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LITERATURE AND PAINTING: THE HORIZON AND THE LANDSCAPE IN *DER WANDERER ÜBER DEM NEBELMEER* AND *BARBA ENSOPAPADA DE SANGUE*

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Abstract: The landscape is a set accessible from a perception that does not only occur in situ, but also in visu and/or in art, through this bias the present analysis dialogues with the notion of landscape addressed in other areas of knowledge such as geography and tourism, distinguishing these figurative spaces from the subject's point of view. According to Collot, the landscape differs from a geographical extension "it is a perceived and/or conceived space, therefore, irreducibly subjective" (2012, p.51). The presence of the subject in the landscape design process focuses on the theme of the horizon, which comprises a "visual dimension that escapes the sole power of the senses, and that opens, to the border of the visible, the field of a second view offered to the eye of the spirit" (2013, 102). A dreamlike painting is likely to be related to a horizon. The work: *Der Wanderer über dem Nebelmeer* (1818), by Caspar David Friedrich, incorporates this question of the infinity of the landscape. In addition to the configuration of the horizon, the German painter's pictorial narrative poetizes the nature represented, awakening feelings in the observer, who is invited to visualize the landscape that extends from the position and gaze of the character at the center of the composition. as a figure that occupies a significant part of the space and not of a smaller size in relation to the landscape, as human figures are portrayed in some realistic works, a nuance that highlights the presence of thoughts, of the subject's daydreams in the process of designing the landscape. The romance: *Barba Ensopada de Sangue* allows this artistic look at the landscape that is expressed through the author's feelings and embraced by the reader who is invited "to fill in the gaps in the look through the work of imagination or the impulse of movement" (2012, p.51 and 52) and to go through the represented space, seeing the beach, the sea, the fictional beings and all the landscape dimensions present in

Daniel Galera's narrative.

Keywords: Painting. Literature. Horizon. Landscape.

INTRODUCTION: THE SUBJECTIVE VISION IN THE CONSTITUTION OF THE LANDSCAPE

From Romanticism onwards, landscape became an eminent pictorial genre, influencing both writers and musicians, who, through an image of the world, found a way to express "their most intimate feelings and emotions towards the cosmos" (COLLOT, 2013, p.99). However, since the 1830s, this subjective impulse has become evident as a lyrical illusion, an arbitrary externalization of human affection towards nature. This movement triggers the search for accuracy in the representation of reality by artists who advocate a more objective performance of reality, restricting the subject's gaze to the neutrality of a trivial observation perspective immune from the attribution of affective and partisan value. In contrast to this realistic aesthetic, poets such as Baudelaire, at the time, demonstrated disagreements regarding their refusal to strip the landscape of its interior reflections and expansions of the imaginary:

Against the realistic "frogs" and other "snails," who prefer the coldness and humidity of the night to the splendors of twilight, Baudelaire never stopped defending and illustrating the romantic appeal of the horizon. This is omnipresent in his work, both in his poems and in his critical essays. Whether Baudelaire writes about music or painting, listening to Wagner or seeing Delacroix's paintings, he sees "painting" himself "an immense horizon". ``As flores do mal``, they end as the call of the unknown, which makes them leave their frame: ``os horizontes da viagem``, and *Le spleen de Paris* opens up about the evocation of "those clouds", the "wonderful clouds" (COLLOT, 2013, p.100).

The horizon present in Baudelaire's work is

characterized as an influence of Romanticism and the heritage assumed by the French poet, who claims this theme of the unfolding of the visible into an invisible penetrable only by the gaze of the imagination in opposition to the formalism of his contemporaries. This way, the typical idealisms of romantic art were eliminated, perfecting his repertoire from the perspective of modernity, a vision of art that embodies him as a precursor of the poets of the late 19th century and a mentor of modern poetry.

In Baudelaire's work, the imagination composes the landscape that is outlined through the link between the exterior and the interior, from the subject's point of view facing the world, whereas in the realistic artist's painting, for example, on the contrary, there is the intention to portray what the painter sees and not what he dreams, refusing the inevitable subjective vision for the existence of the landscape in speculating on a representation of a universe without man, in which the "I" does not exist.

The horizon structure present in modern poetry, with its interference in the perception of space and time and the exercise of meaning, is close to the symbolic structure of the Baudelairean world. According to French professor Michel Collot, this system, characteristic of the work of the French poet and art theorist, can be compared to the effect of amplitude of the process of signification of the hallucinogenic action of hashish, which has to do "with an exaltation of the senses and, mainly, with a deepening of the sensation of space and time" (COLLOT, 2013, p.107). This mysterious and unknown experience is related to the poetic use of language that reveals in the most unpretentious words with multiple meanings a new horizon of meaning. Thus, Baudelaire rescues the value of aesthetics and poetics from the horizon structure, establishing an understanding of time, space

and symbolic or allegorical functioning of meaning.

DER WANDERER ÜBER DEM NEBELMEER

The genuine value of art cannot be reduced to the simple reproduction of a fixed and delimited reality, the real intertwines with the imagination, reintroducing the virtual into the factual, the infinite into the finite:

This openness to the possible and to the infinite finds one of its motives or one of its privileged metaphors on the horizon. At the limit of the visible and the invisible, the horizon represents a sort of transitional area between the objective and the subjective, the actual and the virtual, the real and the imaginary. The view extends into the horizon in a reverie (COLLOT, 2013, p.105).

A dreamlike painting is likely to be related to a horizon. The work: *Caminhante sobre o mar de névoa*, also known as ``*Viajante sobre o mar de névoa*`, – *Der Wanderer über dem Nebelmeer* – by the German artist: Caspar David Friedrich, from 1818, incorporates this question of the infinity of the landscape. Considered a reference in the romantic world for synthesizing the principles of Romanticism, such as the romantic aesthetics of the landscape, in this painting the character in the scene created by Friedrich has his back turned to the viewer. Using the figure of a man in an upright position, the German painter portrays the immensity of nature in contrast with the image of the Walker who contemplates infinity from atop a rocky peak. In the foreground is the subject who sees, in the second a fog appears filling the space and outlining a series of rocky peaks in the other planes. The rock mountains sink into the sea of mist, which takes over the scenery until the seemingly infinite background of the painting that constitutes the horizon. The clouds spread across the slightly blue sky – an abrupt void between the clouds that hint

at the instability of the weather – presenting themselves as rare spaces that differentiate the clouds from the nebulosity close to the Earth's surface. These gaps of sky between the clouds also add movement to the scene. Between the sky and the sea of mist is the horizon, located at the height of the human figure's head – which contributes to the viewer's immersion in the scene – reaching breadth as it expands towards the endless background of the work.

O “*mar de névoa*” stands in a way as a kind of reflecting pool in front of the sky, reflecting the imaginary landscape. The walker's head is slightly tilted downwards, the subject is viewing the immensity, a nuance that reveals the role of the point of view in constituting the landscape. The character in Friedrich's work emphasizes this issue of the discovery of the landscape, possible only to the subjectivity of the gaze and because this painting is full of dreams, it allows the observer to compare it to the horizon from which “the perspective does not only give us a view, but it allows us to guess what is hidden in plain sight” (COLLOT, 2013, 105). The lack of perceptibility of the obscure effect of the fog draws the eye to the issue of the unconscious of the work that determines conscious life, the landscape that unfolds towards infinity in the painting alludes to the immensity of the represented nature that contrasts with the image of the human figure at the at the same time as it invades her inner universe. The outer landscape is as vast as the inner landscape of the character and the person who appreciates the work. In a realistic painting, in which nature is portrayed accurately, the description of the landscape appears explicit to the observer's eyes, offering little to see in relation to the landscape that is hidden from view, demanding the subject's perception and suggesting images that go beyond what is represented. to the impression at first glance.

The entire work is subject to interpretation

and requires such commitment from the observer, Edward Hopper in his indifferent and realistic paintings using cinematographic resources and a theatrical tone also instigates the interpretation of the narrative insinuated by the scenes painted as in his work: *Nighthawks*, 1942, in which the “loneliness of the man in the gray suit is reinforced by his distance from the other characters and the fact that he has his back to the viewer” (FARTHING, 2011, p.368). The point is not to invalidate the interpretative nature inherent in every work of art, but to highlight the perspective of the horizon so dear to Romanticism. And as far as the horizon is concerned, the landscape of “*Caminhante sobre o mar de névoa*” illuminates part of the theories addressed in this research, notably in the relationship between subjectivity and what the eye can see:

It was found himself symbolically on the precipice of his own existence. He is at the top of the mountain, faced with a physical and emotional decision: he can end his own life by throwing himself into the unknown or return to the world below as a new man (FARTHING, 2011, p.267).

Perhaps a little far from this romantic interpretation – at the same time as the process of walking alone to experience the world in a different way in the encounter with sublime nature is a recurring theme in this text – the instigator in the German painter's work, in addition to the configuration of the horizon, is to analyze how this pictorial narrative poetizes the represented nature, awakening feelings in the observer, who is invited to visualize the landscape that extends from the position and gaze of the character who is at the center of the composition as a figure that occupies a significant part of the space and is not smaller in relation to the landscape, as human figures are portrayed in some realistic works, a nuance that highlights the presence of thoughts, of the subject's daydreams in the process of conceiving the landscape, it is

the outer immensity symbolizing the inner reality of the human universe, reflection on vision that turns to the theme of the horizon, which “is this dimension of the visual that escapes the sole power of the senses, and that opens, to the border of the visible, the field of a second view offered to the eye of the spirit” (COLLOT, 2013, 102).

The interpretation of the novel: ``*Barba Ensopada de Sangue*`` brings this artistic look at the landscape that shows the manifesto that stands out, but also deciphers what is hidden. In the exclusive scope of the study of landscape, the research takes as its contribution the studies developed by Michel Collot (2013) with the purpose of validating the reading in which both Friedrich's walker and the protagonist of Daniel Galera's novel encourage the reader/observer to appreciate the horizon and flooding the gaze in the vastness of the sky and the sea.

According to Collot (2012), the issue of the literary landscape of around twenty years to date has encouraged new research, which points to the relevance of this theme and its description in contemporary romance. In some authors, the descriptive technique elevates the role of character to the landscape, shaking the boundaries between prose and poetry, as the theme has occupied a place in poetry, relegating the approach to its presence in the novel to a secondary level. The word landscape appears in Romance languages in the 16th century among painters to designate the painting of a territory that can be seen as a configuration of a certain region. The term, first used in the field of visual arts, finds significant expression in literature.

The artistic or literary landscape is not the region but the vision or figuration from the artist or writer's perception. Comparing it to its referent is less pertinent than understanding the way it is expressed. By implying the subject's point of view, the landscape differs

1. The thirteen chapters that make up the narrative are not titled, only numbered.

from the represented geographic or geometric extension. Landscape figuration is covered with subjective components such as sensation, emotion and imagination, relating to other senses, going beyond the pure representation of the spectacle, as discussed by the professor of French literature in: ``*Poética e Filosofia da Paisagem*``:

Despite the primacy that Western tradition gives to vision, the landscape could not be reduced to a pure spectacle. It also offers itself to the other senses, and has a relationship with the entire subject, body and soul. It is not only seen, but also felt and resented. In the landscape, distance is measured by ear and smell, according to the intensity of noises, according to the circulation of air fluids and effluvia, and proximity is experienced in the tactile quality of a contour, in the velvety of a light, in the taste of a colorful. All these sensations communicate with each other through synesthesia and arouse emotions, awaken feelings and awaken memories (COLLOT, 2012, p.51).

NOVEL: ``BARBA ENSOPADA DE SANGUE``

The literary landscape in ``*Barba Ensopada de Sangue*`` is expressed based on the author's feeling and embraced by the reader who is invited “to fill in the gaps in the gaze through the work of imagination or the impulse of movement” (COLLOT, 2012, p.51 and 52) and to traverse the represented space, seeing the beach, the sea, fictional beings and all the landscape dimensions present in the poetic discourse of Galera's novel. Spaces marked by an obsession with emptiness, in which the author places himself simultaneously as subject and object of his writing.

Narrated in third person by a narrator who seems “glued” to the protagonist, in the first chapter¹ the reader is faced with the lyricism used by the author in the fictional narrative discourse of the work. In an interview

published on the Instituto Moreira Salles blog, the writer reveals, when asked about the choice of narrator, that the protagonist's voice appeared from the beginning in his imagination as a third-person voice narrating in the present tense. Daniel highlights that he tried to maintain a strategy in which almost all the action was filtered through the main character's perception, that the novel was limited to the protagonist's experiences, at the same time that a more sophisticated language was needed to represent his feelings, since the character has a somewhat restricted intellectual background. This way, with the exception of digressions, footnotes, and occasional interventions by camera narrators, the narrative represents what the protagonist feels, sees and thinks from the first pages of the text. The conjugation of the verb "to see" in the present tense, the first word that begins the plot, announces the sensorial experience of the novel:

It is seen a big, shiny, bumpy nose like a bergamot peel. Strangely youthful mouth between chin and cheeks covered in fine wrinkles, skin a little saggy. Shaved. Large ears with even larger lobes, appearing stretched by their own weight. Irises the color of watery coffee in the middle of lascivious, relaxed eyes. Three deep furrows on the forehead, horizontal, perfectly parallel and equidistant. Yellow teeth. Abundant blond hair breaking in a single wave over the top of her head and flowing down to the base of her neck. His eyes travel to all quadrants of that face in the space of a breath and he can swear he has never seen this person in his life, but he knows it is his father because no one else lives in this house on this place in Viamão and because on the right side of the man sitting on the In the armchair, the blue dog that has been with him for many years lies with her head up (GALERA, 2012, p.13).

By declaring that he "never saw this person in his life" (GALERA, 2012, p.13) upon seeing his father, the narrator reveals to the reader that the protagonist, with no name revealed

in the narrative, suffers from a neurological condition that does not allow him to memorize any human face for more than a few minutes. Due to this pathological forgetfulness, when he arrives in Garopaba he starts carrying a map of the city to record the position of places and try to identify relevant people, which allows the narrator to use excessive and competent descriptions. Thus, the landscape in the analyzed novel is not only related to nature, but also to the characters and everything is described carefully and completely, as Lukács (1968) points out.

The proximity between the description and the real space in which the municipality of Garopaba is located earned the novel several accolades, however the literary landscape is irreducibly subjective, implying the subject's point of view. In that regard, "*Barba Ensopada de Sangue*" allows a dialogue with discussions on the study of landscape in the field of geography, which discuss the relationship between the dimension of reality and the representation of the subject in landscape construction. Thus, when the author begins the narrative with the verb "see", he reveals – and in a way plays with the notion of landscape – what is to come in the following pages, that is, what is "seen". From then on, the book attracts the reader's gaze, who becomes the target not only of what he observes, but also of what he hears and feels, as Celso Nunes points out in his article "Landscape as theater":

In moments like this, on a boat or on a beach, through a train window or in a house in any neighborhood, the landscape is always attracting our attention. It's as if we were in a theater, in front of a scenography recently revealed by the opening of the curtains. Beautiful or ugly, bright or poorly lit, close or far – it doesn't matter – we are attracted to the landscape just as the spectators' eyes are attracted to the stage. And what we see or perceive stimulates our imagination and develops our ability to observe. What the eyes see is combined with sound stimuli

arising from any circumstance and we are no longer the target only of what we see, but also of what we hear (NUNES, 2002, p.216).

Nunes' article is one of the texts that make up the book organized by Eduardo Yázigi, professor of Tourism Planning at the Department of Geography at USP. The articles were written by professionals from different areas, who discuss the interrelationship between tourist activity and the landscape. Although this research addresses the literary landscape, the texts of ``*Turismo e Paisagem*`` theoretically contemplate some points of the notion of landscape presented in: *Barba Ensopada de Sangue* due to the fact that the space represented is a tourist region and consequently undergoes changes in its structure to support local tourism.

When discussing the notion of literary landscape Michel Collot highlights its difference in relation to the specific region evoked in a text only aiming at a regionalist pretension or even within a framework of tourist recovery, since "it is no longer a question of rehashing obsolete problems, such as that of "feeling of nature" or investigations aimed at identifying and geographically situating" (COLLOT, 2012, p.49) the represented landscape. For the researcher, proper sense and figurative sense are closely related, as "there is no "real" landscape on the one hand and its "figuration" on the other: it is characteristic of the landscape to always present itself as a configuration of the "region"" (COLLOT, 2012, p.50). The landscape is a set accessible from a perception that does not only occur in situ, but also in visu and/or in art. Therefore, the present analysis dialogues with the notion of landscape addressed in other areas of knowledge such as geography and tourism, distinguishing these figurative spaces from the point of view of a subject:

Landscape is thus distinguished from objective, geometric or geographic extension. It is a perceived and/or conceived

space, therefore, irreducibly subjective. The horizon, which is constitutive of the landscape, clearly reveals its double dimension: it is an imaginary line (we do not find it represented on any map), whose layout depends, at the same time, on objective factors (the relief, occasional constructions) and the point of view of a subject (COLLOT, 2012, p.51).

In: ``*Barba Ensopada de Sangue*``, even though the writer Daniel Galera lived for a while in the municipality of Garopaba and critics praised the description of the region in the work, the geography of the place or the literary tourism represented in the novel cannot be confused with the approach to the literary landscape interpreted in this research. It is not about sacrificing the text to the study of its referent, but rather analyzing its pages as singular landscapes and seeing how the author constructs images of the territory configured in the narrative from an overall view. Although many readers seek biographical data in the narrative, based on experiences from the writer's private life, the referent disappears in the novel, a characteristic that brings it closer to poetry, since in the poem the reader's sensations result from the text and not from referents external to the narrative. he, because the poet writes with the intention of awakening emotion in the reader, this is the content of the poem and not what it communicates. Landscape consciousness also develops through this poetic language in Galera's novel, as Collot explains:

As painting is poetry, the lyrical voice makes the invisible of the landscape visible, thanks to the musicality of the poem that expresses its affective resonance, and to the metaphor, which opens the field of this second vision, which is imagination, beyond the visible. Often, the study of the literary landscape was subordinated to a pictorial model that, for a long time, guided descriptive rhetoric, but from which a poetics of evocation departed (COLLOT, 2012, p.53).

The tourists' feeling of emptiness is described in a lyrical way by the narrator who expresses the protagonist's feelings, awakening similar emotions in the reader as the calm afternoon noises that "reverberate in the rooms and allow us to imagine the infernal symphony of the busiest days" (GALERA, 2012, p.42). From this poetic voice, the novelist allows the visualization of the invisible of the landscape, this image of the region that depends at the same time on the real and the imaginary. Thus, even the interference caused by tourism in the region represented in the novel are permeated by the subject's gaze. In this sense, ironically, in a narrative in which the literary landscape is a character, which is closely linked to the protagonist's transformation, tourist activity fills the pages of Galera's work like the scene in which the swimmer enters the tourism agency: "Caminho do Sol". This episode reveals all the details surrounding a tourist tour. In this case, the objective of the program is to travel by boat through the region where whale killings previously took place, the main local activity until the middle of the 19th century. The "historic center was built as a result of whale fishing" (GALERA, 2012, p.246). The oil obtained from the animal's fat was used to "light the lamps and give consistency to the mortar used in the construction" (GALERA, 2012, p.244) of the first houses in the community.

During this tour, the protagonist's gaze records all the preparations for the tourist project, from payment for the package, safety instructions, the sequence of the route to the explanation of the biologist who acts as a guide on the route taken on a boat. This scene is also restricted to the perspective of the novel:

The boat coasts along the tip of Vigia and the swell begins to increase. Agitated by the landscape and the mention of explosive harpoons and giant whales, tourists begin to talk loudly, film and photograph. All the male tourists, with the exception of him,

carry video or photography cameras. Most women and children also point cameras and cell phones everywhere. The wind is freezing, the sky is completely blue and the nine in the morning sun already burns the back of your neck. He feels sweat running down his belly and takes off the waterproof nylon jacket provided by the agency to protect clients from the salt water that splashes into the boat. (GALERA, 2012, p.246).

This tour is one of the few events that boost the tourist trade in the Garopaense narrative, as the time in which the protagonist remains in the Santa Catarina municipality during the plot corresponds to the winter period in which the tourist movement almost disappears. The scene in which Gaudério's grandson finds two men destroying a kiosk gives meaning to this setting of the novel, in which the space undergoes changes to support local tourism, interfering and accentuating the notion of landscape addressed in the work, since from the descriptions the reader has to build an imagination about the place in the summer season. Upon seeing Bonobo, with whom he begins a friendship, and Altair breaking the walls of the kiosk with sledgehammers, the protagonist observes an entire scene that was a stage for tourists in the summer, like the traces of crushed beer cans scattered "through the bruised grass that seems to have been trampled by herds of vacationers during the season" (GALERA, 2012, p.102).

From the first pages of the Garopabense narrative, which begins in the second chapter, the narrator already expresses how much the place is affected by the movement of tourists "It has been more than a week since Ash Wednesday took away the large mass of tourists, and the few who remained or arrived now behave with the serenity of stragglers" (GALERA, 2012, p.37). Then the description of a business closing shortly after the end of the summer season locates the reader and announces the change in the routine of

Garopaba society, a community in conflict between market logic and cultural logic, which lives in a region that has become a commodity, that is, the beach as an object of consumption, after all, in: ``*Barba Ensopada de Sangue*`, “Everything that is not summer is winter.” (GALERA, 2012, p.45).

This tourist seasonality affects the social behavior of the population and appears in the narrative through the character Jasmim, one of the female figures that the protagonist gets involved with. The young woman from Rio Grande do Sul temporarily resides on ``*praia da ferrugem*`` and works in Garopaba – she is an attendant at the “Caminho do Sol” tourism agency – with the purpose of seeking data for her master’s research on psychic disorders, in which she develops a theory about contrast between the ideology of living in paradise on the coast of Santa Catarina and the oppressive reality of daily life there.

The type of patient problem is the same thing that happens in Porto Alegre, São Paulo, Manaus, anywhere. What is special here is the seasonality of the disturbances. Patients disappear in the summer season and return in droves, disturbed, in the winter. Summer is euphoria, money. People are too busy to suffer. Winter is boredom, lack of perspective. Cold. Then the bug catches. This cycle is the aggravating factor. Besides, Garopaba is the world (GALERA, 2012, p.263).

And it is at the end of the summer season that the protagonist settles in Garopaba to investigate the disappearance of his grandfather and experience, as a swimming teacher at a small gym, the adversities and difficulties of the local community during the winter, experiencing an unknown daily life. Thus, after the first chapter, in which the reader comes into contact with the gaucho universe, in the second chapter of the novel the “sea finally appears at the end of the city’s main avenue, a bluish and cold sliver at the end

of the asphalt straight” (page: 36). The marine element sparkling under the throbbing early afternoon sun is the first image seen by the reader at the beginning of the Garopabense narrative. Afterwards, the protagonist continues towards the blue sea, in his small Ford Fiesta, to the sound of a Ben Harper CD along the main avenue that ends in a curve to the right, becoming the seafront.

In: ``*Oromancista ingênuo e sentimental*`, Turkish writer Orhan Pamuk – based on the dichotomy established by Schiller about the naive and sentimental poet – states that “most novelists intuit that reading the opening pages of a novel is similar to entering a painted landscape” (PAMUK, 2011, p. 14). And this is how the reader enters Galera’s narrative, seeing the world through the protagonist’s eyes and not from outside the fictional universe, that is, it is like seeing the landscape from a certain distance and suddenly finding yourself among the thoughts of the character, which is inserted in the landscape, and among the nuances of his state of mind. Thus, the landscape is composed to express the emotions, perceptions and thoughts of the fictional figure present in it.

When theorizing about the reading process in which the reader sometimes does not even notice the operations carried out when oscillating between the landscape, the trees, the protagonists and the thoughts of these characters, as well as the objects that surround these figures and the memories reproduced by these instruments in our mind, Pamuk compares these executions to the action of driving a car, in which the driver performs a series of operations while traveling through the streets without realizing it. For the Turkish writer, the analogy is valid for both the reader and the novelist:

Some novelists are unaware of the techniques they use; they write spontaneously, as if they were performing a perfectly natural act, oblivious to the operations and calculations

that their brains carry out and to the fact that they are using the gears, brakes and buttons that the art of the novel provides them. (PAMUK, 2011, p.16).

This sensitivity in which novelists and readers find themselves unaware of the artificial aspects of writing and reading a novel is called “naive” by Pamuk and the opposite situation, in which the artificiality of the text instigates the analysis of strategies used in representation. of the imaginary real, the term used is “reflective”. In this definition, the Turkish writer emphasizes that the novelist is both naive and sentimental. And this is how the author of ‘‘*Barba Ensopada de Sangue*’’, as a novelist integrated into nature who writes spontaneously without worrying about the intellectual or ethical results of his fictional narrative discourse and as an emotional and reflective novelist who worries about not knowing the consequences of his words.

As the Turkish professor explains, the naive novelist is wise, cruel and calm like nature, so there is no doubt that his words will represent the general landscape and describe the meaning of the world, since these impressions are inherent to nature and, being thus, natural to this type of novelist. In contrast to this romantic vision, in which, according to Schiller, poetry comes naturally to the naive poet, the sentimental writer constantly questions whether his words will achieve the intended meaning and is therefore aware of the methods and techniques used in his poetic speech, as well as the artificiality used in his artistic elaboration.

In ‘‘*Barba Ensopada de Sangue*’’, at the same time that the author of Galera gives his speech to the effects that nature produces, the protagonist questions whether the impression he has about the landscape is the same as that of others, interrogating his perceptions and senses as in the scene in which he observes the character Dahlia:

The waitress who serves him is a tall, sun-bleached brunette with a drawn-out upper lip and curly hair reaching just below her shoulders. Knowing that her hair will probably be enough to recognize her, she fixes her gaze on her oval face with wide eyes. Sometimes he wonders if women in general are as beautiful to other men as they are to him, feeding the intimate suspicion that his inability to memorize any human face for more than a few minutes perhaps gives them an exacerbated appeal that exposes them to the rest of the world. The world would be nothing more than an excessive whim of your gaze (GALERA, 2012, p.43-44).

Thus, the image of Daniel Galera as a novelist oscillates between the “naive” and the “sentimental”. Upon entering Garopaba, the narrator represents the first impressions of the space from the perspective of the protagonist who sees everything from inside the car. The novelist begins the Garopabense narrative with the scene described by Pamuk in which the process of driving a car is compared with the operations carried out by readers and writers, who carry out reading and writing procedures spontaneously.

Thus, ironically, the second chapter of ‘‘Galera’s novel begins with the analogy established by Orhan Pamuk, but, after describing the landscape that emerges from the protagonist’s eyes, the novelist goes on to describe the details that make up the interior of the car as “the muffled hum of the fans mixed with the timid roar of the 1.0 engine” (GALERA, 2012, p.36), thus highlighting “that what we see is restricted by the point of view of the novel” (PAMUK, 2011, p.21). And it is in this duality between the naive and the sentimental that the contemporary novelist in: *Barba Ensopada de Sangue* provides the necessary operations for the reader to experience and carry out the essential procedures for reading the work.

When describing the process of visualizing the landscape from the details of the novel,

Pamuk compares the act of seeing the words in his imagination to the effect that the dispersion of fog gives when looking at a territory that becomes clear through the diffusion of fog. The narrator weaves details through which the novel meticulously composes the scenario, preparing the reader for a reading in which these particularities appear on the scene as in a painting. According to the Turkish novelist, the writer's care for the visual detail through which the reader transforms the words into a painted landscape is crucial in the production of the work. Thus, the landscape goes beyond the representation of nature and the interior atmosphere of a room involves the reader who constantly seeks it throughout the reading.

Another issue that permeates this discussion is that through a narrative that develops through literary landscapes, Daniel Galera advances in the construction of a work that seems to seek the center of the art of the novel, that is, it allows the execution of operations in its reading, which lead to a reflection on the nature of this narrative genre. Words are transformed into mental images through which we try to decipher what the novel says, what seems hidden, and it is exactly this characteristic – the reader's conviction that the novel has a center – that differentiates this type of narrative from other genres. literary. The detailed description of nature makes the reader look for a secret center in the detail of each leaf, in the clarity of the sun, in the movement of the birds, in the noise of the sea and, although, apparently, *Barba Ensopada de Sangue* whether it is an atmospheric novel, like a painted landscape with little narrative, our mind, even if attracted by the environment of the modern novel, seeks to discover the meaning suggested by the things described.

This center, in a naive and unconscious or reflective and sentimental way, suggests the investigation of Gaudério's mysterious

disappearance as the core of the novel. Everything we read questions us about your relationship with this center. Therefore, as readers, we act as the hunter or detective who sees clues in every detail, description, object, character or any feature of the landscape. Everything that appears on the surface of the novel seems to want to reveal something about what lies beneath. And it is exactly in these hypotheses about what is visible in the work, which would take us deeper, that the irrelevant detail becomes significant.

When we look for the core of the novel in the work of *Galera*, we come across scenes in which the narrative surrenders to the silence of the landscape, as in the passage in which the protagonist abandons his job and the small rented house to wander the hills, acting like a wanderer. In this state of wandering, the word disappears and what the reader finds on the character's journey is just landscape, poetry and image. This journey also suggests a change in the protagonist. Just like his grandfather, the young athlete maintains an intimate relationship with nature, interfering in his behavior.

FINAL CONSIDERATIONS

The reading of *Der Wanderer über dem Nebelmeer* and *Barba Ensopada de Sangue* explained throughout this text attempted to analyze how the landscape in both works is constituted from a perspective in which – both in Friedrich's painting and in Galera's novel – space is apprehended, contemplated, therefore unspeakably subjective, thus being, the horizon, part of the landscape, highlights its double dimension, as Collot (2012) emphasizes: an imaginary line motivated by objective elements, such as relief, and the subject's point of view.

The Walker at the center of Friedrich's painting who contemplates the infinite horizon from the top of a rocky peak reveals the role

of point of view in the constitution of the landscape, as well as the look and experiences of the main character of Galera's novel who, when starting with the Conjugation of the verb "see" in the present tense demarcates the relationship between the dimension of reality and the representation of the subject in the landscape construction.

The praise at the time of publication of ``*Barba Ensopada de Sangue*`` on the description of the region represented, they emphasize Collot's (2012) thoughts on the intimate relationship between proper meaning and figurative meaning, in which

there is not a real and a figurative landscape, but rather a landscape that presents itself as a configuration of a region.

Daniel Galera's fictional narrative discourse encompasses the value of aesthetics and poetics based on the structure of the horizon, establishing an understanding of time, space and symbolic functioning of meaning. *Der Wanderer über dem Nebelmeer* represents the issue of discovering the landscape and the elements that give the work a dreamlike atmosphere allows the observer to compare it to the horizon.

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