on Rua Conde Barão, "ali Lisboa em cada quadrado palmo acusa o ser ter sido para ser" (Bragança, 1995, p. 181).

The analysis of the novel reveals that the places (maps) selected for the hero's itineraries (routes) stem from the application of some criteria, such as:

- 1) the location of the space and its historical and symbolic dimension; 2) the existence of monuments commemorating historical events and epochs with strong symbolic potential; 3) the occurrence of significant events in History, namely related to the ongoing struggle, but also related to similar struggles in other periods of History; 4) the existence of buildings representing certain sectors of society and economy, which characterize the present (e.g., Sacor Factory); 5) the existence of a concentration of social and economic practices that enable the evocation of phases in the country's history, with an identity function (e.g., Conde Barão); 6) topographic features that allow a panoramic view of the city (e.g., top of Parque Eduardo VII); 7) toponymy, with a commemorative function, referring to historical figures and specific periods of History (e.g., Liberalism).

In short, if we consider the association of an itinerary with a *speech act*, as proposed by Linde & Labov (1975) and Certeau (1990, p. 148, 175-6), we would say that the choice of places in the novel follows a strategy and is based on their *illocutionary force* and *performative capacity*, in the sense of acting on the real, influence and mobilize the reader in order to transform the present.

Concerning the narrative thread of the Resistance, all the partial itineraries of the protagonist are integrated into a global itinerary, with a circular structure that begins and ends at Terreiro do Paço.

We would say that the organization of all spatial information is done according to two basic strategies: "the map and the tour (Linde & Labov, 1975); "the survey and the route" (Ryan, 2014); "parcours et cartes" (Certeau, 1990). In fact, it develops the double strategy indicated above, that is, it prepares maps and itineraries, which can be represented in maps and diagrams.

We can do so if we apply Tally's reasoning about the common points between the cartographer and the writer to *Directa*, by asking some questions that seem pertinent to us in the analysis of the novel, such as: 1 – Where is the protagonist? (pause, place, map); 2 – Where does the protagonist go? (movement (space), itinerary (tour)); 3 – Why?; 4 – What for?; 5 – With what consequences, in terms of meaning?

The answer to these questions is fundamental to the interpretation of the novel, but only the first two can be represented in maps or diagrams. The last three are extremely difficult and complex and they are not representable in cartographic terms.

Therefore, *Directa* make maps and routes, but they are insufficient for the interpretation of the novel, because each place where the hero passes or where he stops has meanings and tells stories that he wants to share with the reader.

If we consider the criteria for the elaboration of the European Literary Atlas (Setting, Zone of action, Projected space, Marker, Route (Piatti, 2009, p. 183), we quickly find difficulties in its application to *Directa*, first of all, because the categories “setting” and “projected space” often overlap in the novel.

In fact, often the space in which the protagonist finds himself (setting) is simultaneously a space that is remembered, that is missed, and that is dreamed of (projected space), in the sense that a transformation must take place. Thus, in the novel, the practice and experience of space are always simultaneously an experience of time, which involves present, past, and future.

However, the definition of these criteria proves to be effective to show the complexity of the treatment of space in this novel and the ingenious and perhaps unique way in Portuguese Literature to make Lisbon a fundamental element in the production of essential meanings and, therefore, an entity that functions as a character, perhaps the main character of the novel.

Let us see how the city participates in the story(s) told and the maps and routes drawn by the protagonist in *Directa*.

The places and itineraries chosen show that the writer put into practice mainly an activity named presentation, understood as the deliberate creation of “a document meant to communicate with, and have an effect on, others” (Tally, 2018, p. 76).

Actually, the hero's routes, made on foot or by car, connect various spaces of the city, various times and events, thus building supplementary and parallel narratives that frame the immediate action performed by the protagonist and narrated by the narrator, legitimize it and serve as an argument in favor of its pertinence and its success, and therefore must mobilize the reader to join him and take action himself.

The pauses in the hero's movements (place/map) at certain points in the city or its capture in a panoramic view give rise to evocations, interpretations, projections, and anticipations. In doing so, the hero and the narrator fulfill the function of narratives because they “help to shape those spaces into meaningful places and forms” (Tally, 2018, p. 78). Moreover, in narrative, “Each place is not only marked as if on the map but also described, contextualized, interpreted, and woven into a larger geopolitical discourse” (p. 98), exactly as happens in *Directa*, whose narrator tells the story (action) of the protagonist in chronological order; but where the hero's journeys, on foot or by car, tell, through his vision, evocation, and interpretation, a history of Lisbon and of the country, by linking several historical facts that have a common

denominator, the behavior of the people of Lisbon in moments of crisis.

Moreover, these routes tell the story of a Revolutionary Lisbon, proving that “The more or less linear itineraries of the novel's protagonists [...] are set in relation to a much larger geography and history” (Tally, 2018, p. 98).

In *Directa*, we see that the protagonist makes the city speak and, in doing so, he becomes a bard and a rhapsode, just like Ulysses in the *Odyssey*. As a bard, the protagonist creates new stories and worlds; like rhapsode, he “brings disparate places into cognizable relations to one another” (Tally, 2018, p. 78-9).

In this sense, the narrative told through space, through the protagonist's itineraries draws and mirrors a possible world that should be repeated in the near future, being itself a utopia or heterotopia (Foucault), for which the character is fighting.

Overall, the paths of *Directa*'s hero, together with the pauses made, transform space into place, in the sense that Yi-Fu Tuan defines this dichotomy, saying that “What begins as undifferentiated space becomes place as we get to know it better and endow it with value” (2014, p. 6).

This theory applies entirely and directly to the case of *Directa*, whose plot materializes in the hero's routes and pauses at some waypoints in the city, places where he must perform or not some tasks related to the book's narrative threads.

Piatti defines routes as “the dynamic element that links settings or projected places to each other. It can be ‘implicit and explicit routes’” (Piatti, 2013, p. 151). So, we must construct the meanings that derive from these connections and the treatment of space in each waypoint.

In *Directa*, the hero traverses “explicit routes” and stops at some waypoints, defined, and identified in the text with real toponyms.

As we have already mentioned, in our view, these routes of the hero function as *act speech* that fulfill certain objectives related to the novel's narrative threads in which they are integrated: personal life or Resistance activity.

When the hero stops at certain places (waypoints), the space becomes a place due to the treatment given to it. The hero's evocations, reflections, and projections and the application of a set of technical-narrative procedures allow the use and exploration of space as a device to produce meanings and establish multiple temporalities.

For example, let us see the application of these procedures in the case of the starting point of the routes framed in the narrative thread related to the Resistance action. It is the hero's arrival at Terreiro do Paço, at 7.15 (p. 28), where and when the production of meanings is made from the exploration of all his movements (kinetics, kinesics), pauses, positioning (proxemics), spatial orientations, perceptions, memories, reasoning, evaluations, image capture techniques.

In about two pages, the author characterizes the country's situation, defines its past, and projects a future for it, thus building a kind of synthesis (*mise en abyme*) of this narrative thread in the novel.

Thus, taking a break on his way to meet Henrique, another resistant who should bring him up to date on the concrete problem they will have to solve, the hero transforms space into a place (Tuan), as we will analyze below. After parking the car, the character chooses a point of pause and observation, from which he captures what surrounds him, near and/or far away, functioning as a movie camera, panning, and producing “effects of zooming in and out” (Herman 2002, p. 274–77, apud Ryan, 2014).

The observation point chosen is Cais das Colunas, from where the character, at first, captures the Square Terreiro do Paço, focusing his attention on the statue of King D. José and the surrounding buildings. This King and his Minister were the rebuilders of Lisbon after the 1755 earthquake, but they also represent the exercise of absolute power.

These two elements deserve description and comments of a symbolic and even prophetic nature.

In the case of the statue, the reading that the novel promotes, together with the interaction between it and the protagonist, is articulated with Westphal's idea when he states that the artifact does not refer to History and its ever-present vestiges; it refers to what will be, to what should be, to what we would like to be, and which already has been (2007, p. 228). In this case, the protagonist wants to change what the statue represents, an absolute and authoritarian power.

In fact, the interpretation made confirms Roncayolo's idea, according to which the city is never synchronic with itself (1990, p. 143), on the contrary, as argued by Westphal, it is asynchrony and polychrony (2007, p. 222), that is, multiple times simultaneously. Let us see:

e o homem foi até ao Cais das Colunas. Chegado ao alto dos degraus que ligam a cidade à água do Estuário, virou-se para o Terreiro e pôs-se a contemplar o Rei verde-azebre montado num grande bicho da mesma cor, a passo suspenso em direcção ao rio. A meio do pedestal, o Marquês espreitava pelo medalhão, também virado para as águas. «Criaturas previdentes», pensou o homem. «Camarote Real para a chegada de Dom Sebastião» (Bragança, 1995, p. 28).

In a proxemic analysis of the situation, the relative positioning of the character and the monument stands out, which configures an opposition of directions loaded with symbolic values. If in the “King-Horse-Minister” (p. 28), representing D. José, his horse, and the Marquis of Pombal, we can see their movement towards the waters, to the outside, an attitude that symbolizes a period of Portuguese history

(Discoveries); on the other hand, the hero stands and looks in the opposite direction, towards the interior. This attitude, in our opinion, means the proposal of a new project for the country, a proposal that should correspond to a return from the waters and not to a departure; that is, the hero's space-time should correspond to a return to the borders of the continental country.

On the other hand, the commentary on the monument adds new roles to the represented figures, rescues them from their static meaning representative of an era and a work, makes them multisignificant and multitemporal by putting them in a waiting attitude, guiding them to the future and assuming the prophecy of the arrival of D. Sebastião, namely the arrival of a savior who will operate the necessary changes in the homeland, first manifestation of a Seabastic perspective that runs through the novel.

The protagonist, resistant in clandestine action, positions himself in the place of the arrival of this savior, thus assuming himself as someone who precedes him, who works for his coming. At the end of the novel, he will return to Terreiro do Paço (p. 280), closing a circle and a cycle. However, this time he no longer positions himself facing this space but inside, like the characters of the statue, which may well be understood as an attitude of waiting for the result that at that moment should have the action that he has already performed, the preparation and execution of the escape of a persecuted resistant. This one, taken to the land border by the hero, may return one day by entering the river, embodying D. Sebastião; that is, the cycle ended by the character's action inaugurates another, a new day, in a dynamic of cyclical time also established in the novel.

This cyclical time, simultaneously real and symbolic, configures a work in progress in a successive “noite-dia-noite” (p. 244) that frames the “pequena vitória que era um Júlio alcançando a França” (p. 244, but that in the novel opens to a new day. This fact marks an unstoppable continuity and introduces a feeling of hope in the liberation of a “surrounded” Lisbon.

In short, Cais das Colunas, once the place of the “chamamento das águas,” where a centrifugal force operated, assumes itself here and now as a place of arrival and not as a place of departure, the place of a centripetal force that must operate towards a re-entrance into the continental territory and in the restoration of a situation of freedom and justice.

On the other hand, the “edifícios pombalinos, governamentais, que enquadravam o vasto espaço” (p. 30) are interpreted in an interrelation with the statue, starting from the green color common to both.

In this context, the verb “enquadrar” (to frame) can also be understood as “to surround” or “to imprison,” as these buildings, metonymically representing Estado Novo, are equated by the character

with the absolute power of D. José and Marquês de Pombal, present in the statue.

This equivalence is made by the character when referring to the color of both elements, considering that, in an evocation of D. Juan, “Estes dois verdes estão entre si como uma alma do outro mundo está para uma estátua” (p. 28). The allusion made here to the myth of Don Juan, in which the statue and the damned soul are the same people, the Commander, allows us to infer that the green of the statue of the king and his minister, representatives of absolutism, is equivalent to the green of the buildings where the ministries of the Salazar government are housed. Hence, absolutism and Salazarism are identical forms of absolute power and, therefore, repressive, and oppressive.

Thus, through a process of deterritorialization (Deleuze et Guattari) that leads back to the symbolic and the prophetic, this capture and interpretation of Terreiro do Paço allowed him to make a partial portrait of the country's past and present and point to a future, but this portrait is still incomplete because the past and the present are still related to the waters. To complete it, the protagonist then directs the look and goes in the opposite direction, not to the fascination of the Far away, but towards the very close:

Desceu então os degraus de largura variável. Ao fundo da escadaria estavam as duas colunas que davam o nome ao cais, uma de cada lado. A massa escura da vazante deslizava; e as colunas, imóveis e brancas, adquiriam grande nitidez de contorno e cor, vistas contra o fundo dessa massa líquida em movimento. O homem pensou que não se lembrava com exactidão das palavras gravadas nas colunas, e foi olhar (p. 28).

So, in an ideal place to make a panoramic view, the hero decides to zoom in on the columns, together and individually. The growing approximation of the gaze makes a close-up of each one and shows the dimension of a past that extends into the present, but in a traumatic way, subtly also pointing to a colonial war that was bleeding the country. The reading of the inscriptions of the columns, commemorating trips overseas, reminds us of Salazarism and the colonial empire, problematic remains of a glorious time of Discoveries that the columns also symbolize, and Estado Novo exalted.

The theme thus installed, offered to the interpretation of the reader only through this sampling of space, will be the subject of a reflection at an advanced stage of the novel, when, through the hero's current of consciousness, we are invited to share his ideas on the subject:

Quando é que os povos perceberiam – e sobretudo o povo português – que Portugal

estava (ainda estava) na encruzilhada dessa enorme crise humana – crise de crescimento iniciado num recanto obscuro do Velho Mundo que, no século XV, tinha aberto as rotas dos oceanos todos e de todas as terras do planeta? Que uma hipótese de unificação da Sociedade Humana tinha sido aberta pelos navegadores ibéricos dos Descobrimentos? Desse ímpeto restava, para Portugal, o entalço histórico de um engalfinhamento em África (p. 247).

In characterizing the present, the hero leads us symptomatically from right to left, where instead of caravels and great navigators, “viu dois pescadores trabalhando no arrasto” (p. 29), completely focused on the task and immediate objectives, and therefore alienated by the work, therefore unable to think of anything different. On the opposite side, the scene is similar:

Era quase baixa mar. À direita do Cais, espalhadas no lodaçal, várias pessoas de roupa arregaçada curvavam-se para escavar com as mãos na vasa preta, deixada a descoberto pela retirada da maré (p. 29-30).

In short, the glorious vision of the past faded and gave way to a raw reality and a feeling of frustration, to which the “baixamar” (p. 29) also metaphorically points.

Shortly afterwards, when the character looks at the square from the Estação Sul-Sueste, he remembers the moment when the People and the Police had faced each other on May 1, 1962 (p. 30).

Thus, through the protagonist and his interpretation of space with great historical and symbolic significance, the author analyzes the situation that frames and legitimizes the resistance action of his characters.

So, Terreiro do Paço is the starting point of the action of the novel in this narrative thread and will also be the point of arrival, where the protagonist can join the King-horse-Minister to wait for D. Sebastião (the journey with Henrique begins and ends here (p. 41-2)). From here, the characters go into action. Here they must return to reap the fruits of their struggle.

Confirming the novel's prophecy, historically, the liberating military will arrive here on April 25, 1974.

4 PEREGRINATIO AD LOCA SANTA: A REVOLUTIONARY LISBON

From the perspective presented by the novel, the protagonist's immediate action towards the change of the country is linked to a lineage of other actions evoked and invoked here that operate in the same direction.

After this beginning at Terreiro do Paço, the hero's paths simultaneously carry out the present and immediate action but also operate the

presentation of past actions that are directly linked to his own, or others that throughout the History of Portugal affirm a characteristic of the Portuguese people, the refusal of oppression and subservience. This feature definitely points to the near future.

From here and from this moment, the protagonist's immediate actions and other actions evoked and invoked in the novel work towards the change of the country and draw the map of a Revolutionary Lisbon, which has as its main character the people of Lisbon, who receives a tribute in this novel.

These displacements and waypoints are a kind of *Peregrinatio ad Loca Santa*, connecting several places in Lisbon where, in History, there have been events that represent attitudes of uprising and revolt against situations of authoritarianism, repression, and injustice, where the people of Lisbon played a fundamental role. The same with some people or events represented in toponymy.

In this sense, these itineraries gain the status of pilgrimages, activating the values associated with them, both from a religious and historical point of view, because, as D. K. Smith wrote, in the purest sense, the pilgrimage is intended to show the country as a witness to the events of the past. Therefore, material places exist only in the form of pure symbols (apud Westphal, 2011, Pos. 687).

The choice of places of passage is made according to past events and some symbolic value. In this case, those that point to the future and can reflect it.

Together, these itineraries draw the map of a Revolutionary Lisbon, which praises the people of Lisbon.

From a spatial point of view, we can globally highlight three core axes in this protagonist's journey through Lisbon: Baixa_Terreiro do Paço, Parque Eduardo VII_Rotunda, and Rato.

All of them make a parade of historical and literary memories in which some individual figures stand out, but in which people's role proves to be decisive for the success of the actions undertaken.

From a temporal point of view, articulated with those places, some dates stand out to be read as symbolic milestones of a struggle for freedom and justice. In the 20th century, they are 1910, implantation of the Republic; 1927 (Revirvalho), immediate opposition to the establishment of the Estado Novo; 1958, the elections in which Humberto Delgado participated and great hope and popular agitation; 1962: the student crisis, the commemorations of the 1st of May, Labor Day, and 8th of May, Opposition demonstrations, commemorating the Fall of the Third Reich, with incidents in downtown Lisbon, which resulted in one dead and four injured. But the retreat goes back to Lutas Liberais [liberal wars] (19th century), the 1383-1385 crisis, and even further back.

In fact, the novel encompasses the entire history of Portugal and does so from a reading of space and of some texts that tell the events that took place there. In short, in *Directa*, the production of the essential meanings of the novel is closely linked to the exploration of the relationships between the categories of space and time, which work simultaneously, producing messages that concern the present, the past, and the future.

We can say that this is a never-ending *Directa*, because, like Christ, who is “em directa até ao final dos Tempos” (p. 273), in the end also for the protagonist “Os minutos decorriam e ele não conseguia adornecer” (p. 284).

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