


BIOGRAPHICAL CRITICISM: A METHODOLOGICAL PATH FOR SELF-WRITING FILMS

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ABSTRACT

In recent years, first-person film production, which elaborates memories and intimate feelings, has been gaining more space in Brazilian filmography. At the same speed as the accomplishments of the "intimate writings" or "writings of the self", his critical fortune also expands. Part of the theoretical foundation still drinks from the source of the literary field, in authors such as Philippe Lejeune or Serge Doubrovsky. We will start here with a question: In a first-person film, what can the biography of the director say? To problematize it, we will work on the works and biography of filmmaker Cristiano Burlan. Born in Porto Alegre but based in Capão Redondo, in São Paulo, the director lived with the fact of losing his father, brother - murdered by the militia - and mother, a victim of femicide. He made films out of it, making the "Trilogy of Mourning" that we will address throughout the work.

Keywords: Biographical criticism. Writing of the self. Genetic criticism. Film analysis. Documentary.

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INTRODUCTION

In recent years, first-person film production, which elaborates intimate feelings "with a strong confessional and memorialistic accent" (VEIGA, 2014, p. 1), has been gaining more space in Brazilian filmography and occupies more and more space in the circuits of festivals and contemporary debates of national cinema. More emphatically, filmmakers elaborate their presences in their films, whether in investigating the biological mother, as Kiko Goifman in "33" (2002), in the search for the memory of a father, as Marina Person in "Person" (2007), in accompanying the pregnancy of a child, as Cao Guimarães in "Otto" (2012), or even in the elaboration of a social critique of contemporary models of work based on the memories of a city of childhood, as Marcelo Gomes does in "I'm saving myself for when carnival arrives" (2019). We can also remember documentaries such as "A Hungarian Passport" by Sandra Kogut (2001), "The Days with Him" by Maria Clara Escobar (2012), and "Já visto nunca visto" by Andrea Tonacci (2013). More recently, I read "I owe you a letter about Brazil" by Carol Benjamin (2019) and "Nas Asas da Pan Am" by Silvio Tendler (2020).

At the same speed as the accomplishments of the "intimate writings" or "writings of the self", his critical fortune also expands. Part of the theoretical foundation still drinks from the source of the literary field, in authors such as Philippe Lejeune or Serge Doubrovsky. In this sense, we pursue the following initial questions: Would Michael Renov's claim that "the very idea of autobiography reinvents the very idea of documentary" be correct? (RENOV, 2014, p. 38). In a first-person film, what can the director's biography say?

To seek such answers, we will make the following methodological gestures. First, we will try to detail our choice of the term "writings of the self" and try to translate what the gesture of filmmakers who turn a camera to themselves means. We will therefore go through the well-worn path of the debate and controversies around Philippe Lejeune's theorizing, starting from the definitions of autobiography and autobiographical pact, going through Serge Doubrovsky's concepts of "autofiction". We will investigate the idea of the act of turning the camera on oneself presented by Roberta Veiga in her work on the notion of "unauthorized autobiography". We believe that this methodological investment will help us to clarify our argument around the use, in this work, of the term "writings of the self".

With the explanation of the choice around the term "writings of the self" clarified, we intend, as a next methodological gesture, to go through the concepts, still in the field of literary theory, regarding biographical criticism based on the reflections of Eneida Maria de

Souza and research mechanisms of genetic criticism, based on notions of Pierre-Marc de Biasi. We believe that this path will help us to finally arrive at the issues pursued in this work.

To show the methodological concepts, let's go through the works and history of filmmaker Cristiano Burlan. Born in Porto Alegre but based in Capão Redondo, in São Paulo, the director lived with the fact of losing his father, brother - murdered by the militia - and his mother, a victim of femicide. He made this personal path, films, directing the "Trilogy of Mourning", with *Construction* (2006), about his father, Vânio; *They killed my brother* (2013), about Rafael, his brother; and, *Elegy of a crime* (2018), about Isabel, his mother. "Where my brother was murdered was known as the triangle of death. In the 90s, more people died there than in the Gaza Strip." Burlan is also a survivor. In an interview with critic Jean-Claude Bernardet, he tells about a police approach that resulted in the death of three teenagers. "I was playing soccer with friends on a school court and Rota arrived [...] They arrived aggressive and, because someone said something, they drew their guns and killed three boys in front of me" (BERNARDET, 2014). How does a personal history of violence outside of Burlan's film scene cross him in the making of his documentaries?

WRITINGS OF HIMSELF

At this point in the work, we will try to translate what the gesture of the filmmakers who turn a camera to themselves means. What film classification do we intend to use in this type of documentary? First-person movie? Cinema of personal experience? Film of writings of the self? The nomenclatures are vast, but we can say that all the terms cross the same broader concept: the idea of autobiography. In this sense, the literature on the subject in the literary field is vast and seems to us an important starting point to start the investigative journey through which this work is proposed.

Thus, we need to go through a path that has already been traveled, but which still seems inevitable to us since it is a reflection that consolidates the definition of autobiography as a genre in the literary field: Philippe Lejeune's notion of "autobiographical pact". For the author, the "autobiographical pact" is a proposal to institute a reading contract with the reader, establishing an identification between author, narrator, and character, with the idea of the proper name as the guiding thread of this relationship. This occurs in several ways, whether in the textual construction (preface, introductory note, preamble) or paratextual (title, subtitle, back cover information, and book covers) and also in different

forms. One of them is when the narrator and character have the same name. Another possibility is when the character does not have a proper name within the narrative, but the author leaves indicators that the narrator and character are the same person. There is also, according to Lejeune, the possibility of the author producing evidence throughout the narrative that refers to the relationship between character, narrator and author, such as, for example, mention of the profession, the name of the father and mother, or even titles of previous works that relate to the name signed on the cover of the work being read. According to Lejeune, autobiography is only possible and is only defined within the literary genre if this relationship is established in work. It is the author's signature, his name, that sustains the pact. Without this, when the name of the narrator-character differs from the name of the author, there is no autobiography.

Lejeune's ideas, although pillars for the discussion around the autobiography, collected criticism. The author himself revisited his text and wrote other works on the subject. Much has been discussed, for example, about the fictional possibilities that the autobiographical text is capable of producing. A powerful debate has arisen around the notion of "autofiction", initially elaborated by the novelist Serge Doubrovsky, which helps us to think about writing from fragmentary memories and lacunar narratives of autobiographical life. Using his own experience in writing "Fils" (1977), Doubrovsky inaugurated a debate that began to tension the idea of authenticity of the events reported in texts considered autobiographical.

No memory is complete or reliable. Memories are stories that we tell ourselves, in which, as we know well today, false memories, concealing memories, memories that are truncated or rearranged according to the needs of the cause are mixed. Every autobiography, whatever its "sincerity" or its desire for "truthfulness", has its part of fiction. (DOUBROVSKY, 2014 p. 121-122).

Reflecting with Doubrovsky, we agree with his proposal to think that we reinvent our life in the very act of remembering it. Based on Paul de Man's claims in "Autobiography as Disfigurement" (2012), researcher Txai de Almeida Ferraz states that autobiography is not a mere transfer of lived experience to paper. According to him, considering that the subject lives while writing it, it is the very creation of life through signifiers. "Thus, no matter how protocol, chronological and committed to a so-called 'factuality' [...] the gesture of writing oneself could never have its inventiveness ignored". (FERRAZ, 2019, p. 19). For Ferraz, in the act of writing oneself, there is ambiguity and opacity and not objectivity. It is a work in

which "wherever one looks, one sees the gap of the eternal impasse between fact and fiction". (FERRAZ, 2019, p. 19).

We have discovered so far, therefore, that although the passage through the paths of Lejeune's "autobiographical pact" is unavoidable, perhaps it is the thought that emerged from it, above all, in the reflection around the idea of "autofiction" that we are interested in treading. We agree that the place of autobiography is always a fleeting, fragmented, and fictionalized place. Let us return to Doubrovsky: "The narrative of the self is always modeling, the novelistic scripting of one's own life" (DOUBROVSKY, 2014, p. 124).

Roberta Veiga reminds us that, in this vastness of recent audiovisual production, with the ease of access to devices such as smartphones and sharing through social networks, "the forms of inscription of the self "in" and "by" the image intensify enormously" (VEIGA, 2016, p. 43), giving rise on the one hand to autobiographical documentaries that use a traditional narrative and that seek "the illusion of equality between being, to live and seem" (VEIGA, 2016, p. 43), but also, on the other hand, films that move towards essayistic forms "in which being in the image through a cinematographic apparatus constitutes itself an experience of the self that already places itself on the threshold between being and appearing" (VEIGA, 2016, p. 45). It is precisely to this type of filmmaking that we turn our attention. Films that dialogue with the claims of Doubrovsky or De Man from Ferraz's reading.

There is also a suggestion in Veiga's work that helps us to reaffirm our nomenclature around the use of the term "writing of the self". Roberta reminds us of the filmmakers' act of turning the camera on themselves. His discussion does not go beyond the nomenclature, since in his work he proposes to understand how the documentary in the first person can tense between spectacularization or threshold experience, passing through the proposal of the notion of "unauthorized autobiography". It is not the objective of this work to enter into this concept, but the imagetic idea that Roberta poses, "turning the camera towards oneself," is perfectly appropriate for our reflection on the appropriate terminology for this work. We will observe later how this gesture happens in the work done by Cristiano Burlan, in his "Trilogy of Mourning". First, we will group another notion: biographical criticism and the methodologies of genetic criticism.

BIOGRAPHICAL AND GENETIC CRITICISM

To pursue the answers around the questions that move this work, we will go through some notions presented by the researcher Eneida Maria de Souza regarding biographical criticism and show how this research mechanism can help us think about Cristiano Burlan's cinema, especially from his work in the "Trilogy of Mourning". We will, therefore, continue to borrow the analyses in the field of literary theory.

Eneida Maria de Souza puts the literary criticism tradition in crisis by pointing out, as a methodological path, the use of biographical criticism to think about a work. For the author, this attitude goes against the current academic practice which, according to her, has a relationship distanced from literary practice, with conservative approaches, almost always stuck to valuing the text in its aesthetic integrity and with little or no attention to the importance of the historical context in which the work is inserted. "Critical theories of recent years have contributed to the gradual erasure of interest in the examination of primary sources, by valuing the text in its aesthetic integrity, without interest in the backstage of creation" (SOUZA, 2008, p. 121).

Eneida claims a critical analysis of a text beyond the words of what is published, but capable of encompassing the scenario in which all or part of its construction process is born, proposing a research of the collections, of the manuscripts, going beyond the arbitrary distance of the author about the writing. It is the expansion of the corpus of analysis that interests the author. It is the use of fictional, but also documentary production that she claims, building an analysis, through biographical criticism, capable of positioning, for example, the author in his biographical, socio-spatial context, his experiences and experiences in life.

From this, according to Eneida, one can think of an expansion of the categories of texts, narrative, and literature itself, in addition to a greater interdisciplinarity with history, semiology, anthropology, and even psychoanalysis. Finally, Eneida requests, through biographical criticism, to demystify the image of the author as the great signature of a work, making room for a subject as a writer and intellectual alive in a specific cultural scenario with "his mundane gesture of character amid mortals" (SOUZA, 2002, p. 110).

To this end, biographical criticism intends to search for objects that are often trivial but belong to the daily life of every writer. Devices that acquire a life of their own when they are incorporated into their biography: "work table, typewriter, pens, diaries, photo frames, decorative objects, notebooks, loose papers, purchase receipts, travel diaries and so on" (SOUZA, 2008, p. 123). Through biographical criticism, the works, therefore, begin to carry

within themselves not only what can be read and interpreted of her but also what can be inferred about the relationship between her and those who gave her life.

If we intend to think about the importance of the biography of a director in a film of writings of the self, it seems instigating to us to follow this path proposed by the researcher around biographical criticism. To this end, Eneida proposes, we will add the methodologies of "genetic criticism" that recommends, among other actions, carrying out a genetic dossier, that is, gathering documents of production and textual preparation, such as drafts, scripts, sketches, editorial notes, correspondence, sound and audiovisual files, drawings, photographs. "The inventory of the 'materials that make up the work in question' is composed of 'sensory data', 'feelings' and 'ideas' of the work" (BIASI, 2010, p. 30). Understand the construction of the work and the step-by-step of its development. "The genetics of the texts makes us penetrate the writer's secret laboratory, the intimate space of a writing that is sought" (BIASI, 2010, p. 11).

We can say that genetic criticism is a methodology that aims to reorganize the history of a work from its birth to its publication, understanding the secrets of the work's manufacture. For this, as proposed by biographical criticism, organizational techniques are used capable of revealing the paths taken by the authors based on mechanisms such as, for example, deciphering, which would be an operation where the geneticist researcher carries out the process of decoding the drafts. Biasi explains that his principle is to give as much attention as possible to the writer's work, to his gestures, to his emotions, to his uncertainties. "What he proposes is to rediscover the work through the succession of sketches and essays that gave it birth and led it to its definitive form" (BIASI, 2010, p. 11).

In this sense, genetic criticism plays a role in shifting the analytical interrogation from the work to the author's biography, which proposes to involve himself in a realization of a writing of the self. But, to make clear the difference between biographical criticism and genetic criticism, we can say that the first pays attention to the author's experiences and social spaces, while the second seeks to investigate the paths around that work. The first speaks of a more subjective and less direct analysis, the second of a more punctual observation of a process of creation. Therefore, it seems encouraging to think about the use of these two theoretical-methodological paths for the objectives intended here in this work. "The intention of bringing together biographical criticism and genetic criticism allows us to expand the documentary record of the authors as an attempt to recover prototextual and proto-experiential stages." (SOUZA, 2008, p. 123).

PURSUING THE ISSUES

Using these paths of research, let us return to the questions: Would Renov's claim that "the very idea of autobiography reinvents the very idea of documentary" be correct? We will make a quick contextualization around this issue. Michel Renov operates this argument from a text where he suggests some propositions about what he calls self-inscription, considering the moment of writing the work (2008) as a time where the worlds of the documentary film collide with the universe of literary autobiography. For him, autobiographical works manage to generate a "healthy skepticism" that puts in crisis "the allegations about the truth of the documentary" (RENOV, 2014, p. 36), thus reconstructing the place of the real in documentary cinema.

Especially from the 1970s onwards, documentary films relied on interviews to advance their arguments and strengthen their historical armor. But the partial and contingent character of self-knowledge, so often and so self-consciously exposed in autobiographical works, only sabotages our confidence in stories that people tell about themselves. (RENOV, 2014, p. 36).

When watching a film of one's writing of oneself, we doubt what the filmmaker who produced it says or what it shows, shifting the questions to one's perception and occupying a place so marked by specialists and scholars, talking heads, of certain subjects. How does this change the way we watch a documentary? This is what Renov questions.

In the second question of this work, we ask ourselves: In a first-person film, what can the biography of the director say? It is to pursue this answer, as well as Renov's reflection, that we will start from the work and also from the biography of filmmaker Cristiano Burlan.

Born in Porto Alegre, Rio Grande do Sul, Cristiano Burlan lived much of his adolescence in Capão Redondo, in the southwest region of the city of São Paulo. Son of a maid and a bricklayer, he has always lived with violence. About his father, he says: "very early he was a victim of alcoholism and this made him a violent and tough person" (BERNARDET, 2014). Thus, the father beat his mother, and after the separation of the two, the stepmother beat him and his siblings. "My brothers and I spent a year being beaten" (Bernardt, 2014).

The director is a survivor of a massacre. In an interview with critic Jean-Claude Bernardet, he tells about the police approach that resulted in the death of three teenagers. "I was playing soccer with friends on a school court and Rota arrived [...] they arrived aggressive and, because someone said something, they drew their guns and killed three

boys in front of me" (Bernardt, 2014). According to Burlan, of the 12 friends at school, 10 were murdered.

Cristiano also lived with the fact of losing his father, brother, and mother, the last two of whom were murdered. He made films out of it, launching what he calls the "Trilogy of Mourning", with "Construção" (2006), about his father, Vânio; "They killed my brother" (2013), about Rafael, his brother; and, "Elegy of a crime" (2018), about the femicide of Isabel, her mother. Fierce documentaries that portray a life crossed by violence. We would say, when watching the films, that only someone who emerges from such deep wounds is capable of producing such powerful works. Without his "proto-experiences", as Eneida Maria would say, there would be no work. This already explains and answers part of our questions around this work. To reaffirm, in the deepening a little more in the answers given by Burlan in the interview with Bernardet. In doing so, we have already used material belonging to the methodologies of genetic criticism. Follow. At one point, he says: "It was a very violent childhood. Even addressing violence in some of my works, I wish I hadn't gone through that. It leaves an indelible mark" (Bernadet, 2014).

According to Burlan, when having contact with death, the perspective of life changes. We bet that it will also change the way of making cinema, especially a film of writing of oneself. "In the film I made about my brother, there is a moment that I even edited, but never used. I tried to kill my brother's killers" (BERNARDET, 2014), reveals Burlan.

When my brother was murdered, a friend of mine was a drug dealer, he gave me cocaine. I spent two weeks snorting, with two guns on my waist and two boxes of bullets – behind the guys. I found out where one of them lived. [...] I spent a whole night in front of the house waiting for him to leave. I know how to make Molotov cocktails and other homemade explosives. I had done four, it's an urban guerrilla tactic, you set the house on fire, people leave in fear and you kill them. I stayed all night sniffing, I was hiding in the bush and I didn't dare to set the house on fire. Around 5 in the morning, a lady with three children leaves, going to daycare. At that moment, I discovered that I would not have the courage to kill the guy, or his mother, or the children, or anything that crawled around. Then I returned home, returned the weapons, and found out that I was not a murderer. (BERNARDET, 2014).

This testimony says a lot about the filmic achievements that Burlan will operate in the following years. He also talks about the importance of biographical criticism and how much it can help us understand his achievements. This statement also helps us to problematize Renov's proposal regarding autobiography, which suggests a reinvention of the idea of the documentary. Do we believe here what Burlan says? The interviewer himself, Jean-Claude Bernardet, at two points in the conversation, outlines doubts and asks: "Do you tend to

fantasize?" and, at another point in the conversation: "And isn't that a lie?". By doubting, we move away from the proposal of transporting the veracity that documentary cinema has carried for a long time, as Renov points out. And, in this sense, yes, the autobiographical film construction reinvents the idea of the documentary.

Let's look at the example in the documentary "Mataram meu irmão" (2013) about Rafael Burlan. A lean feature film, made up of only 14 sequences. In the second of them, off-screen, with images taken from inside a car that travels the streets of São Paulo, the director tells us the moment he discovers his brother's death when he receives a call from his mother who said: "your brother was shot dead in Capão Redondo", recalls Burlan. At this point, Cristiano details the last meeting with his brother, remembering details such as what was on television at the exact moment, the book he was reading at the time, the last words exchanged, and even the look cast by Rafael at him. "Before leaving, he was going to close the door, but he came back, looked at me, and apologized to me for everything. He turned his back, closed the door, and left." We could think here, reflecting with Renov, that perhaps such an effective detail is not so credible. Is Cristiano Burlan embellishing his memories? Filling gaps of time, space, and sensations when recounting his last meeting with his brother? It makes sense to be suspicious of the director's impeccable recollections and, therefore, to deconstruct a logic of veracity so present in the documentary tradition, thus reinforcing the notions presented by Renov.

As for the second issue that concerns the understanding of the director's biography, we will see. Eduardo Scorel reminds us that in the final sequence of "Elegy for a Crime" (2018), Cristiano Burlan, in front of his mother's grave, declares that he is sure that if they were alive, his father and brother would have avenged her death by taking justice "into their own hands". "In the same scene, Cristiano admits that he can only 'make films' that he believes are his 'criminal act' – the only revenge he is capable of" (SCOREL, 2019). However, two sequences of the documentary draw attention and help us understand the importance of knowing the director's biography to show his choices in front of his works.

"Elegy for a Crime" (2018) is a documentary with painful family memories, reunion between siblings, the filmmaker's revelation with the fact that he was adopted by his parents, sequences of reconstruction of the crime scene, and search for revenge. A film of many testimonies that becomes flesh in the act of filming. In the foreground, for example, we see a road being traveled, and we hear Burlan reading a letter to his mother where he says he remembers his desire to film her during the funeral and how much it disturbed him.

"Filming can be very violent," he says. However, others filmed her and on the day of her murder. About this, Burlan says: "This image torments me constantly". He shows us what he intends in the following film sequences: "I desire to eternalize another memory. I need to rebuild our history. [...] Here begins a journey in search of his past. A dive into our memory. A harsh account of a cruel life."

The film is divided into 34 sequences between photographs from home archives; testimonies from grandfathers, uncles, aunts, and brothers; many road scenes; and a desire for revenge. The filmmaker, between affective memories with his sister and painful stories with his brother, is, in parallel, setting up a strategy to try to capture the killer. First, he tries the city police station. Then, he returns to the scene of the crime and, through his sister's memories, reconstructs the scene. Accesses the data of the process: murder weapon and photographic attachments. He practices shooting and hits the road.

These are the sequences that help us understand the importance of biography. The first is in a shooting club, where Burlan discharges several shots into a human-shaped cardboard sight. Accompanied by a tense soundtrack, the image that ends the sequence is a close-up that reveals a shot to the target's head. The second moment is precisely the next sequence, where Burlan, the film crew, and a journalist, accustomed to police coverage in the city of Uberlândia, in the interior of Minas Gerais, search for the alleged murderer. A plan shows the reporter on a call, possibly with a police source, in search of the criminal. The soundtrack becomes tense again when the documentary crew's car stops in search of information at a Federal Highway Police station. Then, a few more road scenes and some stops for new information. The montage refers to an unsettling search, and the sequence of shots, seen in continuity with the images of the shooting club, generates a distressing feeling of a possible confrontation between Cristiano Burlan (was he armed?) and his mother's murderer.

At a certain point, you hear someone from the team say: "holy shit, see. What a tape!". The reporter, when returning to the car, says: "son of a", while Burlan sentences: "this guy was here". The meeting or confrontation does not happen. However, a new connection reveals that there is still hope in arresting him. Capturing him is a way of doing justice. Doing justice is a way to ease the pain. Relieving pain is a method of reconstructing a story. Making a film is a possibility to get revenge. "I know your killer, and this awareness tears me apart," he says at the beginning of the film. "His death defines my life," he says at the end. The documentary ends with the caption: "Jurandir Muniz de Alcântara remains a

fugitive from justice and there are indications that he killed two more women." In the next frame, the last image of the film is a photograph of a man in a black shirt and yellow cap, with the caption: "WANTED Jurandir Muniz de Alcântara. If you have any information, call the police." Thus, shot by shot, Burlan composes, as verses, his elegy of a femicide.

To perceive this work, especially these scenes, without knowing some of Cristiano Burlan's experiences, or without considering them as mechanisms capable of collaborating in an analysis, can lead to a loss of power of what these sequences bring. Perhaps this unsettling search is understood as a pure and simple fictionalization in search of a generation of tension for the spectators, but seen through the eyes of biographical critics, knowing some of the director's "proto-experiences", we can say that they are vigorous scenes of the film, which reveals a man in search of a violent solution to a violent world. One eye for an eye, moving and vigorous. When we learned about his testimony in the interview with Jean-Claude Bernadet about the hunt for revenge but without the courage to carry it out, we ask ourselves: how would Burlan act, in front of the cameras, after having experienced a moment in a shooting club, if he met the murderer? Based on this genetic information, the sequences are even more potent.

Knowing his "proto-experience" around Capão Redondo helps us to perceive these scenes differently and, therefore, this film. It also helps us answer how, in a first-person film, a director's biography is fundamental to understanding his work. In this case, we are using a prototextual methodology, as Biase and Eneida defend, through an interview given in the extra field of their films, but we are able, as we did, to point out how this is operationalized in filmmaking. Cristiano Burlan is a fortress in the face of his story and his filmic procedures, although he is, at the same time, someone who perceives the subtleties and kindnesses of the world.

Today, when I'm drunk in the bar, to look smart with the movie crowd, I say that I'm a nihilist, iconoclast, agnostic, and Corinthian. What I wanted is to have faith in things, I don't know what, to return to a certain innocence. It is one of the greatest aggressions that is done to a child. When she loses her innocence, she stops living a good part of her life, and that creates a void inside. It may be cheap psychologism, but it seems that something is always missing, at work or in personal relationships. I don't know how to relate, I react very badly. I know how to react to violence, to borderline situations; it doesn't scare me at all. Now, with affection and love, I react badly. (BERNARDET, 2014).

CONCLUSION

By going through our three methodological gestures, first going through the argumentation around the deliberation by the use of the term "writings of the self", then through the path regarding biographical criticism, using research procedures of genetic

criticism, and, finally, in a third and last gesture, bringing these notions to the life and work of the director Cristiano Burlan, We realize that the life story of a filmmaker can show evidence capable of translating some filmic gestures. Just as the filmic gesture can be better understood in the eyes of "proto-experiences".

We have seen that Renov's argument about autobiography being capable of a reinvention of the idea of the documentary is possibly correct in the case of Cristiano Burlan. We used the interviewer's questions about some of the stories narrated by the director. The importance of observing a work in the light of the director's biography was also evident, detaching the critical interrogation of the work from the filmmaker's life.

We would say, based on this, that a film is also the result of a combination of choices of a director crossed by his or her life experiences or, to use Eneida Maria de Souza's term, his or her "proto-experiences".

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